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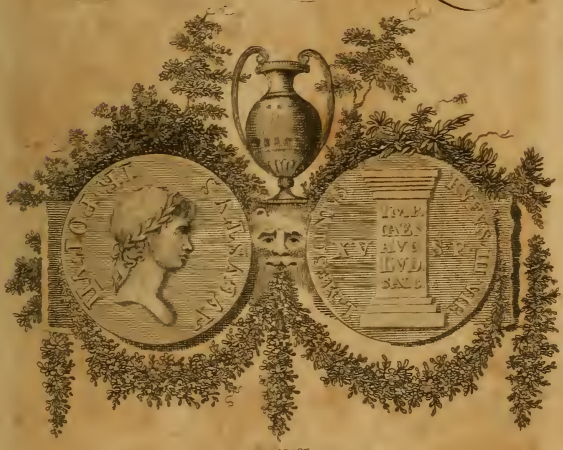

NOVI EBORACI.

Sumtibus Carvilicorum

MDCCCXXX.

Q. HORATII FLACCI

POËMATA.

TEXTUM,

AD PRAESTANTISSIMAS EDITIONES

RECOGNITUM,

ET PRAECIPUA LECTIONIS VARIETATE

NEC NON VV. DD. CONJECTURIS

INSTRUCTUM,

PROLEGOMENIS ET EXCURSIBUS,

VARII ARGUMENTI,

DONAVIT,

NOTISQUE PERPETUIS,

PATRIA LINGUA EXARATIS,

ET AD AESTHETICEN, HISTORIAM, GEOGRAPHIAM,
MYTHOLOGIAM, ARCHAEOLOGIAM,
REMQUE BOTANICAM,
SPECTANTIBUS,

ILLUSTRAVIT

CAROLUS ANTHON,

IN COLLEGIO COLUMBIANO, NEO-EBORACENSI,
LITT. GRAEC. ET LAT. NEC NON GEOG. ANTIQ. ET ARCHAEOLOG.
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AMICUS DEVINCTISSIMUS.

PROOEMIUM.

Q. B. V.

Poëtae Venusini jucundissima recordatio tempus rerum edax et superat et est superatura. Imperium sine fine, genti togatae, uti Maro cecinit, auspiciis coeli consecratum, quod nec dirae ultrices, nec dî morientis Elissae, nec vastantes barbarorum impetus delere potuerunt, adhuc viget: inter artium monimenta, inter gloriam literarum sempiternam, adhuc immotum remanens dominatur atque triumphat. Vati Romano, futura saecula prospicienti, nominique suo et laudem perennem et famae immortalitatem auguranti, haec visa est certissima aeternitas, si memoriam sui invida haud obrueret oblivio, dum Romana Palatia inter populos subactos victricia starent, altumque Capitolium, tacita comitante Vestali, patriae sacerdos ascenderet. Quasi urbium regina, immunis fati nulloque aevo peritura, et metas rerum et tempora contemneret, Romanaeque lyrae fidicinis non cum vitae terminis dimetienda esset commemoratio, sed cum omni posteritate adaequanda. Fefelitne poëtam divinatio sua, an, cum animus in posterum praesentiret, futurae famae veras imagines et Musarum alumno dignissimos honores adspexit? Immo, omnia et feliciora contigere. Silet Capitolium; Romana Palatia silent; sed in carminibus Horatii patria sua vivit, regiumque ingenii principatum obtinens, adhuc orbi dominatur. Etenim haec est vera civitatis

amplitudo, quam parant mentis non armorum triumphi, ingeniique firma atque incruenta tropaea.

Hunc poëtam, laboribus meis, ni omnia me fallant, et aditu faciliorem, et utilioribus adjumentis satis ample instructum, patriae juventuti votis faustissimis commendo. Longam viam atque aerumnosam confeci; faxit Deus uti non frustra confecerim. Si de recta regione uspiam deflexerim; si, in errores aliquos inductus, levioribus vitiis et queis humana parum cavit natura meipsum implicarim; pro comperto habeo vere eruditos veniam libentissime daturos, et, si quid repererint communi literarum bono utilitatique inserviens, aequis illud accepturos animis et fausto omine prosecuturos. Multum temporis quidem, multum studii acerrimi, multum laboris in hoc curriculo consumptum est. Sed nec temporis anteacti, nec laborum meorum, neque tot vigiliarum unquam poenitebit, si patriae meae quae debeo officia et pio animo et fideliter persolverim; patriaeque juvenibus, optimarum literarum disciplinam, veterisque sapientiae limina ingredientibus, aliquid utilitatis attulerim. Nam si bonorum civium officiis perfungi voluerimus, quae via aut praeclarior, aut certior, aut omni modo jucundior patebit, quam ea quae patriam communem ad literarum honores, ad scientiae principatum, ad mentis longa imperia verissime perducet? E singulorum civium felicitate constat publica felicitas: singulorum felicitas in virtute excolenda praecipue versatur: ad perfectam virtutem consequendam summa literarum potestas: Nonne consequitur ergo, ut, nisi in qua literarum cultura vigeat, florere omnino civitas nulla valuerit? In beatorum insulis, ut memoriae proditum, nunquam non ridet coelum, frondent arbores, pubescunt herbae, spirant favonii mollissimi: in Musarum hortis sunt omnia similima.

His praemissis, totius operis forma atque ratio jam breviter exponendae. In Prolegomenis, de Horatii Vita; de Villa Tiburtina Agroque Sabino; de Veterum Scriptorum Testimoniis; de Serie Temporum, quibus singula ab auctore sint edita; de Graecorum poëtarum imitatione Horatiana; de Rebus Metricis; de Codicibus, Editionibus, aliisque id genus, fuse atque ordine tractatum. Huc usque Prolegomena. Dehinc Textus, uti vocant, Notaeque Philologicae, si nomine dignae, sequuntur. Excipiunt Annotationes Exegeticae: atque agmen claudit Nominum Propriorum parvus quidem, sed, ut spero, Index utilissimus. En! operis conspectum.

Dissertatiuncula de Graecorum poëtarum imitatione multis nostratum, ni magnopere fallor, et novitatis dulcedinem et utilitatis fructum praebebit. Doleo equidem, mihi, in hanc operis partem sedula curâ incumbenti, Wagneri libellum, huic argumento dicatum, bonaeque frugis plenissimum, ad manus non adesse: sed quum quod volebam non possem, feci quod potui; hoc vero quam jejunum et exiguum sit nemo me melius sentiet. Quae de Metris scripsi, continent inter alia metri dactylici cum Saturnio atque Sanscritico comparationem, breviter in notis enunciatam, et eruditorum benevolentiae atque judicio permissam. Si non sordeat munusculum, nec doctis viris ludibrium debeat, summopere gaudebo. In historia editionum concinnanda, nec instituti operis ratio, nec tempus officiis Academicis jure concessum, omnium et singularum plenum exhiberi elenchum ullo modo sinebat. Principum et antiquissimarum, nec non rariorum, et vel arte typographica vel alia pulchritudine inter ceteras eminentium notitiam breviorem paravi. Qui plura velit, is ad opera bibliographica accedat necesse est.

Sed quid dicam de Annotationibus Exegeticis?—Causam suam agant. Pro semetipsis loquantur. Huc undique gazam con-

tuli: in hac parte laborum meorum, flagranti studio, summoque conatu, contendi, sudavi, omnem operam atque opes collocavi: judicent doctiores si aliquid vere et digne perfecerim. Quod ad Notas Philologicas attinet, magnopere vereor ne multis longissimae, pluribus prorsus inutiles appareant. Neque mirum. Nam in hac terra ubi verae eruditionis rudimenta vix primis attigimus labris, et ubi altum silentium alta doctrina appellatur, pauci disciplinae philologicae seipsos commendant, pauciores vel levissima cura rem dignam existimant: et haud scio an pro mea fama melius atque consultius non egissem, si, philologicis rationibus omissis, ad rem exegeticam, eamque mancam atque debilem vires animumque intendissem.—Faxit autem Deus, ut ad saniora et feliciora consilia quamprimum veniamus.

E Musaeo meo, in Aedibus Academicis.
IV Kal. April. CIↃ IↃ CCC XXX.

ELENCHUS EDITIONUM, &c.

E QUIBUS

HUIC OPERI

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15. Nominum Propriorum Indèx.

LIFE OF HORACE.

Quintus Horatius Flaccus was born at Venusia, or Venusium,[1] a city of Apulia, A. U. C. 689, B. C. 65. His father, a freedman[2] and client of the *Gens Horatia*, was the proprietor of a small farm in the vicinity of that place, from which he afterwards removed to Rome, when his son had attained the age of nine or ten years, in order to afford him the benefit of a liberal education. While the parent was discharging, in this great city, the humble duties of an attendant on public sales,[3] the son was receiv-

(1) Venusia, or Venusium, (now *Venosa*), was an old city of the Samnites or Hirpini, which the Romans, at the time of their war with this nation and king Pyrrhus, made their principal place of arms in Southern Italy. It was included by them within the limits of Apulia, to which it naturally belonged. Horace, in one of his Satires (2. 1. 34.) expresses a doubt whether he himself was a Lucanian or an Apulian: this would appear to have arisen from the circumstance of there having been a chain diverging from the Appenines, one geographical mile south of Venusia, which separated Apulia from Lucania. Hence the city of Venusia would lie on the immediate confines of the latter region.

(2) Thus, in *Carm.* 2. 20. 6. the poet speaks of himself as being "*pauperum sanguis parentum*;" and in *Serm.* 1. 6. 45, observes, "*Nunc ad me redeo libertino patre natum*," &c.

(3) Commentators are divided in relation to the employment pursued at Rome by the father of Horace. In the life of the poet which is ascribed to Suetonius, his parent is styled, according to the common reading, *exactionum coactor*, "a tax-gatherer," or "collector of imposts." Gesner, however, suggested as an emendation *exauctionum coactor*, "an officer attendant upon sales at auction, who collected the purchase-money." This correction has been generally adopted. The same piece of biography informs us that he was more correctly believed to have been a *salsamentarius*, "a preparer and vender of salt provisions;" and that a certain person, in the heat of a quarrel, reproached the poet with this mean employment of his father, and the vulgar habits attendant upon it, by observing, "*quoties ego vidi patrem nasum cubito emungentem.*" This passage, however, is now regarded by the best critics as a mere interpolation. The vulgar habit just alluded to, and which in our own days we ascribe to every low employment, would seem, from a passage of the treatise on Rhetoric addressed to Herennius, to have been regarded by the Romans as a peculiar characteristic of the *salsamentarii*. It occurs, *lib.* 4. *c.* 54. "*Per consequentiam significatio fit, quum res, quae sequuntur aliquam rem, dicuntur, ex quibus tota res relinquitur in suspicione; ut si salsamentarii filio dicas: Quiesce tu, cujus pater cubito se emungere solebat.*"

ing the instructions of the ablest preceptors, and enjoying in this respect the same advantages as if he had been descended from one of the oldest families of the capital. It is to this circumstance that the poet, in one of his productions, beautifully alludes ;[4] and it would be difficult to say, which of the two was entitled to higher praise, the father who could appropriate his scanty savings to so noble an end, or the son who could make mention of that father's care of his earlier years with such manly gratitude and candour. Orbilius Pupillus, an eminent grammarian of the day, was the first instructor of the young Horace, who read with him (though it would seem with no great relish) the most ancient poets of Rome. The literature of Greece next claimed his attention ; and it may well be imagined that the productions of the bard of Ionia, while they would be perused with a higher zest than the feebler efforts of a Livius or an Ennius, would also kindle in the bosom of the young scholar the first spark of that poetic talent, which was destined to prove the ornament and the admiration of his country. About the age of twenty-one, Horace was sent to Athens to complete his education. The Academy here numbered him among its pupils,[5] and he had for his fellow-disciples the son of Cicero, Varus, and the young Messala. It would appear, however, from the confessions of his maturer years, that he entertained no very serious attachment to any system of philosophical speculation ; and though all his writings breathe an Epicurean spirit, and he himself sometimes betrays a partiality to that school,[6] still he rather seems disposed to ridicule the folly of all sects, than to become the strenuous advocate for any one of them.[7] During the time that Horace was residing at Athens many and important changes had taken place at home. Caesar had been assassinated ; Antony was seeking to erect on the ruins of the Dictator's power a still more formidable despotism ; while Brutus and Cassius, the last hopes of the declining republic, were come to Athens in order to call to their standard the young Romans who were pursuing their studies in that celebrated city. Among the number of those, whom an attachment to the principles of freedom induced to join the republican party, was the future bard of Venusia. He continued nearly two years under the command of Brutus, accompanied him into Macedonia, and, after attaining there the rank of military tribune, served in that capacity in the fatal conflict of Philippi. Of his disgraceful flight on this memorable occasion the poet himself has left us an account. He acknowledges, in an ode imitated from Archilochus, that he threw away his

(4) *Serm.* 1. 6. 71. seqq.
(5) *Epist.* 2. 2. 43.
(6) *Epist.* 1. 4. *Carm.* 2. 3.
(7) *Enfield's History of Philosophy*, vol. 2. p. 32

buckler and saved himself by a precipitate retreat, a confession which some have regarded as the mere effusion of a sportive muse, while others have dignified it with the appellation of history.[8] The truth unquestionably lies between either extreme. There is no ground for the supposition that Horace abandoned the conflict before the rest of his party; nor would he as a Roman have acknowledged his rapid flight, had it not been inevitable and shared by his companions.[9] An amnesty having been proclaimed to those who should surrender themselves, we find Horace embracing this opportunity of quitting the republican ranks and returning to his country. At home, however, fresh misfortunes awaited him. During the interval of his absence, his father had paid the debt of nature, his scanty inheritance was ruined or confiscated, and the political horizon seemed unpropitious to any hope which the young Venusian might have entertained of future advancement.[10] Naturally indolent, and of a character strongly marked by a diffidence in his own abilities, it may well be imagined that Horace needed some excitement as powerful as this to call his latent energies into action. "Poverty," exclaims the bard, "drove me to write verses;" and poverty, we may add, proved the harbinger of his fame. Among the generous friends who fostered his rising talents, and whose approbation encouraged him to persevere in the cultivation of his poetic powers, were Virgil and Varus; by the former of whom he was recommended, at

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(8) The passage in question occurs *Carm.* 2. 7. 10. and on it many superficial commentators have founded their charge of cowardice against the poet. Some have even seen in it a mean and degrading attempt to court the favour of Augustus. Lessing (*Vermischte Schriften, Bd.* 3,)was the first to wipe away this reproach from the character of Horace. Vanderbourg also has cleared him from the same charge, (*Les Odes d'Horace, par C. Vanderbourg, tome* 1. p. 368.) The most complete justification, however, is that by Van Ommeren, rector of the Gymnasium at Amsterdam. The work is written in the language of Holland, but has been translated into German. (*Horaz als Mensch und Bürger von Rom, dargestellt in* 2 *Vorlesungen von Rich. van Ommeren. Aus dem Holländ. von L. Walch.*) Comp. *Schoell, Histoire Abregée de la Literature Romaine. tome* 1. *p.* 282.

(9) *Dunlop's History of Roman Literature*, vol. 3. p. 199. Lond. ed.

(10) Suetonius, in the life of Horace usually ascribed to him, speaks of his having obtained, a short time after his return as it would appear, the office of quaestor's clerk, (*venia impetrata scriptum quaestorium comparavit*). If an opinion may be hazarded on this point, it would be that he received this appointment after having been introduced to the notice of Maecenas. The authority of Suetonius, it is true, stands opposed to this; but it certainly appears very improbable that a follower of the opposite party, and one too who had held an important station in the republican army, should obtain, only a short time after his return to the capital, an office which would have proved very desirable to many of the opposite side. Sanadon indeed rejects the whole account as unworthy of credit. (*Vie d'Horace dressée sur ses oeuvres.*) With regard to the office itself, it may be remarked that those who exercised it were said *scriptum facere*, (*Liv.* 9. 46. *Gell.* 6. 9.) from *scriptus—ûs*, and were denominated from the magistrate on whom they attended. They were divided into different *decuriae*. vid. *Serm.* 2. 6. 36.

the age of twenty-seven, to the notice of Maecenas, and at a subsequent period by the latter. The account which the poet has left us of his first interview is extremely interesting.[11] He appears before his future patron abashed and diffident. His previous history is told in a few words. The reply of Maecenas is equally brief, and nine months are suffered to elapse before any farther notice is taken by him of the candidate for his favour. When this period of probation is at an end, during which the poet has degraded his muse by no offering of servile adulation, he is unexpectedly summoned into the presence of Maecenas, and soon finds himself in the number of his domestic and most intimate friends. Indeed friendship, in the ordinary acceptation of the term, seems too cold and formal a word to denote that warm tone of almost fraternal feeling which subsisted between the bard and his generous patron. That the poetical abilities of Horace contributed largely towards cementing an union so honourable to both cannot be denied. And yet it is equally apparent, that even if those abilities had not been what they were, still his pleasing manners, his sterling sense, his refined and elegant wit, but above all his deep and accurate knowledge of human nature, would of themselves have secured to Horace the confidence and affection of his friend.[12] After this auspicious change in his fortunes, the horizon of the poet, like the glassy surface of his own Bandusian fountain, was all serenity and peace. A romantic villa at Tibur, on the banks of the Anio, and a secluded farm in the eastern extremity of the country of the Sabines, were among the favours received at the hands of Maecenas:[13] but the most important benefit of all was the friendship and patronage of his imperial master. Amid all this prosperity, however, the mind of the poet appears never to have deviated from its accustomed equanimity. With the means of possessing an ample fortune fully within his reach, with Augustus himself for his protector and Maecenas for his friend, too much cannot be said in praise of the man who could prefer his humble abode on the Esquiline, the summer air of Praeneste, his villa at Tibur, or his Sabine farm to all the splendours of affluence ; and who, in writing to his friend Licinius,[14] could so beautifully allude to his own unerring rules of action, which had proved to him the surest guides to a happy and

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(11) *Sat.* 1. 6. 52. seqq.

(12) *Horazens Briefe, übers. von Wieland.* 1. Theil. s. 19.

(13) The vestiges of Horace's Sabine farm were discovered by Heerkens, who speaks of them in his *Notabilia,* vol. 1. p. 29. Groning. 1765. A description of the spot is also given in the work of Capmartin de Chaupy, (*Découverte de la Maison de Campagne d'Horace,* Rome, 1767, 3 vols. 8vo.) and in the following, *Dominici de Sanctis Dissertatione sopra la villa di Orazio Flacco.* Roma, 1761, 4to. The student will find some remarks on the Tiburtine Villa and Sabine Farm in the present work also, immediately after the life of Horace.

(14) *Carm.* 2. 10.

contented life. Perhaps too, the situation of his country may have operated in repressing any ambitious feelings in the poet's breast. Horace had seen too much of the instability of fortune ever to cherish the desire of again appearing among her votaries; and whatever we may think of the courtly flattery which he so freely lavished on his powerful master, still his writings but too plainly show that better feelings were not wholly extinguished, that at times he could recall to remembrance the lost freedom of his country, and think and speak like a Roman. That he could decline offers made him by the monarch, which, if accepted, would have placed him in situations of power and emolument, is evident even from a single instance recorded by his biographer. The emperor wished him for his private amanuensis, and wrote to Maecenas in relation to him.[15] The offer was declined, on the plea of enfeebled health, yet without producing any diminution of his accustomed friendship on the part of Augustus.

In person Horace was below the ordinary size, and inclining to corpulence.[16] From his own account, however, he would seem to have been abstemious in his diet, and to have divided the greater part of the day between reading and writing, the bath and the tennis-court. He was subject to a defluxion of the eyes, as was Virgil to a complaint of asthma; and Augustus used to rally the two poets by saying that he sat "between sighs and tears."

His friend Maecenas died in the beginning of November, A. U. C. 746, B. C. 8, and in his last will recommended the poet to the protection of

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(15) Suetonius, in his life of the poet, gives the words of this letter as follows: "*Ante ipse scribendis epistolis amicorum sufficiebam: nunc occupatissimus, et infirmus, Horatium nostrum a te cupio abducere. Veniet ergo ab ista parasitica mensa ad hanc regiam, et nos in scribendis epistolis juvabit.*"

(16) Several fragments of letters are preserved by Suetonius in his biography of the poet, which plainly show the high degree of friendship entertained for him by Augustus. One of these alludes so pleasantly to the bard's personal appearance, that we cannot forbear giving it:

"*Pertulit ad me Dionysius libellum tuum, quem ego, ne accusem brevitatem, quantuluscunque est, boni consulo. Vereri autem mihi videris, ne majores libelli tui sint, quam ipse es. Sed si tibi statura deest, corpusculum non deest. Itaque licebit in sextariolo scribas, cum circuitus voluminis tui sit δυκαδιστατος, sicut est ventriculi tui.*" "Dionysius has brought me your little volume; which, not to quarrel with its brevity, I take in good part. But you seem to me to be afraid lest your works should be bigger than yourself. If, however, you want any thing in height, it is made up to you by that little round body of yours. You should therefore write such a roll as may go, not round a stick, but a quart measure: and then the circumference of your volume may be squab and swollen, like the rotundity of your little belly."

(17) The phrase employed by Suetonius, in mentioning this circumstance, is *extremis judiciis*, which is equivalent among the ancient lawyers to *testamento*. Sanadon, however, maintains that it means nothing more than *extremis verbis*; and that the dying injunction of Maecenas was consequently a verbal one. Many editors, and among them Crusius, omit *judiciis* in the text of Suetonius.

Augustus ;[17] but Horace survived him only a few weeks; and so short indeed was the interval which elapsed between the death of Maecenas and that of the bard, and so strongly expressed had been the determination of the latter not to be left behind by his best of patrons and friends, that many have not hesitated to regard the death of Horace as having been hastened by his own voluntary act.[18] He died at the age of fifty-seven, and his remains were deposited on the Esquiline Hill, near the tomb of Maecenas.[19]

The works of Horace consist of four Books of Odes, a Book of Epodes, two Books of Satires, and two of Epistles. One of the Epistles, that addressed to the Pisos, is commonly known by the title "*De Arte Poetica*," "On the Art of Poetry." The character of the poet and his productions is thus given by a modern writer, himself a votary of the Muses.[20] "The writings of Horace have an air of frankness and openness about them; a manly simplicity, and a contempt of affectation or the little pride of a vain and mean concealment, which at once take hold on our confidence. We can believe the account which he gives of his own character, without scruple or suspicion. That he was fond of pleasure is confessed; but, generally speaking, he was moderate and temperate in his pleasures; and his convivial hours seem to have been far more mental, and more enlightened by social wit and wisdom, than are those of the common herd of Epicurean poets. Of his amorous propensities, with the contamination of his times clinging about them, we may, out of respect to his good qualities, be silent. For let it never be forgotten, that Horace forms an honourable exception to the class of voluptuaries, and that he has left us much that is praise-worthy and valuable to redeem his errors."

"Horace, of all the writers of antiquity, most abounds with that practical good sense, and familiar observation of life and manners which render an

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(18) The passage of Horace, in which he expresses his determination of accompanying his friend, occurs *Carm.* 2. 17. 8. seqq. Indeed the whole ode clearly shows the strength of their intimacy. There is also a little epigram preserved by Suetonius, and ascribed to Maecenas, which furnishes a strong proof of his affection for the bard. It is as follows:—

Ni te visceribus meis, Horati,
Plus jam diligo, tu tuum sodalem
Ninnio videas strigosiorem.

"If I do not, Horace, love you more at this moment than my own self, may you see your friend leaner than Ninnius."—We have adopted the emendation of Vossius and Dacier, *Ninnio*, in place of the common reading *Hinno*.

(19) Horace expired so suddenly as to have been unable to put his hand to his testament, but he nominated Augustus as his heir. *Sueton. in vita.*

(20) *Elton's Specimens of the Classic Poets.* vol. 2. p. 175.

author, in a more emphatic sense, the reader's companion. Good sense, in fact, seems the most distinguished feature of his Satires; for his wit seems to me rather forced; and it is their tone of sound understanding, added to their easy, conversational air, and a certain turn for fine raillery, that forms the secret by which they please. His metre is even studiously careless: he expressly disclaims the fabrication of polished verse, and speaks of his "Pedestrian Muse."[21] Swift is a far better copyist of his manner than Pope, who should have imitated Juvenal. But the lyric poetry of Horace displays an entire command of all the graces and powers of metre. Elegance and justness of thought, and felicity of expression,[22] rather than

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(21) Mr. Elton's remarks on the metre of the Satires will require some explanation. Dr Warton, in his Dedication to the Essay upon Pope, (p. 7.) observes: "Horace has more than once disclaimed all right and title to the name of poet, on the score of his ethic and satiric pieces.

——————— *Neque enim concludere versus*
Dixeris esse satis,———————

are lines often repeated, but whose meaning is not extended and weighed as it ought to be." The writer of the review on Combe's Horace, (*British Critic*, January, 1794,) remarks: "Bentley's Sententiae on the Chronology of Horace illustrate and confirm the observations of the learned Dr. Warton. Horace, according to Bentley's calculation, wrote the first book of the Satires in the 26th, 27th, and 28th years of his age: the second in the 31st, 32d, and 33d: the Epodes in the 34th and 35th: the first book of the Odes in the 36th, 37th, and 38th. From the interval, therefore, between the date of the first of the Satires, from which Dr. Warton quotes, and the subsequent publication of the Odes, it appears, according to Bentley, that Horace had not been distinguished in the character of a lyric poet, when he said,

Primum ego me illorum, dederim quibus esse poetis,
Excerpam numero."———————

The opinion of Bentley in relation to the chronology of the works of Horace, has been very generally adopted. The subject will be resumed in a succeeding chapter. In the mean time, a remark of Bentley's deserves particularly to be noticed. The critic states, with regard to Horace, that "*quanto annis provectior erat, tanto eum et poetica virtute et argumentorum dignitate gravitateque meliorem castioremque semper evasisse.*"

(22) Horace's "felicity of expression," of which Mr. Elton here makes mention, has been a theme of constant praise among critics. The ancient writers frequently allude to it. Thus Petronius (c. 118), dignifies it with the well-known appellation, "*Horatii curiosa felicitas;*" and Quintilian observes, (*Inst. Orat.* 10. 1.) "*Horatius fere solus legi dignus. Nam et insurgit aliquando et plenus est jucunditatis et gratiae, et variis figuris et verbis felicissime audax.*" The work of Klotzius, "*De felici audacia Horatii,*" may also be consulted with advantage. It is contained in his *Opuscula*, and is reprinted in the Classical Journal, vol. 13, p. 291, seqq. and vol. 15, p. 61. seqq. It must be confessed, however, that much of the praise which has been bestowed on Horace for the quality of style just alluded to, is more justly due to his Greek originals. This subject will be considered in a subsequent chapter. In the mean time it may not be amiss to cite an observation of Addison's in relation to the general character of the style of Horace. "Virgil

sublimity, seem to be its general character, though the poet sometimes rises to considerable grandeur of sentiment and imagery. In variety and versatility his lyric genius is unrivalled by that of any poet with whom we are acquainted; and there are no marks of inequality, or of inferiority to himself. Whether his Odes be of the moral and philosophical kind; the heroic, the descriptive, or the amatory, the light and the joyous: each separate species would seem to be his peculiar province. His epistles evince a knowledge of the weaknesses of the human heart, which would do honour to a professed philosopher. What Quintilian, and the moderns after him, call the "Art of Poetry," seems to have been only the third epistle of the second book, addressed to the Pisos. The style and manner differ in no respect from the former epistles. The observations are equally desultory, and we meet with the same strokes of satirical humour; which appear unsuitable to a didactic piece. Dr. Hurd, indeed, has discovered the utmost order and connexion in this epistle, which he supposes to contain a complete system of rules for dramatic composition. But Hurd was a pupil of Warburton; and, together with much of his ingenuity, had imbibed also much of the paradox of his master. His commentary, however, is extremely interesting."

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and Horace in his Odes, have run between these two extremes (of vulgar and common phrases on the one hand, and a swelling and unnatural style on the other), and have made their expressions very sublime, but at the same time very natural. And though you take their verse to pieces, and dispose of their words as you please, you still find such glorious metaphors, figures, and epithets, as give it too great a majesty for prose, and look something like the ruin of a noble pile, where you see broken pillars, scattered obelisks, and a magnificence in confusion." *Discourse on Ancient and Modern Learning.* (*Addison's Works. Hurd's edition.*)

TIBURTINE VILLA AND SABINE FARM.

An Inquiry relative to the Tiburtine Villa, and Sabine Farm of Horace, seems a necessary appendage to the biography of that poet. Commentators differ with regard to the villa at Tibur, some making it distinct from, and others identifying it with, his farm among the Sabines ;[1] and, what is very remarkable, each appeal in support of their respective positions to the authority of Suetonius. If the words of this writer be regarded as conclusive on this subject, the question is at once decided in favour of the existence of a Tiburtine villa; for, on no principle of correct Latinity, can they be made susceptible of any other interpretation.[2] As, however, other arguments are frequently introduced, a more general view of the matter in controversy may not prove unacceptable.

"The fond attachment of Horace to Tibur," observes Eustace,[3] "unit-

(1) The following passage from Catullus has been cited to prove that villas, in the vicinity of Tibur, sometimes took their names from that town, and sometimes from the territory.

O Funde noster, seu Sabine, seu Tiburs,
Nam te esse Tiburtem autumant quibus non est
Cordi Catullum laedere ; at quibus cordi est,
Quovis Sabinum pignore esse contendunt. (44. 1.)

(2) The passage of Suetonius, here alluded to, occurs in his life of Horace, and is as follows: "*Vixit plurimum in secessu ruris sui Sabini aut Tiburtini.*" By the use of the conjunction *aut*, Suetonius evidently means to speak of *two different things*. It is an acknowledged principle of Latinity, that, if two *opposite* or *different* things be contrasted, *aut* or *vel* must always be used; whereas, if the things be the *same*, and only their *names* different, then *aut* is never employed, but *seu* or *sive*. (*Scheller. Praecep. Styl.* vol.1. p. 146. *Crombie's Gymnasium*, vol. 1. p. 174.) This principle is fully recognized, as influencing the style of Suetonius, by his latest editor. (*Suetonii Opera. ed. Crusii.* vol. 3. p. 168.)

(3) *Classical Tour.* vol. 2. p. 234. Lond. ed.

ed to the testimony of Suetonius, has induced many antiquaries to imagine, that at some period or other of his life he possessed a little villa in its neighbourhood; and tradition accordingly ennobles a few scattered fragments of walls and arches with the interesting appellation of Horace's villa. The site is indeed worthy of the poet, where, defended by a semicircular range of wooded mountains from every cold blustering wind, he might look down on the playful windings of the Anio below, discover numerous rills gleaming through the thickets as they glided down the opposite bank, enjoy a full view of the splendid mansion of his friend Maecenas rising directly before him, and catch a distant perspective of *Aurea Roma*, of the golden towers of the Capitol soaring majestic on its distant mount. But whatever his wishes might be, it is not probable that his moderate income permitted him to enjoy such a luxurious residence in a place so much frequented, and consequently so very expensive; and indeed the very manner in which those wishes are expressed, seems to imply but slight hopes of ever being able to realize them. "*Tibur*, &c. *sit—utinam*—Unde *si*—Parcae prohibent *iniquae*." If Horace actually possessed a villa there, the wish was unnecessary, as the event lay in his own power. The authority of Suetonius seems indeed positive, but it is possible that the same place may be alluded to under the double appellation of his Sabine or Tiburtine seat. The poet, it is true, often represents himself as *meditating* his compositions while he wandered along the plains and through the groves of Tibur;

> ——— *Circa nemus uvidique*
> *Tiburis ripas operosa parvus*
> *Carmina fingo.*

But as he was probably a frequent companion of Maecenas in his excursions to his villa at Tibur, he may in those lines allude to his solitary rambles and poetical reveries."

To the same effect are the remarks of a more recent traveller. "I see little reason to imagine," observes the writer just alluded to,[4] "that Horace ever had a villa at Tibur; for he was poor, and his Sabine farm was only twelve miles off; and when he resided amidst the beauties of Tibur, it was probably at the country-houses of Maecenas and his other friends."

To these arguments we cannot better reply than in the words of an eminent critic.[5] "The manner in which Horace expresses himself in his odes, convinces me that the house he inhabited near Tibur, was his own

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(4) *Rome in the nineteenth century.* Letter XCI. (vol. 2. p. 403. Am. ed.)

(5) *Dunlop's History of Roman Literature*, vol. 3. p. 206. seqq. Lond. ed. Compare Hardinge's *Memoirs of Rev. Sneyd Davies, D. D.* p. 240. seqq.

property, or at least that he had there a spot which he was entitled to consider his home. He declares that he prefers Tibur to every place in the world. Fatigued with the tumult of Rome, he sighs for its tranquillity, and hopes that it may be the retirement of his old age. He was never so happily inspired as under the shade of the grove of Tiburnus, or beside the cascades of the resounding Albunea. Nor is it likely that a person of the independent character of Horace would have lived so long under the roof of a stranger, on so loved a spot which he could not call his own. The authority too of Suetonius is express in favour of the Tiburtine villa. The most formidable objection to the existence of a Tiburtine villa, is the expression in one of the odes of Horace himself—" Satis beatus *unicis* Sabinis ;" from which it has been inferred, that the Sabine farm was his only possession. But, in the first place, it is not known at what time this ode was written ; and the Tiburtine villa may have been acquired after the date of its composition. Secondly, in that ode Horace is speaking of pecuniary emolument, and the Sabine farm may have been the sole property he possessed which yielded any revenue ; and lastly, the word *unicis* may imply, not that it was his only property, but that the farm was *unique* and excellent beyond all others. The site therefore of the Tiburtine villa may be still viewed by the traveller with all the interest which the recollection of Horace inspires."

The remarks of the same writer on the scenery of this part of Italy are too interesting to be omitted. " The ancient Tibur, (now *Tivoli*) was considered by the Romans as one of their most delightful retreats. It lay about sixteen miles eastward from Rome, and was situated on an eminence which rose on the skirts of the Appenines. The climate was the most salubrious in Italy. Its soil supplied in abundance all the luxuries of life, and the scenery was that of Switzerland, lighted up by a southern sun. ' The hill of Tivoli,' says Forsyth,[6] 'is all over picture. The town, the villas, the ruins, the rocks, the cascades, in the foreground ; the Sabine hills, the three Monticelli, Soracte, Frescati, the Campagna, and Rome in the distance : these form a succession of landscapes superior, in the delight produced, to the richest cabinet of Claudes. Tivoli cannot be described : no true portrait of it exists—all views alter it, and are poetical translations of the matchless original.' But the chief pride and ornament of Tibur were the windings and falls of the Anio, (now *Teverone*,) which runs close to the town, and renders it cool and moist. This river having meandered from its source amid the vales of Sabina, glides gently through Tivoli, till, coming to the brink of a rock, it precipitates itself in one mass down the steep ; and then, boiling for an instant in its narrow

(6) *Remarks during an Excursion in Italy*, p. 275.

channel, rushes headlong through a chasm in the rock into the caverns below. One of these caves is called the Grotto of Neptune. The other, lower down, is termed the Siren's Grotto, into which the torrent pours with tremendous impetuosity and a deafening noise. A beautiful temple crowns the rock which hangs over these caverns. It is commonly supposed to have been dedicated to the Tiburtine Sibyll, called Albunea; and from its vicinity to the waterfalls, has been styled by Horace, *Domus Albuneae resonantis.*"[7]

"The town of Tibur lies on the left bank of the Anio, and on the opposite side from that where the remains of the Horatian villa are yet shown to strangers. After crossing the river, and descending along the banks for a short distance, the traveller approaches the

Rura, nemusque sacrum, dilectaque jugera Musis.[8]

The path, as he advances, becomes shaded with olives, and oaks, and laurels, and vines; the shoots perhaps of those trees which formed the "Tiburni Lucus." Emerging from this grove, he reaches the little convent of St. Antony, built on the site and ruins of the villa of Horace. It probably had not been an extensive domain, as the house stood on the narrow ridge of a hillock. It was situated at a bend of the river, and commanded a full view of the waterfalls. A garden or orchard of a few acres (*uda mobilibus pomaria rivis*) was laid out in terraces between the villa and river.[9] The magnificent and vast domains of the poet's friend, Quintilius Varus, which adjoined his own, embellished the scenery to the west. The villa was protected by the Sabine hills from the northern blast, while on the opposite side of the river rose the town of Tibur and the palace of Maecenas."

"I have mentioned the doubts that are entertained by some writers whether Horace possessed any villa at Tibur; but there can be no question that he had a farm in the valley which was called Ustica from a mountain of that name. This "ridens angulus," which possessed sufficient attraction sometimes to draw Horace from the luxuries of Rome, and the splendid villas of Tibur, was situated about twelve miles north-

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(7) "Some travellers, but I think erroneously, suppose that the *Domus Albuneae resonantis* was in the neighbourhood of the *Aque Albule*—sulphureous lakes, or now rather pools, close to the Via Tiburtina leading from Rome to Tibur;—(Forsyth's *Remarks on Italy*, p. 270.) and it is said that, in consequence of the hollow ground in the vicinity returning an echo to footsteps, the spot obtained from Horace the epithet of *resonantis*. (*Spence's Polymetis*)." *Vid.* Explanatory Notes on *Carm.* 1. 7. 12.

(8) *Martial.* Lib. 1. 13.

(9) *Castellan, Lettres sur l'Italie*, T. 2. p. 120.

east from that town, among the Sabine hills, and at the eastern extremity of the ancient Sabine territory. The road to it was by the Valerian way, which was a continuation of the Tiburtine ; and by this route Horace must have travelled when proceeding from Tibur to his Sabine farm. On first leaving Tibur, the Via Valeria is skirted by the beautiful Monte Catillo on the left ; and it has the Anio on the right, the whole way to the town of Varia, (now *Vico-Varo*,) mentioned by Horace as the chief neighbouring municipality, where representatives from the contiguous villages were accustomed to assemble—

Quinque bonos solitum Variam demittere patres.

From Varia the road proceeds about two miles along the bold and picturesque banks of the Anio. The path that leads to Horace's villa turns to the left of the Valerian way ; and, leaving on the right the chill village of Mandela, (*rugosus frigore pagus*,) it enters the delicious valley of Ustica, which gave a name to Horace's house and lands. This dale is bounded by the most beautiful hills, and watered by the Digentia, the favourite stream of Horace—

Me quoties reficit gelidus Digentia rivus, &c.

The road passes the Fanum Vacunae,[10] (now *Rocca Giovane*,) whence the poet dated one of his philosophical epistles, and runs along the foot of Mons Lucretilis, which sheltered the valley to the west and south. Arcadia itself could scarcely have exhibited more beautiful scenes, or opened more delightful recesses than this mountain unfolded ; so that Lucretilis, without being indebted to poetical exaggeration, might easily be supposed to have attracted the attention of the rural divinities, and allured them to its delicious wilderness."

'About a mile and a half beyond Rocca Giovane,' says Eustace, 'we turned up a pathway, and, crossing a vineyard, found ourselves on the spot where Horace's villa is supposed to have stood. It was built of a beautiful white stone from Tibur ; but a part of a wall rising in the middle of brambles, some mosaic pavements, and the fragments of a column, are the only traces which now remain of the poet's mansion. It probably was neither remarkable for its size nor decorations: neatness and convenience it must have possessed. Its situation is extremely beautiful: placed in a little plain, or valley, in the windings of mount Lucretilis, it is sheltered on the north side by hills rising gradually, but boldly ; while, towards

(10) *Plin. H. N.* 3. 12.

the south, a long hillock, covered with a grove, protects it from the scorching blasts of that quarter. Being open to the east and west, it gives a full view of Rocca Giovane on one side; on the other, two towns, the nearest of which is Digentia, the farthest Civitella, perched each on the pointed summit of a hill, present themselves to view. Below, and forming a sort of basis to these eminences, Ustica, speckled and spangled with little shining rocks, stretches its recumbent form. Behind the house, a path, leading through a grove of olives and rows of vines, conducts to an abundant rill, descending from Fonte Bello, (perhaps anciently Bandusia,[11]) a fountain in the highest regions of the mountain. It is collected in its fall from an artificial cascade into a sort of basin, whence it escapes, pours down the hill, and glides through the valley, under the name of Digentia, now *Licenza*. This rill, if I may judge by its freshness, still possesses the good qualities which Horace ascribed to it. I must indeed here observe, that the whole tract of country which we have just traversed, corresponds in every particular with the description which Horace gave of it, two thousand years ago. Not only the grand and characteristic features, the continued chain of mountains, the shady valley, the winding dell, the abundant fountain, the savage rocks, features which a general convulsion of nature only can totally efface; not these alone remain, but the less and more perishable beauties, the little rills, the moss-lined stones, the fragrant groves, the arbutus half concealed in the thicket, the oak and the ilex suspended over the grotto. These meet the traveller at every turn, and rise around him as so many monuments of the judgment and accuracy of the poet, who alludes to all of these beauties in some part of his works, and to many of them in the delightful description which he gives of his farm to Quintius.'

"At this farm Horace had both vineyards and plantations of olives;[12] but herbs and pulse[13] seem to have been its chief produce. It also maintained considerable flocks of goats, which browsed on the arbutus and thyme, with which the neighbouring forests abounded.[14] Horace had on the farm a *villicus*, or grieve, with eight slaves; and five families resided on it.[15] He had here a stock of wine, thirteen or fourteen years old, and much superior to what he drank at Rome.[16] Here, too, he possessed a library of well-selected books, consisting chiefly of the works of the Greek philosophers and comic poets.[17] In this retirement he composed many of his satires;[18] he frequently employed himself in the labours of agriculture, or offered sacrifices to the rural divinities. At leisure hours he slumbered

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(11) *Vid. Carm.* 3. 13. Explanatory notes. (12) *Epist.* 1. 8. (13) *Epist.* 1. 14.
(14.) *Carm.* 1. 17. (15) *Epist.* 1. 14. (16) *Carm.* 3. 8. (17) *Serm.* 2. 3.
(18) *Serm.* 2. 6. (19) *Epist.* 1. 14.

on the grassy banks of a stream,[19] sauntered in the woods, or mused amid the ruins of a mouldering temple, while all the neighbouring rocks and valleys resounded to the harmonious pipe of the shepherd."

"Though now, the naked scene around,
The signs of bigot power be spread;
No trace of former grandeur found,
No classic villa rears its head;
And thine hath met the vulgar lot,
With scarce a stone to mark its spot;
Yet fancy, to the ardent view,
Can raise the modest pile anew,
And point where Pan, thy favoured flocks to keep,
Left at thy potent call his loved Lycean steep.

There gold or ivory, richly wrought,
Luxurious eyes might seek in vain;
No beams from farthest Afric brought,
Hymettian columns there sustain;
Nor Chian wines, nor Persian nard,
Could tempt the philosophic bard:
Calm leisure, books, and balmy rest,
Were the rich treasures there possessed.
And sweet oblivion of corroding care,
Evenings of genuine joy, and feasts of gods, were there."[20]

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(20) *Poetical tour.*

PASSAGES OF HORACE,

IN WHICH HE ALLUDES TO THE EVENTS OF HIS OWN LIFE.

1. *Place of nativity.* (*Serm.* 2. 1. 34. seqq.)

——— Sequor hunc, Lucanus an Appulus, anceps;
Nam Venusinus arat finem sub utrumque,———

2. *Condition of his father.* (*Serm.* 1. 6. 45. seqq.)

Nunc ad me redeo, libertino patre natum,
Quem rodunt omnes libertino patre natum;

3. *His early education.* (*Serm.* 1. 6. 71. seqq.)

Causa fuit pater his, qui macro pauper agello
Noluit in Flavî ludum me mittere, magni
Quo pueri magnis e centurionibus orti,
Laevo suspensi loculos tabulamque lacerto,
Ibant octonis referentes Idibus aera;
Sed puerum est ausus Romam portare, docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,
In magno ut populo, si qui vidisset, avita
Ex re praeberi sumtus mihi crederet illos.
Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? pudicum,
Qui primus virtutis honos, servavit ab omni
Non solum facto, verum opprobrio quoque turpi,
Nec timuit, sibi ne vitio quis verteret olim,
Si praeco parvas, aut, ut fuit ipse, coactor
Mercedes sequerer;———

4. *His early studies at Rome and Athens.* (*Epist.* 2. 2. 41. seqq.)

Romae nutriri mihi contigit, atque doceri,
Iratus Graiis quantum nocuisset Achilles:
Adjecere bonae paulo plus artis Athenae;
Scilicet ut possem curvo dignoscere rectum,
Atque inter silvas Academi quaerere verum.

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5. *His engaging in political affairs.* (*Ibid. v.* 48. seqq.)

Dura sed emovere loco me tempora grato;
Civilisque rudem belli tulit aestus in arma,
Caesaris Augusti non responsura lacertis.

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6. *The defeat at Philippi, his flight and loss of his shield.* (*Carm.* 2. 7. 9. *seqq.*)

Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula;
Quum fracta Virtus, et minaces
Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Denso paventem sustulit aëre.

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7. *His flight at Philippi again alluded to: his return to Rome, and impoverished condition.* (*Epist.* 2. 2. 49. seqq.)

Unde simul primum me dimisere Philippi,
Decisis humilem pennis, inopemque paterni
Et laris et fundi, paupertas impulit audax
Ut versus facerem:————————

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8. *His introduction to, and subsequent intimacy with, Maecenas.* (*Serm.* 1. 6. 54. seqq.)

Nulla etenim tibi me fors obtulit; optimus olim
Virgilius, post hunc Varius, dixere quid essem.
Ut veni coram, singultim pauca locutus,
Infans namque pudor prohibebat plura profari.

Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed quod eram, narro: respondes, ut tuus est mos,
Pauca: abeo: et revocas nono post mense, jubesque
Esse in amicorum numero. Magnum hoc ego duco.
Quod placui tibi, qui turpi secernis honestum,
Non patre praeclaro, sed vita et pectore puro.

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9. *His friendship with Plotius, Varius, and Virgil.* (*Serm.* 1. 5. 39. seqq.)

Postera lux oritur multo gratissima, namque
Plotius et Varius, Sinuessae, Virgiliusque
Occurrunt, animae, quales neque candidiores
Terra tulit, neque queis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim jucundo sanus amico.

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10. *His manner of life in the city.* (*Serm.* 1. 6. 111. seqq.)

——————————— Quacumque libido est,
Incedo solus; percontor, quanti olus ac far;
Fallacem circum vespertinumque pererro
Saepe forum; adsisto divinis; inde domum me
Ad porri et ciceris refero, laganique catinum.
Coena ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet; adstat echinus
Vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo; post hanc vagor, aut ego, lecto
Aut scripto quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique.
His me consolor victurum suavius ac si
Quaestor avus, pater atque meus patruusque fuisset.

11. *Another allusion to the same.* (*Epist.* 1. 5. 1. seqq.)

Si potes Archiacis conviva recumbere lectis,
Nec modica coenare times olus omne patella,
Supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa, palustres
Inter Minturnas Sinuessanumque Petrinum.
Sin melius quid habes, arcesse ; vel imperium fer.
Jamdudum splendet focus, et tibi munda supellex.

---

12. *His manner of life in the country.* (*Epist.* 1. 14. 31. seqq.)

Nunc, age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae, nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
Coena brevis juvat, et prope rivum somnus in herba ;
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat ; non odio obscuro morsuque venenat :
Rident vicini glebas et saxa moventem.

---

13. *Another allusion to the same, and to his Sabine farm.* (*Carm.* 1. 17. 1. seqq.)

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus, et igneam
Defendit aestatem capellis
Usque meis pluviosque ventos.

Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
Olentis uxores mariti :
Nec virides metuunt colubras,

Nec Martiales haeduleae lupos :
Utcunque dulci, Tyndari, fistula
Valles et Usticae cubantis
Laevia personuere saxa.

Di me tuentur : dîs pietas mea
Et Musa cordi est. Hic tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.

Hic in reducta valle Caniculae
Vitabis aestus: et fide Teïa
Dices laborantes in uno
Penelopen vitreamque Circen.

Hic innocentis pocula Lesbii
Duces sub umbra: ———

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14. *Another allusion to his farm.* (*Epist.* 1. 14. seqq.)

Villice silvarum et mihi me reddentis agelli,
Quem tu fastidis, habitatum quinque focis, et
Quinque bonos solitum Variam dimittere patres.

---

15. *Another allusion to the same, and to the tranquil life which he led there.* (*Epist.* 1. 18. 104. seqq.)

Me quoties reficit gelidus Digentia rivus
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas? quid credis, amice, precari?
Sit mihi, quod nunc est; etiam minus; et mihi vivam
Quod superest aevi, si quid superesse volunt dî:
Sit bona librorum et provisae frugis in annum
Copia; neu fluitem dubiae spe pendulus horae.
Sed satis est orare Jovem, quae donat et aufert:
Det vitam, det opes; aequum mi animum ipse parabo.

---

16. *An allusion to his weak eyes.* (*Serm.* 1. 5. 30. and 48. seqq.)

Hic oculis ego nigra meis collyria lippus
Illinere. ———————————

Lusum it Maecenas, dormitum ego Virgiliusque:
Namque pila lippis inimicum et ludere crudis.

---

17. *An allusion to his person and disposition.* (*Epist.* 1. 20. 23. seqq.)

Me primis Urbis belli placuisse domique,
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabalis essem.

18. *His life endangered by the falling of a tree.* (*Carm.* 2. 17. 27. seqq.)

Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum

Dextra levasset, Mercurialium
Custos virorum. ————————

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19. *The first who introduced the Iambic measure into the Latin tongue.* (*Epist.* 1. 19. 23.)

———————— Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.

---

20. *His resolve not to survive the loss of Maecenas.* (*Carm.* 2. 17. 5. seqq.)

Ah ! te meae si partem animae rapit
Maturior vis, quid moror altera ?
Nec carus aeque, nec superstes
Integer. Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum : ibimus, ibimus,
Utcunque praecedes, supremum
Carpere iter comites parati.

---

21. *His presage of future fame.* (*Carm.* 3. 30. 6. seqq.)

Exegi monumentum aere perennius,
Regalique situ pyramidum altius ;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series et fuga temporum.
Non omnis moriar ! multaque pars mei
Vitabit Libitinam. Usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita virgine pontifex. &c.

PASSAGES OF THE ANCIENT WRITERS,

IN WHICH MENTION IS MADE OF THE POET HORACE.

Ovid. Trist. 4. 10. 49. seqq.

Et tenuit nostras numerosus Horatius aures
Dum ferit Ausonia carmina culta lyra.

Petronius. c. 118.

Caeterum neque generosior spiritus vanitatem amat, neque concipere aut edere partum mens potest, nisi ingenti flumine litterarum inundata. Effugiendum est ab omni verborum, ut ita dicam, vilitate et sumendae voces a plebe submotae; ut fiat

Odi profanum vulgus et arceo.

Praeterea curandum est, ne sententiae emineant extra corpus orationis expressae ; sed intecto vestibus colore niteant. Homerus testis, et Lyrici, Romanusque Virgilius, et Horatii curiosa felicitas.

Juvenal. Sat. 7. 53. seqq.

Sed vatem egregium, cui non sit publica vena,
Anxietate carens animus facit, omnis acerbi
Impatiens, cupidus silvarum, aptusque bibendis
Fontibus Aonidum : neque enim cantare sub antro
Pierio, thyrsumve potest contingere moesta
Paupertas atque aeris inops, quo nocte dieque
Corpus eget : satur est, cum dicit Horatius Evoe !

Persius. 1. 116. seqq.

Omne vafer vitium ridenti Flaccus amico
Tangit et admissus circum praecordia ludit,
Callidus excusso populum suspendere naso.

Salei. Bassus ad Pis. 227. seqq.
(Wernsd. Poet. Min. 4. 276.)

——————— Maecenas alta Thoantis
Eruit, et populis ostendit nomina Graiis,
Carmina Romanis etiam resonantia chordis
Ausoniamque chelyn gracilis patefecit Horati.

Quintilianus. Inst. Or. 1. 8.

Utiles Tragoedi: alunt et Lyrici; si tamen in his non auctores modo, sed etiam partes operis elegeris. Nam et Graeci licenter multa, et Horatium in quibusdam nolim interpretari.

Idem. L. 10. c. 1.

Multo est tersior (Lucilio) ac purus magis Horatius, et ad notandos homines in mores praecipuus. *Et paullo post:* Iambus non sane a Romanis celebratus est, ut proprium opus; a quibusdam interpositus: cujus acerbitas in Catullo, Bibaculo, Horatio; quanquam illi epodos intervenire non reperiatur. At Lyricorum idem Horatius fere solus legi dignus. Nam et insurgit aliquando et plenus est jucunditatis et gratiae et variis figuris et verbis felicissime audax.

Auctor de Caussis corr. Eloqu. c. 20.

Exigitur enim jam ab oratore etiam poeticus decor, non Atilii aut Pacuvii veterno inquinatus, sed ex Horatii et Virgilii et Lucani sacrario prolatus. Horum igitur auribus et judiciis obtemperans nostrorum oratorum aetas, pulchrior et ornatior extitit.

Ausonius. Eidyll. 4. 56. seqq.

Te praeeunte, nepos, modulata poemata Flacci
Altisonumque iterum fas est didicisse Maronem.

Sidonius Apollin. Ep. 8. 11. seqq.

——— stylus aut Maronianus
Aut quo tu Latium beas, Horati,
Alcaeo potior Lyristes ipso.

Idem. ibid. (p. 226. Sirmond.)

In Lyricis Flaccum secutus nunc ferebatur in Iambico citus, nunc in Choriambico gravis, nunc in Alcaico flexuosus, nunc in Sapphico inflatus.

Idem in praef. Panegyr. Jul. Val. Majorano dicti.

Et tibi, Flacce, acies Bruti Cassiique secuto
Carminis est auctor, qui fuit et veniae.

Idem L. 9. ep. 13. ad Tonantium.

Sed tu per Calabri tramitis aggerem
Vis ut nostra dehinc cursitet orbita
Qua Flaccus lyricos Pindaricum ad melos
Frenis flexit equos plectri potentibus,
Dum metro quatitur Chorda Glyconio,
Nec non Alcaico vel Pherecratio
Juncto Lesbiaco, sive Anapaestico.

Idem. Carm. 9. 5. seqq.

Non quod per Satiras, Epistolarum
Sermonumque sales, novumque Epodon
Libros carminis ac Poeticam artem
Phoebi laudibus et vagae Dianae
Conscriptis voluit sonare Flaccus.

Idem. Carm. 23. 450. seqq.

At si dicat Epos metrumque rhythmis
Flectat commaticis tonante plectro,
Mordacem faciat silere Flaccum.
Quamvis post Satiras Lyramque tendat
Ille ad Pindaricum volare cygnum.

CHRONOLOGICAL ARRANGEMENT

OF THE WORKS OF HORACE.

The order of time in which Horace gave his several productions to the world has never been clearly ascertained. Suetonius, in his life of the poet, informs us that the fourth book of Odes was added, after a long interval of time, to the first three books, by order of Augustus. Beyond this we find nothing in the ancient writers that has a bearing upon the present inquiry. Commentators consequently have assumed the privilege of advancing different theories. Most of them agree that the first three books of Odes were published together, but they differ as to the period when this publication took place, and also with respect to the interval that elapsed between the appearance of the first three books, and that of the fourth. Bentley, however, maintains that the first three books of Odes were put forth separately, and one after the other. He endeavours also to ascertain the periods when each of the productions of Horace was composed, and he lays down the following chronological scheme :

TITLE OF HIS WORKS.	A. U. C.	AGE OF HORACE.
First book of the Satires	714. 715. 716.	26. 27. 28.
	Interval of three years.	
Second book of the Satires	719. 720. 721.	31. 32. 33.
Epodes	722. 723.	34. 35.
First book of the Odes	724. 725. 726.	36. 37. 38.
	Interval of two years.	
Second book of the Odes	728. 729.	40. 41.
Third book of the Odes	730. 731.	42. 43.
	Interval of three years.	
First book of the Epistles	734. 735.	46. 47.
	Interval of two years.	
Fourth book of the Odes, and Carmen Saeculare	737. 738. 739.	49. 50. 51.
Second book of the Epistles, and the Art of Poetry . .	739.	51*

* Bentley merely says, that the second book of the Epistles, and the Art of Poetry, were

This arrangement of Bentley's has received the decided commendation of Gesner, who remarks, (*Praef. ad Hor.*) "Sed operae pretium est, h. e. studiosis Horatii, qui Bentleianum exemplar ad manus non habent, accommodatum, poni post hanc praefationem locum integrum ex praefatione viri magni, quo tempora librorum Horatii ordinat, de quo hoc certe confirmare possum, me, dum recenseo singulas Eclogas, diligenter attendisse, si quid esset Bentleianis temporum rationibus adversum, nec deprehendisse quidquam, quod momentum aliquod ad eam evertendam haberet, licet quibusdam Eclogis non improbabili ratione forte tempus etiam aliud, recentius praesertim, possit adscribi. De saeculari carmine suo loco satis dictum, et laudatum ingenium Sanadoni. Possit aliquis drama velut quoddam non absimile contexere ex iis, quae in Canidiam scripta sunt, si jungat *Serm.* 1. 8. *Epod.* 5. 17. 17. denique *Carm.* 1. 16. qui ipse ordo ex argumento elucens pulchre Bentleianam de temporibus hypothesin confirmat."

Vanderbourg, however, has not hesitated to attack this arrangement of Bentley's, and we think, in part at least, with good success. According to this critic, it is absurd to suppose that a poet would write during some years nothing but satires, during others nothing but odes, then epistles, then odes again, &c. He ascribes Bentley's mistake to his not having distinguished between the time when a work is written, and when it is given to the world. Vanderbourg thinks that the first two books of the odes contain pieces composed between the years 715 and 733, A. U. C. He considers it impossible to refer their publications to an earlier period than 733. Three odes, it is true, in the third book, are anterior to this year; but Horace had his reasons for not placing them in the first or second. This third book he makes to contain no ode whose date is subsequent to A. U. C. 735, whence we may reasonably conclude that it was published in 735 or 736; the more too, as no ode of the fourth book appears anterior to 736. All the odes, whose dates are certain, fall between 736 and 743. This latter collection, therefore, must have been published either in 743, or shortly after, since Horace died in 746.

With regard to the Carmen Saeculare, no doubt can prevail in relation to its date. The ancient scholiasts and Censorinus inform us that it was

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Horace's last productions, without fixing the year when they appeared. ("*Postremo* Artem Poeticam, et Epistolarum librum alterum, *annis incertis.*") In his commentary, however, on the Art of Poetry (v. 287.) he states that the letter of Cicero to M. Marius, which is the first of the seventh book, was written forty years after the Art of Poetry. Now this letter was written A. U. C. 699. and consequently the Art of Poetry must have appeared in A. U. C. 739. Such is the calculation of Reiz who is cited by Morgenstern in his treatise, "De Satirae atque Epistolae Horatianae discrimine." Lips. 1801. 4to. *vid. Schoell. Littérature Romaine*, vol. 1. p. 316.

sung at the Saccular Games, celebrated by Augustus A. U. C. 737, when Horace was in his 48th year.

As respects the book of epodes, Vanderbourg labours strenuously to prove that it was not published during the lifetime of Horace, but consists of various fugitive pieces, written by the poet in his earlier years, and only collected after his decease. His arguments rest in a great measure upon an erroneous etymology of the term epode, which will be considered in a subsequent part of the volume.* In the mean time it will be sufficient to state that Bentley's theory, in relation to the date of the *epodes*, remains completely unshaken.

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* *Vid.* Prefatory remarks on the Epodes, in the explanatory notes.

ORIGINALITY OF HORACE.

As a lyric poet, Horace does not present very strong claims to the praise of originality. Selecting for his models the lyric bards of Greece, and becoming deeply imbued with their spirit, not only the sentiments, but even the very phrases and words, of a large number of his odes, bear the evident impress of a Grecian original. Much too of his "*curiosa verborum felicitas*" may be traced directly to the compositions of Alcaeus, Pindar, and Sappho; and even the works of Homer, and of the great tragedians, have contributed no mean portion of his choicest expressions. It may not prove uninteresting to adduce some of the more striking examples of this imitation: for, although it has been well observed that nothing can be more injurious to the effect of lyric verse, than to be able to point out, with critical accuracy, where the poet borrows, and where he follows the impulse of his own feelings, still it has been equally well remarked, that it furnishes the best proof of Horace's genius to find him, notwithstanding this disadvantage, commanding the sympathy and eliciting the praises of posterity.

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1. *General Imitations from the Greek.*

Maecenas atavis edite regibus,
O et praesidium et dulce decus meum, &c. (*Carm.* 1. 1. *seqq.*)

Ἀελλοπόδων μέν τινας εὐφραί-
νουσιν ἵππων τιμαὶ καὶ στέφανοι·
τοὺς δ' ἐν πολυχρύσοις θαλάμοις βιοτά·
τέρπεται δὲ καί τις 'επ' οἴδμ' ἄλιον
ναὶ θοᾷ σῶς διαστείχων.[1]

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(1) *Pind. Fragm.* We have followed the reading and arrangement of Schneider. Boeckh gives ὠφελαισιν and διαστείζων, and adopts a different metrical form for the verses. *Vid. Pind. Op. ed. Boeckh.* vol. 2. pt. 2. p. 675.

Σπεύδει δ' ἄλλοθεν ἄλλος· ὁ μὲν κατὰ πόντον ἀλᾶται
ἐν νηυσὶν χρῄζων οἴκαδε κέρδος ἄγειν
ἰχθυόεντ', ἀνέμοισι φορεύμενος ἀργαλέοισι,
φειδωλὴν ψυχῆς οὐδεμίην θέμενος.
ἄλλος, γῆν τέμνων πολυδένδρεον, εἰς ἐνιαυτὸν
λατρεύει· τοῖσιν καμπύλ' ἄροτρα μέλει·
ἄλλος Ἀθηναίης τε καὶ Ἡφαίστου πολυτέχνεω
ἔργα δαεὶς χειροῖν ξυλλέγεται βίοτον·
ἄλλος Ὀλυμπιάδων Μουσῶν πάρα δῶρα διδάχθη
ἱμερτῆς σοφίης μέτρον ἐπιστάμενος.[2]

Sic te diva, potens Cypri,
Sic fratres Helenae, lucida sidera, &c. (*Carm.* 1. 3. seqq.)

Ἄ ναῦς ἀ τὸ μόνον φέγγος ἐμὶν τὸ γλυκὺ τᾶς ζοᾶς
ἁρπάξας, ποτὶ τυ Ζανὸς ἰκνεῦμαι λιμενοσκόπω.[3]

Jam te premet nox, fabulaeque Manes,
Et domus exilis Plutonia: quo simul mearis,
Nec regna vini sortiere talis, &c. (*Carm.* 1. 4. 24. seqq.)

Κατθανοῖσα δὲ κεῖσ' οὐδέποτα μναμοσύνα σέθεν
ἔσσετ' οὐδέποτ' εἰς ὕστερον. οὐ γὰρ πεδέχεις βρόδων
τῶν ἐκ Πιερίας. ἀλλ' ἀφανὴς κἠν Αἴδα δόμοις
φοιτάσεις πεδ' ἀμαυρῶν νεκύων ἐκπεποταμένα.[4]

Vides, ut alta stet nive candidum
Soracte, nec jam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto?

Dissolve frigus, ligna super foco
Large reponens; atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota. (*Carm.* 1. 9. seqq.)

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2. *Solon. fragm.* 5. 43. *Poet. Min. Gr. ed. Gaisford*, vol. 1. p. 333.
3. *Callim. fragm.* 114. *ed. Blomfield*, p. 234.
4. *Sapph. fragm.* 11. *Mus. Crit.* vol. 1. p. 13. A different reading of this fragment is given by Brunck. *Anal.* 1. 57.

Ὗει μὲν ὁ Σδεὺς, ἐκ δ' ὀρανῶ μέγας
χειμών· πεπάγασιν δ' ὐδάτων ῥοαί.
. . . . . .
. . . . . .
Κάββαλλε τὸν χειμῶν', ἐπὶ μὲν τιθεὶς
πῦρ, ἐν δὲ κίρναις Φοῖνον ἀφειδέως
μελιχρόν· αὖταρ ἀμπὶ κόρσᾳ
μαλθακὸν ἀμπι[τίθει] γνάφαλλον.[5]

Mercuri, facunde nepos Atlantis, &c. (*Carm.* 1. 10.)

Χαῖρε, Κυλλάνας ὁ μέδεις· τὲ γάρ μοι — [6]

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? cujus recinet jocosa
Nomen imago, &c. (*Carm.* 1. 12. *seqq.*)

Ἀναξιφόρμιγγες ὕμνοι
τίνα θεὸν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν ;[7]

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5. *Alcaei. fragm. apud Athen.* 10. 8. p. 430. a.—Vol. 4. p. 73. *ed. Schweigh.* We have followed the readings given in the *Mus. Crit.* vol. 1. p. 423. A portion of the 13th epode appears to have been imitated from this same source, and hence Grotefend has attempted to complete the first stanza, by referring back to the Latin, as follows:

πόντος δὲ νῦν, βαθεῖα δ' ὕλα
Θρᾳκίῳ βορέᾳ βρέμονται.

In the last line of the second stanza, τίθει is supplied on conjecture by Rutgersius (*ad Horat. Carm.* 1. 9.) Grotefend suggests βαλὼν.

(6) *Alcaei fragm.* According to the scholiast on Hephaestion, this fragment appears to have been a part of the second ode of the first book of Alcaeus's productions. Porphyrion, in his scholia on the 10th ode of the first book of Horace, makes this last an express copy of the Greek original, observing, at the commencement of his annotations, "*Hymnus est in Mercurium ab Alcaeo lyrico poeta;*" and a little after, in commenting on the words "*Te boves olim nisi reddidisses,*" &c. he remarks, "*Fabula autem haec ab Alcaeo ficta.*" Pausanias alludes to this ode of Alcaeus, in the following words: Βουσὶ γὰρ χαίρειν μάλιστα Ἀπόλλωνα Ἀλκαῖος τε ἐδήλωσεν ἐν ὕμνῳ τῷ ἐς Ἑρμῆν γράψας, ὡς ὁ Ἑρμῆς βοῦς ὑφέλοιτο τοῦ Ἀπόλλωνος. *Pausan.* 7. 20. *ed. Siebelis.*—*Vid. Mus. Crit.* vol. 1. p. 434.

(7) *Pindar. Ol.* 2. *init. ed. Boeckh.* Porphyrion alludes to this imitation on the part of Horace, in his scholia, "*Haec a Pindaro sumpsit*" are his words. Independent of the praise

O navis, referunt in mare te novi
Fluctus ! O quid agis ? fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus ?

Et malus celeri saucius Africo
Antennaeque gemunt : ac sine funibus
Vix durare carinae
Possunt imperiosius

Aequor.————————(*Carm.* 1. 14. *seqq.*)

. . . . . .

Τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
Τὸ δ' ἔνθεν· ἄμμες δ' ἂν τὸ μέσσον
ναῒ φορήμεθα σὺν μελαίνᾳ,

Χειμῶνι μοχθεῦντες μεγάλῳ κάλων·
πὰρ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει,
λαῖφος δὲ πᾶν ζάδηλον ἤδη,
καὶ λακίδες μεγάλαι κατ' αὐτό

Χαλᾶσι δ' ἄγκυραι . . . . . [8]

Pastor quum traheret per freta navibus
Idaeis Helenen perfidus hospitam, &c. (*Carm.* 1. 15. *seqq.*)[9]

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of originality, Pindar also deserves that of superior arrangement, in commencing with deity and ending with man. Hence Philo remarks, (vol. 2. p. 404.) "Ἔπειτα φρονήματος ὑπόπλεως ἀλόγου γενόμενος πᾶς ἁλαζὼν οὔτε ἄνδρα οὔτε ἡμίθεον μᾶλλον ἢ δαίμονα κατὰ τὸν Πίνδαρον ὑπολαμβάνων ἑαυτόν." Boeckh prefers the reading ἡμίθεον, ἀλλ' ὅλον δαίμονα, which makes the passage stronger and more apposite.

(8) *Alcaei fragm. Mus. Crit.* vol. 1 p. 423. Blomfield reads κάλων in preference to κοιλᾶν, which is suggested by Valckenaer (*Animadv. ad Ammon.* p. 114.) but violates the metre. Κάλως is made by the first named critic, on the authority of Hesychius, to signify "*funes quibus antennae sursum ac deorsum moventur.*"

(9) Porphyrion, in his scholia, states expressly that this ode was imitated from Bacchylides: "*Bacchylidem imitatur ; nam ut ille Cassandram fecit vaticinari futura belli Trojani, ita hic Proteum,*" where we must read *Nereum* instead of *Proteum.* To the same effect is the authority of Lutatius (*ad. Stat. Theb.* 7. 330.) "*Ithone* (read *Itone*, from the Greek form Ἰτάνη,) *civitas Boeotiae est. Hinc Bacchylides Minervam Ithoniam dixit, et Alalcomenen ipsam significat, quem imitatus est Horatius in illa ode, in qua Proteus* (read *Nereus*) *Trojae futurum narrat excidium.*"

O matre pulchra filia pulchrior,
Quem criminosis cunque voles modum, &c. (*Carm.* 1. 16, *seqq.*)[10]

Nullam, Vare, sacra vite prius severis arborem. (*Carm.* 1. 18. *seqq.*)

Μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω.[11]

Vitas hinnuleo me similis, Chlöe,
Quaerenti pavidam montibus aviis
Matrem, non sine vano
Aurarum et siluae metu. (*Carm.* 1. 23. *seqq.*)

Ἄτε νεβρὸν νεοθηλέα γαλαθηνὸν, ὃς ἐν ὕλῃ
Κεροέσσης ἀπολειφθεὶς ὑπὸ μητρὸς ἐπτοήθη.[12]

O Venus, regina Gnidi Paphique,
Sperne dilectam Cypron, &c. (*Carm.* 1. 30. *seqq.*)

Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιῤῥύταν — [13]

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(10) Acron, in his scholia, maintains that Horace in this Palinodia imitates Stesichorus, who, having lost his sight as a punishment for an injurious ode against Helen, made subsequently a full recantation, and was cured of his blindness. Plato introduces the commencement of the Palinodia of Stesichorus, in his Phaedrus (*Op.* vol. 1. p. 33. *ed. Bekker.*—vol. 10. p. 313. *ed. Bip.*) as follows:

Οὐκ ἔστ' ἔτυμος ὁ λόγος οὗτος, οὐδ' ἔβας
ἐν νηυσὶν εὐσέλμοις, οὐδ' ἵκεο Πέργαμα
Τροίας.

The metrical arrangement is H. Stephens' (*Carm. Lyr.* p. 441.) In the Bibliotheca of Photius (vol. 1. p. 133. *ed. Bekker*) the same story is given on the authority of Conon; but in another part of the same work (vol. 1. p. 149.) Stesichorus is said to have attacked in verse a *Sicilian* female named Helen, and not the daughter of Leda. This discrepancy in the narrative, however, does not at all affect the truth of Horace's having imitated a Palinodia of the Grecian poet's.

(11) *Alcaei fragm. apud then.* 10. 8. p. 430. c.—Vol. 4 p. 75. *ed. Schweigh.* This is the only line that remains of the piece, but, from the close resemblance which the first line of the Latin ode bears to it, we may fairly conclude that the latter was a copy throughout.

(12) This is commonly considered as a fragment of Anacreon (*Vid. Anacr. Carm. ed. Fischer.* p. 352. *fragm.* κά.) We have adopted the reading and arrangement of Bentley, who makes two galliambic lines.

(13) *Alcman. fragm, H. Steph. Carm. Lyr.* p. 628.

Ὦ ναξ, πανδαμάτωρ Ἔρως,
ὦ Νύμφαι κυανώπιδες,
πορφυρέη τ' Ἀφροδίτη,
χρυσῷ δὴ ἐϊκασμένη
συμπαίζουσιν· ——
γονοῦμαί σε· σὺ δ' εὐμενὴς
ἔλθ' ἡμῖν· κεχαρισμένης δ'
εὐχωλῆς ἐπάκουσον.[14]

Quid dedicatum poscit Apollinem
Vates? quid orat, de patera novum
Fundens liquorem? &c. (*Carm.* I. 31. *seqq.*)

Τί δ' ἔρδων, φίλος σοί τε,
καρτεροβρόντα Κρονίδα,
φίλος δὲ Μοίσαις, Εὐθυμίᾳ τε
μέλων εἴην, τοῦτ' αἴτημί σε.[15]

O diva, gratum quae regis Antium,
Praesens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos: &c. (*Carm.* I. 35. *seqq.*)

Λίσσομαι, παῖ Ζηνὸς Ἐλευθερίου,
Ἰμέραν εὐρυσθενέ' ἀμφιπόλει, Σώτειρα Τύχα.
τὶν γὰρ ἐν πόντῳ κυβερνῶνται θοαὶ
νᾶες, ἐν χέρσῳ τε λαιψηροὶ πόλεμοι
κἀγοραὶ βουλαφόροι. αἵ γε μὲν ἀνδρῶν
πόλλ' ἄνω, τὰ δ' αὖ κάτω ψεύδη μεταμώνια τάμνοισαι
κυλίνδουσ' ἐλπίδες.[16]

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(14) *Anacr. fragm.* *Anacr. Carm. ed. Fischer* p. 362. *frag.* κθ'.

(15) *Pind. fragm. apud Athen.* 5. 7. p. 191. f.—Vol. 2. p. 240. *ed. Schweigh.* Boeckh gives it in his edition as the 127th fragment, and with a different metrical arrangement.

(16) *Pind. Ol.* 12. *init. ed. Boeckh.*

Nunc est bibendum, nunc pede libero
Pulsanda tellus; &c. ——————— (*Carm.* 1. 37. *seqq.*)

Νῦν χρὴ μεθύσκειν, καὶ χθόνα πρὸς βίαν
παίειν, ἐπειδὴ κάτθανε Μύρσιλος.[17]

Nullus argento color est avaris
Abdito terris; inimice lamnae,
Crispe Sallusti, nisi temperato
Splendeat usu. (*Carm.* 2. 2. *seqq.*)

Οὐκ ἔραμαι πολὺν ἐν μεγάρῳ πλοῦτον κατακρύψαις ἔχειν,
ἀλλ' ἐόντων, εὖ τε παθεῖν καὶ ἀκοῦσαι, φίλοις ἐξαρκέων.[18]

Δαιμόνιοι, τί δὲ κέρδος ὁ μύριος ἔνδοθι χρυσὸς
κείμενος; οὐχ ἅδε πλούτου φρονέουσιν ὄνασις.[19]

Rectius vives, Licini, neque altum
Semper urgendo, neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.
Auream quisquis mediocritatem
Diligit, &c. ——————————— (*Carm.* 2. 10. *seqq.*)

Αἱ μεσότητες ἄρισται, ὅπη δέ γε πρήξιες ἀνδρῶν·
καὶ μάλα μέτρον ἐγὼ τἄρκιον ἠσπασάμην·
τοῦτ' ἀγάπα, φίλε Λάμπε, κακὰς δ' ἔχθαιρε Θυέλλας.[20]

Saepius ventis agitatur ingens
Pinus: ——————————— (*Carm.* 2. 10.)

Οὐ θρύον οὐ μαλάχην ἄνεμός ποτε, τὰς δὲ μεγίστας
ἢ δρύας ἢ πλατάνους οἶδε χαμαὶ κατάγειν.[21]

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(17) *Alcaei fragm. apud Athen.* 10. 8. p 430. c.—Vol. 4. p. 74. *ed. Schweigh.* The common reading is καί τινα πρὸς βίαν πίνειν; but that which we have adopted has received the sanction of able critics, and was first suggested by an anonymous writer in the work of Portus on the remains of the lyric poets. (*Heidelb.* 1598.) It has the merit of agreeing very closely with the *pulsanda tellus* of the Latin ode, and as such is received by Jani.

(18) *Pind. Nem.* 1. 45. *ed. Boeckh.*

(19) *Theocr. Idyll.* 16. 22. *ed. Kiessling.*

(20) *Loll. Bassus.—Anal. Brunck.* 2. 161.

(21) *Lucian. in Anthol. Brod.* l. 1, p. 165.

——— Informes hiemes reducit
Jupiter, idem

Submovet : Non si male nunc, et olim
Sic erit : ——————————— (*Carm.* 2. 10. 15. *seqq.*)

Θαρσεῖν χρὴ, φίλε Βάττε· τάχ' αὔριον ἔσσετ' ἄμεινον.
Χὠ Ζεὺς ἄλλοκα μὲν πέλει αἰθριος, ἄλλοκα δ' ὗει.[22]

Eheu ! fugaces, Postume, Postume,
Labuntur anni : nec pietas moram
Rugis et instanti Senectae
Afferet, indomitaeque Morti. (*Carm.* 2. 14. *seqq.*)

Ἀλλ' ὀλιγοχρόνιον γίγνεται, ὥσπερ ὄναρ,
ἥβη τιμήεσσα· τὸ δ' ἀργαλέον καὶ ἄμορφον
γῆρας ὑπὲρ κεφαλῆς αὐτίχ' ὑπερκρέμαται —[23]

Quid brevi fortes jaculamur aevo
Multa ? ——————————— (*Carm.* 2. 16. 17.)

——————————— Ὦ κενοὶ βροτῶν,
οἳ τόξον ἐντείνοντες ὡς καιροῦ πέρα, —[24]

——————— Nihil est ab omni
Parte beatum. (*Carm.* 2. 16. 27.)

Οὐκ ἔστιν οὐδὲν διὰ τέλους εὐδαιμονοῦν.[25]

Οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ.[26]

Dulce et decorum est pro patria mori — (*Carm.* 3. 2. 13.)

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(22) *Theocr. Idyll.* 4. 41 & 43. *ed. Kiessling.*
(23) *Mimnerm. fragm.* 5. 4. *Poet. Gr. Min. ed. Gaisford.* vol. 1. p. 423.
(24) *Eurip. Suppl.* 754.
(25) *Id.* 281.
(26) *Eurip. fragm. Sthenob.* 1.

Τεθνάμεναι γὰρ καλὸν ἐπὶ προμάχοισι πεσόντα
ἄνδρ' ἀγαθὸν περὶ ᾗ πατρίδι μαρνάμενον.[27]

Mors et fugacem persequitur virum. (*Carm.* 3. 2. 14.)

Ὁ δ' αὖ Θάνατος ἐκιχε καὶ τὸν φυγόμαχον.[28]

Aetas parentum, pejor avis, tulit
Nos nequiores; mox daturos
Progeniem vitiosiorem. (*Carm.* 3. 6. 46. *seqq.*)

Οἵην χρυσείην πατέρες γενεὴν ἐλίποντο
Χειροτέρην, ὑμεῖς δὲ κακώτερα τεξείεσθε.[29]

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2. *Phrases and Epithets more closely imitated from the Greek.*

Dis miscent superis.	Ἀθανάτοις ἔμιχθεν. *Pindar. Isthm.* 2. 42.
Sublimi feriam sidera vertice.	Βάσομαι τ' ἐς αἰθέρα πολὺν ἀερθείς. *Eurip. fragm.*
Nube candentes humeros amictus.	Νεφέλῃ εἰλυμένος ὤμους. *Hom. Il.* ε, 186.
Erycina ridens.	Φιλομμειδὴς Ἀφροδίτη. *Hom. Il.* γ', 424.
Galeae leves.	Κορύθων λαμπομενάων. *Hom. Il.* ν', 341.
Officinas Cyclopum.	Ἡφαίστοιο καμίνους. *Callim. fragm.*
Nitidum caput.	Λιπαρὰν ἔθειραν. *Simonides.* (*Anal. Br.* 1. 141.)
Duplicis Ulixei.	Διπλοῦς ἀνήρ. *Eurip. Rhes.* 393.

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(27) *Tyrtaei fragm* 1. *Poet. Gr. Min.* vol. 1. p. 432.
(28) *Simonides.*—*Muret. var. lect.* 4. 9.
(29) *Arati Phaenom.* 123.

Superis parem.	Δαίμονι ἶσος. *Hom. Il. ε*, 438.
Aptum equis Argos.	Ἄργεος ἱπποβότοιο. *Hom. Il. β'*, 287.
Ditesque Mycenas.	Μυκήνας τὰς πολυχρύσους. *Sophocl. Elect.* 9.
Larissae opimae.	Λάρισσαν ἐριβώλακα. *Hom. Il. β'*, 841.
Albus Notus.	Λευκόνοτος.
Certus Apollo.	Ἀπολλώνα τελέστορα. *Epicharm. fragm.*
Nil desperandum.	Ἄελπτον οὐδὲν. *Eurip. fragm.*
Deorum nuntium.	Ἄγγελον ἀθανάτων. *Hom. Hymn. in Merc.* 3.
Marinae filium Thetidis.	Παῖς ἁλίας Θετιδος. *Eurip. Iph. in Aul.*
Carpe diem.	Καιρὸν λάβε. *Æsch. sept. adv. Th.* 65.
Difficili bile.	Χόλου ἀργαλέοιο. *Hom. Il. κ'*, 107.
Debes ludibrium.	Γέλωτ' ὄφλειν. *Eurip. Med.* 1045.
Pastor (i. e. Paris).	Ἰδαῖος βούτας. *Eurip. Hec.* 944.
Atrox Tydides.	Τυδέος υἱὸν—ἄγριον αἰχμητὴν. *Hom. Il. ζ'*, 97.
Melior patre.	Πατέρων ἀμείνονες εὐχόμεθ' εἶναι. *Hom. Il. δ'*, 405.
Mordaces solicitudines.	Γυιοβόρους μελεδῶνας. *Hesiod. ἐργ.* 66.
Dulce ridentem.	Γελάσας ἱμέρoεν. *Sappho.*
Dulce loquentem.	Ἀδὺ φωνοίσας. *Sappho.*
Funera densentur.	Θνῆσκον ἐπασσύτεροι. *Hom. Il. α'*, 383.

Saeva Proserpina.	Ἐπαινῇ Περσεφονείῃ. *Hom. Od. λ', 47.*
Dilectam Cypron.	Κύπρον ἱμερτὰν. *Alcman. fragm.*
Fulgentes oculos.	Ὄμματα μαρμαίροντα. *Hom. Il. γ', 397.*
Bellum lacrymosum.	Πόλεμον δακρυόεντα. *Hom. Il. ί, 737.*
Vacuum aëra.	Ἐρήμας δι' αἰθέρος. *Pind. Ol. ά, 10.*
Loquaces lymphae.	Λαλὸν ὕδωρ.
Fulmine caduco.	Καταιβάτης κεραυνὸς. *Æsch. Pr. V. 367.*
Vis consili expers.	Ῥώμη ἀμαθὴς. *Eurip. fragm.*
Flagitio additis damnum.	Πρὸς αἰσχύνῃ κακόν. *Eurip. Rhes. 12.*
Aquae augur cornix.	Ὑετόμαντις κορώνη. *Euphorion.*
Lentus amor.	Βραδινὰ Ἀφροδίτα. *Sappho.*
Aquosa Ida.	Πολυπίδακος Ἴδης. *Hom. Il. ξ', 157.*
Obliquum meditantis ictum.	Δοχμῷ ἀΐσσοντε. *Hom. Il. μ' 148.*
Gelu acuto.	Χιόνος ὀξείας. *Pind. Pyth. ά, 39.*
Dulci fistula.	Γλυκὺς αὐλὸς. *Pind. Ol. ί, 114.*
Testudinis aureae.	Χρυσέα φορμιγξ. *Pind. Pyth. ά. 1.*
Magnae linguae.	Μεγάλης γλώσσης. *Sophocl. Antig. 127.*
Morti atrae.	Μέλανος θανάτοιο. *Hom. Il. β', 834.*
Aureo plectro.	Χρυσέῳ πλάκτρῳ. *Pind. Nem. ί, 42.*

Supremum iter.	Ὑστάτην ὁδὸν. *Eurip. Alcest.* 626.
Nescios fari infantes.	Νήπια τέκνα. *Hom. Il.* β′, 311.
Noctilucam.	Νυκτιλαμπὴς. *Simonides.*
Purpureo ore.	Πορφυρέου ἀπὸ στόματος. *Simonides.*
Liquidum aethera.	Ὑγρὸν αἰθέρα.
Insanientis philosophiae.	Σοφίαν ἄσοφος.

METRES OF HORACE.

PREVIOUS to entering upon this subject, it will be necessary to explain a few of the leading features of metre in general.

I. Metre, in its most extensive sense, means an arrangement of syllables and feet in verse, according to certain rules; and, in this sense, applies not only to an entire verse, but to a part of a verse, or any number of verses. But *a metre*, in a specific sense, means a combination of two feet, and sometimes one foot only.

II. The Metres employed in Latin poetry are the *Dactylic*, *Anapaestic*, *Iambic*, *Trochaic*, *Choriambic* and *Ionic*.

III. These have received their respective names from the frequent occurrence in each of them of some particular foot; and it has been thought that each species was originally composed of those feet only from which it is denominated, but that others, equal in time, were afterwards admitted under certain restrictions. They are often called, however, after the name of some celebrated poet, who either invented, or most frequently used, a particular species of verse; as, *Sapphic*, *Alcaic*, *Anacreontic*, *Hipponactic*, &c. They are sometimes also classed according to the number of feet or measures which they contain; as, *Octonarius*, *Senarius*, *Hexameter*, *Pentameter*, *Tetrameter*, *Trimeter*, *Dimeter*, *Monometer*.

IV. In *Anapaestic*, *Iambic*, and *Trochaic* verse, a metre consists of two feet; in the remainder one foot constitutes a metre. In Anapaestic, Iambic, and Trochaic verse, therefore, a monometer will contain two feet, a dimeter four, a trimeter six, &c.; whereas, in the other species of verse, a monometer will contain only one foot, a dimeter two feet, a trimeter three, &c. Some grammarians, in speaking of Anapaestic, Iambic, and Trochaic verse, use the term *dipodia* (διποδία) instead of *metre*, and, in place of calling a verse monometer, describe it as consisting of one *dipodia*;

instead of naming another dimeter, speak of it as containing two *dipodiae*, &c.

V. A *Verse* is a certain number of feet disposed in a regular order, and forming a line of poetry. The term verse (*versus*) is derived from the verb *vertere*, "to turn," because verses being arranged in lines, when the reader reaches the end of one, he must necessarily turn to the beginning of another. The Greeks term it στίχος, "a rank," or "row," on account of the arrangement of the words; and from ἥμισυς, "half," and στίχος, comes ἡμιστίχιον, *hemistichium*, "a hemistich," or "half verse;" from δὶς, "twice," and στίχος, comes διστίχον, *distichon*, "a distich," &c.

VI. *Scanning*, or *Scansion*, is the dividing of a verse into the feet of which it is composed, and the assigning of their proper quantity to the respective syllables of each foot. The term is derived from the verb *scandere*, "to climb," (*Diomed.* l. 3. *Priscian, sup.* 12. *Æn.* 1. vol. 2. p. 278. *ed. Krehl.*) Hence we have the following epigram in Claudian: (*Ep.* 29. *In podagrum:*)

Quae tibi cum pedibus ratio? quid carmina culpas?
Scandere *qui nescis, versiculos laceras.*

VII. Verses are denominated *Acatalectic*, *Catalectic*, *Brachycatalectic*, *Hypercatalectic or Hypermeter, and Acephalous.*

VIII. An *Acatalectic* verse (στίχος ἀκαταλήκτος) is one which contains its exact number of feet and syllables. The term is derived from *α priv:* and καταλήγειν, "to cease," or, "end;" and implies that the verse does not stop before it reaches its destined end, but proceeds onwards, and arrives at it, and is therefore full and complete. A *Catalectic* verse (στίχος κατάληκτος) is one which wants a syllable at the end to perfect the measure. The term is derived from καταλήγειν, "to cease," and implies that the verse does not reach its proper point of termination, but ceases or stops, as it were, by the way. A *Brachycatalectic* verse (στίχος βραχυκατάληκτος) is one which wants two syllables at the end to complete the measure. The derivation of the term is from βραχυς, "short," and καταλήγειν, and the name implies that the verse ends too shortly. A *Hypercatalectic* or *Hypermeter* verse (στίχος ὑπερκατάληκτος, *sive* ὑπέρμετρος) is one which has something more than its just measure, whether this surplus be a syllable, or an entire foot. The former of these terms is derived from ὑπὲρ, "above," and καταλήγειν, and denotes a verse which goes beyond its proper resting-place: the latter comes from ὑπὲρ, and μέτρον, "a measure." An *Acephalous* verse is one which wants a syllable at the beginning. The name is derived from *α priv:* and κεφαλὴ, "a head," and implies that the verse wants a head, or initial syllable.

IX. A composition in verse which consists of only one kind of metre is called, by grammarians, *Carmen* μονόκωλον (from μόνος, *solus*, and κῶλον, *membrum*). If it contain two kinds of metre, it is termed δίκωλον; if three, τρίκωλον; if four, τετράκωλον. So again, if it consist of independent verses, which form no stanza, it is called μονόστροφον (μόνος and στροφή, *versus*); if it consist of stanzas containing each two verses it is termed δίστροφον; if of stanzas of three verses, τρίστροφον; if of stanzas of four verses, τετράστροφον. The Latin stanza does not, except in a single instance in Catullus, exceed four verses. Neither are those verses regular, which consist of three, but only those which are composed of two or four verses. To apply these remarks; the first ode of the first book of Horace, is μονόκωλον μονόστροφον; the second of the same book, δίκωλον τετράστροφον; the third, δίκωλον δίστροφον; the fifth, τρίκωλον τετράστροφον; &c.

X. With regard to the difference between *Rhythm* and *Metre* it may here suffice to observe, that the former relates to the quantity of the syllables in a foot, as far as respects the time required in the pronunciation of them, each long syllable being considered equal in time to two short ones; whereas metre includes both the time and the order of syllables, and does not admit the same interchange of feet as rhythm. If in the following dactylic line, for example,

Panditur | intere|a domus | omnipo|tentis O|lympi,

the dactyls be confounded in this manner

Omnipo|tentis O|lympi | panditur | intere|a domus,

the metre will be entirely destroyed, inasmuch as its laws require a dactyl in the fifth, and a spondee in the sixth place; and we shall have an anapaestic line in its stead. The rhythm, nevertheless, remains the same, because there is still the same space or quantity of times, and the same feet; but the metre is destroyed because there is no longer the same order.

XI. "Rhythm,* as it concerns language, is divided into certain portions, which are called feet. These feet correspond, in some degree, with bars in modern music; but the ancient music, besides common time and triple time, admitted of two other varieties of proportion, as will appear by the following scale:

First, as one to one, or two to two, which is equal, or as we now call it,

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* *Classical Journal*, vol. 3, p. 38.

common time, consisting either of two or four crotchets to a bar, and capable of being divided into equal moieties. Of this nature are the *pyrrich*, such as *Dĕŭs*, consisting of two short times; the *spondee*, such as *vōbīs*, consisting of two long, or four short times; the *anapaest*, and the *dactyl*, consisting also each of them of four short times.

The next division of rhythm is as one to two; this corresponds with our triple time, or three crotchets to a bar, containing a quantity of which one part is the double of the other. Of this nature are the feet called *iambi*, *trochees*, and *tribrachs*.

The third division of rhythm is as two to three. This division of time is not used in modern music, but may be expressed by five crotchets to a bar, of which three, as one part, would be as much and half as much again as the other. Of this nature is the foot called *Paeon*, such as *trĭstĭtĭă*, consisting of one long, and three short times, or of five short times. This rhythm is called by the Greeks ἡμιόλιος, by the Latins *sesquialter* or *sescuplex*.

The fourth division of rhythm is as three to four, which is also unknown in modern music, but may be represented by seven crotchets to a bar, divided into four and three, where the greater quantity is to the less as the whole and one third over. This rhythm is called by the Greeks ἐπίτριτος, and by the Latins *sesquitertius*, or *supertertius*. Of this rhythm is the word *rĕfōrmīdō*, consisting of one short and three long times, or of seven short times.

XII. It must be distinctly understood, however,* that words which have the same general rhythm, and are isochronous in collective value as words, are by no means also isochronous as feet, and interchangeable whenever the metre allows of isochronous interchanges. For instance, the *iambus* and *trochee*, as we have seen above, fall under the same rule of rhythm, are equally examples of double proportion, that is, of the proportion of one to two, and yet they not only cannot be substituted one for the other, but are said to have an antipathy (ἀντιπάσχειν), or, in other words, to be of a nature directly opposite to each other. The reason appears to be this: as rhythm is divided into feet, so feet are again subdivided into what are called by the Greeks ἄρσις and θέσις,† and by the

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* *Classical Journal*, vol. 3. p. 39. seqq.

† That part of a foot which receives the *ictus*, the stress of the rhythm, (the beat of the time) is called ἄρσις, or, *elevation*. The rest of the foot is called θέσις, or, *depression*. Marius Victorinus informs us, that *arsis* was the raising of the foot (*sublatio pedis sine sono*,) and *thesis* the dropping of it, and striking the ground (*positio pedis cum sono*). Terentianus thus speaks of them;

Latins *sublatio* and *positio*. This takes place in every foot, and makes it necessary that every foot should consist at least of two syllables, one for the seat of the ἄρσις, and another for that of the θέσις. Consequently the smallest foot is the dissyllable, consisting of two short times, called the *pyrrich*. This sublation and position answers to the beating of time in our music, and signifies the manner in which the bars are to be divided. We may now see how an iambus differs from a trochee, as in the first foot the sublation occupies one short syllable, and the position the remaining long syllable; whereas in the trochee the sublation and position are reversed, the first occupying there the long syllable, the latter the short one. When of two feet proposed, not only the rhythm, which affects the whole, but the sublation and position which affect their parts, are the same, and common to both; then, and then only, are such feet isochronous and interchangeable, where the metre allows of interchanges."

XIII. We will now proceed to consider the different species of metre employed by Horace in his various productions. They are twenty in number, or, more loosely speaking, twenty-two.

1. DACTYLIC HEXAMETER.[1]

Laŭdā|bŭnt ălĭ|ī clā|rām Rhŏdŏn | aūt Mĭtў|lēnēn.

The structure of this species of verse is sufficiently well known; it consists of six feet, the fifth of which is a dactyl, and the sixth a spondee, while each of the other four feet may be either a dactyl or spondee. Sometimes, however, in a solemn, majestic, or mournful description, or in

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Temporum momenta sane lege certa dividunt,
Seu duas pes quisque junget, sive plures syllabas.
Aut enim quantum est in ἄρσει, tantum erit tempus θέσει.

He mentions also that those who taught versification were in the habit of distinguishing the feet or measures by the thumb or foot:

Quam pollicis sonore, vel plausu pedis
Discriminare, qui docent artem, solent.

Horace likewise alludes to the method of beating time by the aid of the thumb. *Carm.* 4. 6. 35.

(1) The origin of Hexameter verse forms no uninteresting subject of speculation, as it carries us back to the earliest period both of the Greek and Latin tongues. Herodotus states that he saw in the temple of the Ismenian Apollo at Thebes, in Boeotia, Cadmean letters engraved on certain tripods, for the most part like the Ionian characters, and that one of these inscriptions was as follows.

Ἀμφιτρύων μ' ἀνέθηκε νέων ἀπὸ Τηλεβοάων.

expressing astonishment, consternation, vastness of size, &c. a spondee is admitted in the fifth foot, and the line is then denominated Spondaic.

On a second tripod, two other hexameters were inscribed, and two likewise on a third. (*Herod.* 5. 59. *seqq.*) If this account be correct, these Cadmean letters may be of the same kind with those mentioned by Plutarch (*De Socrat. Gen.*) as having been discovered at Haliartus in the tomb of Alcmena, and which he describes as very ancient (παμπάλαια) and as resembling very closely the Ægyptian. It is more than probable, however, that Herodotus was imposed upon by the priests of the temple, and the word μοναρχίων, which occurs in one of the inscriptions, stamps suspicion upon the genuineness of all. According to other authorities, (*Diog. Laert.* 1. 40. *Stat. Sylv.* 2. 2. 39 *Lucan.* 5. 126. and *Pausan.* 10. 6.) Phemonoë, a priestess, and, according to some, daughter of Apollo, is said to have invented hexameters, and the following is supposed to have been the first one ever written :

Συμφέρετε πτερά τ' οἰωνοί, κληΐν τε μέλισσαι.

Some affirm that Phemonoë was the first that gave responses from the oracle at Delphi. This account seems entitled to rather more credit than that of Herodotus, although it is far from having a claim to full reliance. The Æolic dialect was spoken at Delphi: this of all the Grecian dialects adapted itself most easily to hexameter versification, by its drawing back the accent, and making it repose in preference on the antepenult or penult of words. (Compare *Buttman, Ausführl. Griech. Sprachl.* vol. 1. p. 55. *anm.* 9. *Wagner, Lehre, von dem Accent.*) The Æolic Pentameter (*Herm. Elem. Doctr. Metr. p.* 228. *ed. Glasg.*) affords a full proof of the attachment of this dialect to the dactylic verse, all the feet except the first being, according to Hephaestion, dactyls. Thus :

Ὅπως, ἀνίκα τὰν γένυν ἀνδρεΐαν ἔχῃς.
Τόκα δ' οὐδὲ καλεῦντος ἐπ' αὐλείαις θύραις.

Perhaps after all, however, some of the oldest Greek hexameters that remain to us are those which occur in the narrative of Phoenix to Achilles (*Hom. Il. i.* 525. seqq.) There is a very curious and interesting paper on this subject in the *Museum Criticum* (No. 6. p. 243. *seqq.*) in which it is shown very conclusively that Phoenix quotes the very words and measure of some ancient ballad, *antehomeric* of course. The metre is a peculiar one, and bears evident marks of being earlier than the more polished hexameters of the Iliad. The following specimen will convey some idea of it :

Κουρῆτές τ' | ἐμάχοντο | καὶ Αἰτωλοὶ | μετέχαρμοι
Ἀμφὶ πόλιν | Καλυδῶνα | καὶ ἀλλήλους | ἐνάριζον·
Αἰτωλοὶ μέν | ἀ'μυνόμενοι | Καλυδῶνος | ἐρατνῆς,
Κουρῆτες δὲ | διαπραθέειν | μεμαῶτες | Ἀρηΐ.

The author of the paper in question stops, however, we are inclined to think, at the most interesting part of the inquiry. We have discovered what appears to us a remarkable analogy between this early ballad-measure and the old Saturnian measure of the Romans. Not indeed a strictly rhythmical resemblance, but so close an approximation to it as to induce the belief that the two measures originated from the same parent source. The following lines will exemplify this :

Et Nǽvi|o poĕtæ | cum sæpe læ|derĕntur
Dabúnt ma|lum Metélli, | dabúnt ma|lum Metélli
Etiám qui res | magnás manu | sæpe gessit | glorióse.
Cujus fácta | viva vígent | qu' apud gentes | solus præstat.

The hexameters of Horace, in his Satires and Epistles, are written in so negligent a manner as to lead to the opinion, that this style of composition was purposely adopted by him to suit the nature of his subject. Whether this opinion be correct or not must be considered elsewhere.[1] It will only be requisite here to state, that the peculiar character of his hexameter versification will render it unnecessary for us to say any thing respecting the doctrine of the caesural pause in this species of verse, which is better explained with reference to the rhythm and cadence of Virgil.[2]

2. Dactylic Tetrameter *a posteriore*.[3]

The Tetrameter *a posteriore*, or Spondaic tetrameter, consists of the *last* four feet of an hexameter; as,

Cērtŭs ĕ|nīm prō|mīsŭt Ă|pōllō.

Sometimes, as in the hexameter, a spondee occupies the last place but one, in which case the preceding foot ought to be a dactyl, or the line will be too heavy; as,

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The resemblance appears most striking in the last line. We have selected of course such verses, and have placed them in such an order, as seemed most favourable to our position: the change of order, however, to which we have resorted, occurs only in the case of the first two, which are here formed into two, though generally given as four, lines. Hermann has the following as the scheme of the Saturnian measure. (*Elem. Doctr. Metr.* p. 398.)

⏑ — | ⏑ — | ⏑ — ⏑ | — ⏑ | — ⏑ | — ⏑

A dactyl, however, is occasionally admitted in place of the first or second trochee, and a spondee is sometimes introduced indiscriminately. Now, if we compare this measure with those of the Sanscreet poetry that are given by Schlegel, (*Sprache und Weisheit der Indier*, p. 227.) we cannot fail being struck by their great similarity. One of the measures alluded to is as follows:

⏑ — | ⏑ — | — ⏑⏑ | — ⏑ | — ⏑ | —

Schlegel states, at the same time, that this scheme admits of variations. These may probably bring it into full accordance with the Saturnian. All this, together with the Sanscreet derivation of the very name of Saturn (*Satouranouno*), furnishes another link in that curious chain which connects the early Greeks and Romans with the primitive inhabitants of northern India.

(1) *Vid.* Explanatory Notes on the Satires.

(2) The doctrine of the Caesural pause in hexameter verse will be found explained in *Anthon's Latin Prosody*, p. 93. *seqq*

(3) The expression *a posteriore* refers to the verse being considered as taken from the *latter* part of an hexameter line (*a posteriore parte versus hexametri*), and is consequently opposed to the dactylic tetrameter *a priore*. This last is taken from the *first* part (*a priore parte*) of an hexameter, and must always have the last foot a dactyl.

Mēnsō|rēm cŏhī|bent Ār|chȳtā.

3. Dactylic Trimeter Catalectic.[1]

The Trimeter catalectic is a line consisting of the first five half-feet of an hexameter, or two feet and a half; as,

Ārbŏrĭ|būsquĕ cŏ|mae.

Horace uniformly observes this construction, viz. two dactyls and a semi-foot. Ausonius, however, sometimes makes the first foot a spondee, and twice uses a spondee in the second place; but the spondee injures the harmony of the verse.

4. Adonic.[2]

The Adonic, or Dactylic Dimeter, consists of two feet, a dactyl and spondee; as,

Rīsĭt Ā|pōllō.

Sappho is said to have written entire poems in this measure, now lost.[3] Boëthius has a piece of thirty-one Adonic lines (*lib.* 1. *metr.* 7.), of which the following are a specimen.

Nubibus atris
Condita nullum
Fundere possunt
Sidera lumen.
Si mare volvens
Turbidus auster
Misceat aestum, &c.

The measure, however, is too short to be pleasing, unless accompanied by one of a different kind. Hence an Adonic is used in concluding the Sapphic stanza. (No. 10.) In tragic chorusses, it is arbitrarily added to any number of Sapphics, without regard to uniformity. (*Vid. Senec. Oedip. act* 1. *Troades. act* 4. *Herc. Fur. act* 3. *Thyest. act* 3.)

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(1) Called also Archilochīan, from the poet Archilochus, who frequently used it.

(2) This verse derives its name from the circumstance of its being used by the Greeks in the music which accompanied the celebration of the festival of Adonis: that part probably which represented the restoration of Adonis to life. It is also called Dactylic Dimeter.

(3) *Terent. Maur. de Metr.* 439.

5. Iambic Trimeter.

Iambic verses take their name from the Iambus,[1] which, in pure Iambics, was the only foot admitted. They are scanned by measures of two feet; and it was usual, in reciting them, to make a short pause at the end of every second foot, with an emphasis (*arsis*) on its final syllable.

The Iambic Trimeter (called likewise *Senarius*, from its containing six feet,) consists of three measures (*metra*). The feet which compose it, six in number, are properly all iambi; in which case, as above stated, the line is called a pure iambic. The caesural pause most commonly occurs at the penthemimeris; that is, after two feet and a half; as,

Phăsē|lŭs īl‖lĕ quēm | vĭdē‖tĭs hōs|pĭtēs. ‖

The metres here end respectively where the double lines are marked, and the caesural pause takes place at the middle of the third foot, after the word *ille*.

The pure Iambic, however, was rarely used. This seems to have been owing partly to the very great difficulty of producing any considerable number of good verses, and partly to the wish of giving to the verse a greater degree of weight and dignity.[2] In consequence of this, the spondee was allowed to take the place of the iambus in the first, third, and fifth feet.[3] The admission of the spondee paved the way for other innovations. Thus, the double time of one long syllable was divided into two single times, or two short syllables. Hence, for the iambus, of three times, was substituted a tribrach, in every station except the sixth, because there the final syllable being lengthened by the longer pause at the termination of the line, a tribrach would, in fact, be equal to an anapaest, containing four times instead of three. For the spondee, of four times, was substituted a

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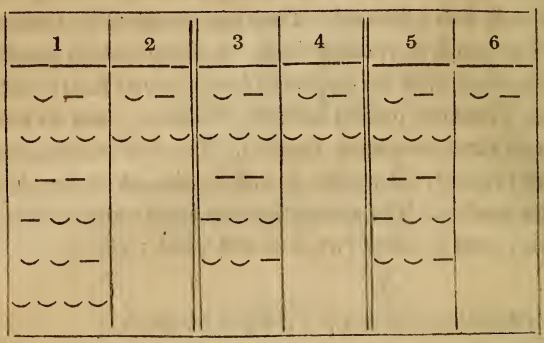
(1) The term Iambus (Ἴαμβος) is derived, according to some etymologists, from ἰάπτω "to injure," or "attack," on account of its having been originally used in satirical composition. Lennep makes it the same with ἴαβος, and deduces this last from ἴάω; the same as ἴω, "to throw at."

(2) *Hor. Ars. Poet.* 7. 9.

(3) The reason why the Iambus was retained in the *even* places, that is, the second, fourth, and sixth, appears to have been this: that by placing the spondee first, and making the iambus to follow, greater emphasis was given to the concluding syllable of each measure, on which the *ictus* and pause took place, than would have been the case had two long syllables stood together. *Vid. Carey's Latin Prosody*, p. 259, *ed.* 1819,—where other particulars will be found relative to the Trimeter Iambic measure as used by the Latin writers of Tragedy, Comedy, and Fable.

dactyl or an anapaest, and sometimes, in the first station, a proceleusmaticus.

The scale of the mixed Iambic Trimeter is therefore as follows,[1]



As an exemplification of this scale, we shall subjoin some of the principal mixed trimeters of Horace.

Epod. 1. line 27. *Pĕcūs|vĕ Călă‖brīs ān|tĕ sī‖dūs fĕr|vĭdūm.*

— 2. — 23. *Lĭbĕt | jăcĕ‖rĕ, mŏdŏ | sŭb ān‖tīqua ī|lĭcĕ.*

— 33. *Aūt ămĭ|tĕ lĕ‖vī rā|ră tēn‖dīt rē|tĭā.* }[2]
Aūt ā|mĭtĕ lĕ‖vī rā|ră tēn‖dīt rē|tĭā. }

35. *Păvĭdūm|vĕ lĕpŏ‖rem, ĕt ād|vĕnām ‖ lăquĕō | grŭĕm.*

39. *Quōd sī | pŭdī‖că mŭlĭ|ĕr īn ‖ pārtĕm | jŭvĕt.*

57. *Aūt hĕr|bă lăpă‖thī prā|ta ămān|tĭs, ĕt | grăvī.*

61. *Hās īn|tĕr ĕpŭ‖lās, ūt | jŭvāt ‖ pāstās | ŏvĕs.*

65. *Pŏsĭtōs|quĕ vēr|nās, dī|tĭs ēx‖āmēn | dŏmūs.*

67. *Haec ŭbĭ | lŏcū‖tūs foe|nĕrā‖tŏr Āl|phĭūs.*

3. — 17. *Nĕc mū|nŭs hŭmĕ‖rīs ĕf|fĭcā‖cĭs Hēr|cŭlīs.*

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(1) The scale of the *Greek* Trimeter Iambic must not be confounded with this. Porson (*Praef. ad Hec.* 6.) has denied the admissibility of the anapaest into the *third* or *fifth* place of the *Greek* Tragic trimeter, except in the case of Proper Names with the anapaest contained in the same word. In *Latin* tragedy, however, it obtained admission into both stations, though more rarely into the third. In the fifth station, the Roman tragedians not only admitted, but seemed to have a strong inclination for, this foot. *Vid. Carey's Latin Prosody*, p. 256, *ed.* 1819.

(2) The quantity of the *a* in *amite* depends on that of the *e* in *levi*. If we read *lēvi*, it is *ămite*, but if *lĕvi*, *āmite*. This results from the principles of the Trimeter Iambic scale. We cannot say *āmite lēvi*, without admitting an anapaest into the second place, which would violate the measure; neither can we read *ămite lĕvi*, without admitting a pyrrhich into the second place, which is unheard of.

5. — 15. *Cānĭdī|ă, brĕvĭ‖bŭs īm|plĭcā‖tă vī|pĕrīs.*

25. *Ăt ēx|pĕdī‖tă Săgă|nă, pēr ‖ tōtām | dŏmūm.*

49. *Quīd dīx|ĭt ? aūt ‖ quīd tăcŭ|ĭt ? Ō ‖ rēbūs | mēis.*

79. *Prĭūs|quĕ coē‖lūm sī|dĕt īn‖fĕrĭūs | mărī.*

85. *Sēd dŭbi|ŭs, ūn‖dĕ rūm|pĕrēt ‖ sĭlēn|tĭūm.*

91. *Quīn, ŭbĭ | pĕrī‖rĕ jūs|sŭs ēx ‖ spīrā|vĕrō.*

7. — 1. *Quō, quō | scĕlēs‖tī rŭĭ|tĭs ? aūt ‖ cūr dēx|tĕrīs.*

9. — 17. *Ăd hōc | frĕmēn‖tēs vēr|tĕrūnt ‖ bīs mīl|le ĕquōs.*[1]

10. — 7. *Īnsūr|găt Ăquĭ|lō, quān|tŭs āl‖tīs mōn|tĭbūs.*

— 19. *Ĭŏnĭ|ŭs ū‖dō quūm | rĕmū‖gĭēns | sĭnūs.*[2]

11. — 23. *Nūnc, glō|rĭān‖tīs quām|lĭbēt ‖ mŭlĭēr|cŭlām.*

— 27. *Sĕd ălĭ|ŭs ār‖dŏr aūt | pŭēl‖lae cān|dĭdae.*

17. — 6. *Cānĭdĭ|ă, pār‖cĕ vō|cĭbūs ‖ tāndēm | săcrīs.*

12. *Ālĭtĭ|bŭs āt‖quĕ cănĭ|bŭs hŏmĭ‖cīdam Hēc|tŏrēm.*

42. *Īnfā|mĭs Hĕlĕ‖nae Cās|tŏr ōf ‖ fēnsūs | vĭcē.*

63. *Īngrā|tă mĭsĕ‖rō vī|tă dū‖cēnda ēst, | ĭn hōc*

65. *Ōptāt | quĭē‖tēm Pĕlŏ|pĭs ĭn‖fīdī | pătēr.*

74. *Vēctā|bŏr hŭmĕ‖rīs tūnc | ĕgo ĭnĭ‖mīcīs | ĕquēs.*

78. *Dērĭpĕ|rĕ Lū‖nām vō|cĭbūs ‖ pōssīm | mēis.*

6. Iambic Trimeter Catalectic.

This is the common Trimeter (No. 5.) wanting the final syllable. It consists of five feet, properly all iambi, followed by a catalectic syllable: as,

Vŏcā|tŭs āt‖quĕ nōn | mŏrā‖tŭs aū|dit.

Like the common Trimeter, however, it admits the spondee into the first and third places; but not into the fifth, which would render the verse too heavy and prosaic.

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(1) This line is merely inserted in order to mark the *Systole* in *vertĕrunt*.

(2) *Iōnius*, from the Greek Ἰόνιος. Hence the remark of Maltby (*Morell. Lex. Graec. Pros. ad. voc.*) Ἰάνιος *apud poetas mihi nondum occurrit; nam ad* Pind. Nem. 4. 87. *recte dedit Heynius* Ἰόνιον *non metro solum jubente, verum etiam hac Dammii regula.* "*Si de* gente *Graeca sermo est, semper hoc nomen scribi, per ω: sed si de* mari *Ionio, semper per ο μικρόν.*"

Trăhūnt|quĕ sīc||cās mā|chĭnae || cări|nas.

Nōnnūl|lă quēr||cū sūnt|căvā||ta ĕt ūl|mo.

Terentianus Maurus, without any good reason, prefers scanning it as follows:

Trăhūnt|quĕ sīc|cās || māchĭ|nae că|rīnăs.

This species of verse is likewise called Archilochian, from the poet Archilochus.

7. Iambic Dimeter.

The Iambic Dimeter consists of two measures, or four feet, properly al| iambi; as,

Pĕrūn|xĭt hōc || ĭā|sŏnēm.

It admits, however, the same variations as the trimeter, though Horace much more frequently employs a spondee than any other foot in the third place. The scale of this measure is as follows:

1	2	3	4
⏑ –	⏑ –	⏑ –	⏑ –
⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	
– –		– –	
– ⏑ ⏑		– ⏑ ⏑	
⏑ ⏑ –		⏑ ⏑ –	

This species of verse is also called Archilochian dimeter. The following lines from the Epodes will illustrate the scale.

Epod. 2. line 62. *Vĭdē|rĕ prŏpē||rāntēs|dŏmūm.*

3. — 8. *Cānĭdĭ|ă trāc||tāvīt | dăpēs.*

5. — 48. *Cānĭdĭ|ă rō||dēns pōl|lĭcēm.*

8. Iambic Dimeter Hypermeter.

This measure, also called Archilochian, is the Iambic Dimeter (No. 7.), with an additional syllable at the end; as,

Rĕdē|gĭt ād || vērōs | tĭmō||rēs.

Horace frequently uses this species of verse in conjunction wtth the Alcaic, and always has the third foot a spondee: for the line, which in the common editions runs thus,

Dīsjēc|tă nōn || lĕvī | rŭī||nā,

is more correctly read with *lēni* in place of *lĕvi*.

9. Acephalous Iambic Dimeter.

This is the Iambic Dimeter (No. 7) wanting the first syllable: as,

Nōn | ĕbūr || nĕque aū|rĕūm.

It may, however, be also regarded as a Trochaic Dimeter Catalectic, and scanned as follows:

Nōn ĕ|būr nĕ||que aūrĕ|ūm;

though, if we follow the authority of Terentianus (*De Metr.* 738), we must consider the first appellation as the more correct one of the two, since he expressly calls it by this name.

10. Sapphic.

This verse takes its name from the poetess Sappho who invented it, and consists of five feet, viz. a trochee, a spondee, a dactyl, and two more trochees; as,

Dēflŭ|ĭt sāx|ĭs ăgĭ|tātŭs | hūmŏr.

But in the Greek stanza, Sappho sometimes makes the second foot a trochee, in which she is imitated by Catullus; as,

Παῖ Δι|ὸς δὸ|λοπλόκε, λίσσομαί τε.
Pauca | nūntĭ|ate meae puellae.

Horace, however, uniformly has the spondee in the second place, which renders the verse much more melodious and flowing. The Sapphic stanza, both in Greek and Latin, is composed of three Sapphics and one Adonic. (No. 4.) As the Adonic sometimes was irregularly subjoined to any indefinite number of Sapphics (*vid.* Remarks on Adonic verse), so, on other occasions, the Sapphics were continued in uninterrupted succession, terminating as they had begun, without the addition of an Adonic even at the end, as in *Boethius, lib.* 2. *metr.* 6. *Seneca, Troades, act* 4.

The most pleasing verses are those in which the caesural pause occurs at the fifth half-foot; as,

ĭntĕ|gēr vī|tae || scĕlĕ|rīsquĕ | pūrŭs
Nōn ĕ|gēt Maū|rī || jăcŭ|līs nĕc | ārcŭ

Nĕc vĕ|nēnā|tīs || grăvĭ|dā să|gīttĭs
Fūscĕ phă|rētrā.

The following lines, on the contrary, in which the pause falls differently, are far less melodious.

Qui sedens adversus, || identidem te.
Quindecim Diana || preces virorum.
Liberum munivit iter || daturus.
Haec Jovem sentire, || Deosque cunctos.

With regard to the caesura of the foot, it is worth noticing, that in the Greek Sapphics there is no necessity for any conjunction of the component feet by caesura, but every foot may be terminated by an entire word. This freedom forms the characteristic feature of the Greek Sapphic, and is what chiefly distinguishes it from the Latin Sapphic, as exhibited by Horace.

In Sapphics, the division of a word between two lines, frequently occurs; and, what is remarkable, not compound but simple words, separately void of all meaning; as,

Labitur ripa, Jove non probante, uxorius amnis.

This circumstance, together with the fact of such a division taking place only between the third Sapphic and the concluding Adonic,[1] has induced an eminent modern prosodian[2] to entertain the opinion, that neither Sappho nor Catullus, nor Horace, ever intended the stanza to consist of four separate verses, but wrote it as three, viz. two five-foot Sapphics and one of seven feet (including the Adonic); the fifth foot of the long verse being indiscriminately either a spondee or a trochee.

11. Choriambic Pentameter.

The Choriambic Pentameter consists of a spondee, three choriambi, and an iambus: as,

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(1) The divisions which take place between the other lines of the Sapphic stanza, when they are not common cases of Synapheia, (as in Horace, *Carm.* 2. 218.) will be found to regard *compound* words only, and not *simple* ones. The ode of Horace (4. 2.) which begins

Pindarum quisquis studet aemulari
Iule ——

furnishes no exception to this remark. A Synaeresis operates in *Iule*, which must be read as if written *Yule*.

(2) *Carey's Latin Prosody*, p. 281. ed. 1819.

Tū nē | quaesĭĕrīs, | scīrĕ nĕfās, | quēm mĭhĭ, quēm | tĭbī.

12. Altered Choriambic Tetrameter.

The *proper* Choriambic Tetrameter consists of three choriambi and a bacchius (i. e. an iambus and a long syllable), as,

Jānĕ pătēr, | Jānĕ tŭēns, | dīvĕ bĭcēps, | bĭfōrmīs. (Sept. Serenus.)

Horace, however, made an alteration, though not an improvement, by substituting a spondee instead of an iambus, in the first measure, viz.

Tē dĕōs ō|rō Sўbărīn | cūr prŏpĕrēs | ămāndō.

The Choriambic Tetrameter, in its original state, was called Phalaecian, from the poet Phalaecius who used it in some of his compositions.

13. Asclepiadic Choriambic Tetrameter.

This verse, so called from the poet Asclepiades, consists of a spondee, two choriambi, and an iambus; as,

Maecē|nās ătăvīs || ēdĭtĕ rē|gĭbŭs.

The caesural pause takes place at the end of the first choriambus; on which account some are accustomed to scan the line as a Dactylic Pentameter Catalectic; as,

Maecē|nās ătă | vis || ēdĭtĕ | rēgĭbŭs.

But this mode of scanning the verse is condemned by Terentianus. Horace uniformly adheres to the arrangement given above. Other poets, however, sometimes, though very rarely, make the first foot a dactyl.

14. Choriambic Trimeter, or Glyconic.

The Glyconic verse (so called from the poet Glyco) consists of a spondee, a choriambus, and an iambus; as,

Sīc tē || dīvă, pŏtēns | Cўprī.

But the first foot was sometimes varied to an iambus or a trochee; as,

Bŏnīs || crede fuga|cibus. (Boethius.)

Vĭtĭs || implicat ar|bŏres. (Catullus.)

Horace, however, who makes frequent use of this measure, invariably uses the spondee in the first place.[1] As the pause in this species of verse

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(1) Horace, in some editions, is made to exhibit two instances of a *trochee* in the first place of a Glyconic. The lines are as follows:

Teucer *et Sithenelus sciens* (*Carm.* 1. 15. 24.)
Ignis *Iliacas domos.* (*ibid.* v. 36.)

In the first of these, however, the best editions read *Teucer te*, &c. and Bentley *Teucerque et;* each of which obviates the necessity of a trochee, and by introducing the spondee in the first place, renders the usage of the poet uniform. So also, in the second line, *Pergameas* has been substituted for *Iliacas*, on the authority of MSS., and with the same good effect. It has been supposed by many of the advocates for the old readings, that the circumstance of the caesural pause falling immediately after the words *Teucer* and *ignis*, in each of these lines, may render their final syllables respectively long. But this position is untenable. The syllables in question are in the *thesis* of the foot, and the lengthening of a *short* syllable in such a situation, except by position, is so extremely rare an occurrence in Latin versification, as almost always to excite the suspicion of some corruption of the text. Ennius, it is true, allows himself this licence in the following line,

Omnis cura viris inter essēt induperator. (Cic. de Divin. 1. 48.)

For such a licence, however, in this part of an hexameter, a special reason has been assigned by Hermann, on the ground of the long pause which takes place after the fourth foot. "*Eo enim in loco quum insignem caesuram, longioremque pausam versus iste recipiat, idoneus visus est ille locus, in quo ultima vocabuli syllaba sine numeri detrimento anceps esse potest.*" (*Herm. Elem. Doctr. Metr.* 1. 9. § 7.) He cites the following line from Homer, (*Il.* λ'. 36.) as a similar instance.

Τῇ δ' ἐπὶ μὲν Γοργὼ βλοσυρῶπις ἐστιφάνωτο.

The passages that have been produced by some from Virgil, as examples of this license, are only inferior readings, and are all emended on good authority in the edition of Heyne. They are as follows:

Cum clamore Gyas revocabāt, *ecce Cloanthum.* (Æn. 5. 167.)
Arduus effractoque illisīt *ossa cerebro.* (Ibid. 480.)
Multa deos orans, oneravīt *aethera votis.* (Æn. 9. 24.)

Heyne reads, *revocabat, et ecce*, in the first of these lines: in the second *illisit in ossa:* and *oneravitque* in the third. Equally erroneous is the common reading in Lucretius, 4. 311.

Indē *retrorsum redit et convertit eodem.*

The emendation of Vossius is decidedly preferable, *Inde retroversum.* With regard to Lyric poetry, if the license in question were ever allowable, it would undoubtedly seem to be at the close of the first section of an Alcaic verse, where the pause ensues; and yet it is extremely doubtful whether Horace ever allowed himself the indulgence of this privilege. All the lines in which this licence occurs admit of very evident emendation. Thus, *Carm.* 3. 5. 17. *Si non* perirēt *immiserabilis,* where *perirent* would be preferable: *Carm.* 3. 2. 1. *Angustam* amicē *pauperiem pati,* where either *amice* must be construed adverbially, or changed to *amici*: and in *Carm.* 3. 23. 18. *Non* sumtuosā *blandior hostia,* either *sumtuosa* is the no-

always occurs after the first foot, a Glyconic may hence be easily scanned as a Dactylic Trimeter, provided a spondee occupy the first place in the line ; as,

Sīc tē | dīvă, pŏ|tēns Cўprĭ.

15. Choriambic Trimeter Catalectic, or Pherecratic.

The Pherecratic verse, (so called from the poet Pherecrates,) is the Glyconic (No. 14) deprived of its final syllable, and consists of a spondee, a choriambus, and a catalectic syllable ; as,

Grātō | Pўrrhă sŭb ān|trō.

Horace uniformly adheres to this arrangement, and hence in him it may be scanned as a Dactylic Trimeter :

Grātō | Pўrrhă sŭb | āntrō.

Other poets, however, make the first foot sometimes a trochee or an anapaest, rarely an iambus.

16. Choriambic Dimeter.

The Choriambic Dimeter consists of a choriambus and a bacchius ; as,

Lўdĭă, dīc, | pĕr ōmnēs.

This measure is also called, in Greek poetry, Aristophanic.

17. Ionic *a minore.*

Ionic verses are of two kinds, the Ionic *a majore*, and the Ionic *a minore*, called likewise *Ionicus Major* and *Ionicus Minor*, and so denominated from the feet or measures of which they are respectively composed.

The Ionic *a minore* is composed entirely of the foot or measure of that name, and which consists of a pyrrhic and a spondee, as *dŏcŭīssēnt*. It is not restricted to any particular number of feet or measures, but may be

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minative, and its final syllable is made long by position before *bl* in the following word, or else it is the ablative. As to the lengthening of short *monosyllables* in the thesis of a foot, without the aid of position, it is altogether unheard of ; and the examples which are adduced in support of this license are only corrupt readings. Thus in *Ovid. Heroid.* 15, 79 : *Molle meum levibus* cor *est violabile telis*, we must read *levibusque cŏr est.* In *Sabin. epist.* 3, 18 : *Laesa* ēs, *et laesam scribis amare tamen*, read *laesa es sed.* In *Valerius Flaccus.* 3, 348 : *Concussi tremuere rogi*, ter *horruit aether*, read *tĕr inhorruit ;* and so of all the rest.—*vid. Schneider's Lateinische Grammatik.* p. 759. seqq.

extended to any length, provided only, that, with due attention to Synapheia, the final syllable of the spondee in each measure be either naturally long, or made long by the concourse of consonants; and that each sentence or period terminate with a complete measure, having the spondee for its close.

Horace has used this measure but once (*Carm.* 3. 12.), and great difference of opinion exists as to the true mode of arranging the ode in which it occurs. If we follow, however, the authority of the ancient grammarians, and particularly of Terentianus Maurus, it will appear that the true division is into strophes; and consequently that Cuningam (*Animadv. in Horat. Bentl. p.* 315.) is wrong in supposing that the ode in question was intended to run on in one continued train of independent tetrameters. Cuningam's ostensible reason for this arrangement is, that Martianus Capella (*De Nupt. Philol. lib.* 4. *cap. ult.*) has composed an Ionic poem divided into tetrameters: the true cause would appear to be his opposition to Bentley. This latter critic has distributed the ode into four strophes, each consisting of ten feet; or, in other words, of two tetrameters followed by a dimeter. The strict arrangement, he remarks, would be into *four lines* merely, containing each ten feet; but the size of the modern page prevents this, of course, from being done. The scanning of the ode, therefore, according to the division adopted by Bentley, will be as follows:

Mĭsĕrārum ēst | nĕque ămōrī | dărĕ lūdūm, | nĕquĕ dūlcī
Mala vino | lavere, aut ex|animari, | metuentes
Pătrŭae vēr|bĕră lĭnguae.

The arrangement, in other editions, is as follows:

Mĭsĕrārum ēst | nĕque ămōrī | dărĕ lūdūm,
Neque dulci | mala vino | lavere, aut ex-
-ănĭmārī | mĕtŭēntēs | pătrŭae vēr|bĕră lĭnguae.

Others again have the following scheme:

Miserarum est | neque amori | dare ludum,
Neque dulci | mala vino | lavere, aut ex-
-animari | metuentes | patruae
Vērbĕrā | lĭnguae, &c.

Both of these, however, are justly condemned by Bentley.[1]

(1) Praedicow, in his strange edition of Horace, published in 1806, adopts the following singular arrangement:

18. Greater Alcaic.[1]

This metre, so called from the poet Alcaeus, consists of two feet, properly both iambi, and a long catalectic syllable, followed by a choriambus and an iambus; the caesural pause always falling after the catalectic syllable; as,

Vidēs | ŭt āl|tā || stēt nĭvĕ cān|dĭdūm.

But the first foot of the iambic portion is alterable of course to a spondee, and Horace much more frequently has a spondee than an iambus in this place; as,

ō mā|trĕ pūl|chrā || fĭlĭă pūl|chrĭōr.

The Alcaic verse is sometimes scanned with two dactyls in the latter member; as,

Vidēs | ŭt āl|tā || stēt nĭvĕ | cāndĭdŭm.

19. Archilochian Heptameter.

This species of verse consists of two members, the first a Dactylic Tetrameter *a priore* (vid. No. 2. *in notis.*), and the latter a Trochaic Dimeter Brachycatalectic: that is, the first portion of the line contains four feet from the beginning of a Dactylic Hexameter, the fourth being always a dactyl; and the latter portion consists of three trochees; as,

Sōlvĭtŭr | ācrĭs hў|ēms grā|tā vĭcĕ || vērĭs | ēt Fă|vōnĭ.

Miserarum est
Neque amori
Dare ludum,
Neque dulci
Mala vino
Lavere, aut ex-
-animari
Metuentes
Patruae ver-
bera linguae.

Vanderbourg, in his French version, has endeavoured to imitate it:

"Destin fâcheux
Etre sevrée
Des tendres jeux
De Cythérée!" etc.

(1.) *Vid.* an excellent paper "On the Scansion and Structure of the Alcaic Stanza of Horace," in the Classical Journal, vol. 11. p. 351. seqq. *vid. etiam.* vol. 15. p. 234. *seqq.*

20. Minor Alcaic.

This metre consists of two dactyls followed by two trochees; as,

Lēvĭă | pērsŏnŭ|ērĕ | săxă.

21. Dactylico-Iambic.

This measure occurs in the 2d, 4th, and other even lines of the 11th Epode of Horace, as it is arranged in this edition. The first part of the verse is a Dactylic Trimeter Catalectic (No. 3), the latter part is an Iambic Dimeter (No. 7); as,

Scrībĕrĕ | vērsĭcŭ|lōs || ămō|rĕ pēr|cūlsūm | grăvī.

One peculiarity attendant on this metre will need explanation. In consequence of the union of two different kinds of verse into one line, a license is allowed the poet with regard to the final syllable of the first verse, both in lengthening short syllables, and preserving vowels from elision; as,

Epod. 11. line 6. *Inachia* furerē, *silvis*, &c.
— 10. *Arguit, et* laterē *petitus*, &c.
— 26. *Libera consiliā, nec*, &c.
— 14. *Fervidiore* mero *arcana*, &c.
— 24. *Vincere* mollitia, *amor*, &c.

Hence, lines thus composed of independent metres are called ἀσυναρτήτοι, or *inconnexi*, on account of this medial license. Archilochus, according to Hephæstion, was the first who employed them. (*Bentley, ad, Epod.* II.) Many editions, however, prefer the simpler though less correct division into distinct measures; as,

Scrībĕrĕ | vērsĭcŭ|lōs
Ămō|rĕ pēr||cūlsūm | grăvī.

22. Iambico-Dactylic.

This measure occurs in the 2d, 4th, and other even lines of the 13th Epode of Horace, as it is arranged in this edition. The first part of the verse is an Iambic Dimeter (No. 7), the latter part is a Dactylic Trimeter Catalectic (No. 3). It is therefore directly the reverse of the preceding.

Occā|sĭō|nēm dē | dĭē : || dūmquĕ vĭ|rēnt gĕnŭ|ā.

The license mentioned in the preceding measure, takes place also in this; as,

Epod. 13. line 8. *Reducet in sedem* vicē. *Nunc*, &c.
— 10. *Levare diris* pectorā *sollicitudinibus.*
— 14. *Findunt Scamandri* fluminā, *lubricus*, &c.

These lines are also, like those mentioned in the preceding section, called ἀσυναρτήτοι, or, *inconnexi.* Many editions prefer the following arrangement, which has simplicity in its favour, but not strict accuracy:

Ōccā|sĭō‖nēm dē | dĭē:
Dūmquĕ vĭ|rēnt gĕnŭ|ā.

METRICAL INDEX

TO THE

LYRIC COMPOSITIONS OF HORACE.*

Æli, Vetusto, . . . 18, 18, 8, 20.
Æquam memento, . 18, 18, 8, 20.
Albi, ne doleas, . . 13, 13, 13, 14.
Altera jam teritur . 1, 5,
Angustam, amice, . 18, 18, 8, 20.
At, O Deorum, . . 5, 7.
Audivere, Lyce, . . 13, 13, 15, 14.
Bacchum in remotis . 18, 18, 8, 20.
Beatus ille, . . . 5, 7.
Coelo supinas, . . 18, 18, 8, 20.
Coelo tonantem, . . 18, 18, 8, 20.
Cum. tu, Lydia, . . 14, 13.
Cur me querelis, . . 18, 18, 8, 20.
Delicta majorum, . . 18, 18, 8, 20.
Descende coelo, . . 18, 18, 8, 20.
Dianam, tenerae, . . 13, 13, 15, 14.
Diffugere nives, . . 1, 3.
Dive, quem proles, . 10, 10, 10, 4.
Divis orte bonis, . . 13, 13, 13, 14.
Donarem pateras, . 13.
Donec gratus eram tibi, 14, 13.
Eheu! fugaces, . . 18, 18, 8, 20.
Est mihi nonum, . 10, 10, 10, 4.
Et thure et fidibus, . 14, 13.
Exegi monumentum, . 14.
Extremum Tanain, . 13, 13, 13, 14.
Faune, Nympharum, 10, 10, 10, 4.
Festo quid potius die, 14, 13.
Herculis ritu, . . . 10, 10, 10, 4.
Horrida tempestas, . 1, 22.
Ibis Liburnis, . . 5, 7.
Icci, beatis, . . . 18, 18, 8, 20.
Ille et nefasto, . . 18, 18, 8, 20.
Impios parrae, . . 10, 10, 10, 4.
Inclusam Danaën, . 13, 13, 13, 14.
Intactis opulentior, . 14, 13.
Integer vitae, . . 10, 10, 10, 4.
Intermissa, Venus, . 14, 13.
Jam jam efficaci, . 5.
Jam pauca aratro, . 18, 18, 8, 20.
Jam satis terris, . . 10, 10, 10, 4.
Jam veris comites, . 13, 13, 13, 14.
Justum et tenacem, . 18, 18, 8, 20.
Laudabunt alii, . . 1, 2.
Lupis et agnis, . . 5, 7.
Lydia, dic, per omnes, 16, 12.
Maecenas atavis, . 13.
Mala soluta, . . . 5, 7.
Martiis coelebs, . . 10, 10, 10, 4.
Mater saeva Cupidinum, 14, 13.
Mercuri, facunde, . 10, 10, 10, 4.
Mercuri, nam te, . 10, 10, 10, 4.
Miserarum est, . . 17.
Mollis inertia, . . 1, 7.
Montium custos, . 10, 10, 10, 4.
Motum ex Metello, . 18, 18, 8, 20.
Musis amicus, . . 18, 18, 8, 20.
Natis in usum, . . 18, 18, 8, 20.

* The numbers refer to the several metres, as they have just been explained. Thus, in the ode beginning with the words *Æli, Vetusto*, the first and second lines of each stanza are *Greater Alcaics* (No. 18), the third line is an Iambic Dimeter (No. 8), and the last line a *Minor Alcaic* (No 20), and so of the rest.

Ne forte credas, . . 18, 18, 8, 20.
Ne sit ancillae, . . 10, 10, 10, 4.
Nolis longa ferae, . 13, 13, 13, 14.
Nondum subacta, . 18, 18, 8, 20.
Non ebur, neque, . 9, 6.
Non semper imbres, 18, 18, 8, 20.
Non usitata, . . . 18, 18, 8, 20.
Non vides quanto, . 10, 10, 10, 4.
Nox erat, ... 1, 7.
Nullam, Vare, . . 11,
Nullus argento, . . 10, 10, 10, 4.
Nunc est bibendum, 18, 18, 8, 20.
O crudelis adhuc, . 11.
O Diva, gratum, . 18, 18, 8, 20.
O fons Bandusiae, . 13, 13, 15, 14.
O matre pulchra, . 18, 18, 8, 20.
O nata mecum, . . 18, 18, 8, 20.
O navis, referunt, . 13, 13, 15, 14.
O saepe mecum, . 18, 18, 8, 20.
O Venus, regina, . 10, 10, 10, 4.
Odi profanum, . . 18, 18, 8, 20.
Otium Divos, . . 10, 10, 10, 4.
Parcius junctas, . . 10, 10, 10, 4.
Parcus Deorum, . 18, 18, 8, 20.
Parentis olim, . . . 5, 7.
Pastor quum traheret, 13, 13, 13, 14.
Persicos odi, . . . 10, 10, 10, 4.
Pecti, nihil me, . . 5, 21.
Phoebe, sylvarumque, 10, 10, 10, 4.
Phoebus volentem, . 18, 18, 8, 20.
Pindarum quisquis, . 10, 10, 10, 4.
Poscimur: si quid, . 10, 10, 10, 4.
Quae cura patrum, . 18, 18, 8, 20.
Qualem ministrum, . 18, 18, 8, 20.
Quando repostum, . 5, 7.
Quantum distet, . . 14, 13.
Quem tu, Melpomene, 14, 13.
Quem virum, . . 10, 10, 10, 4.
Quid bellicosus, . . 18, 18, 8, 20.
Quid dedicatum, . 18, 18, 8, 20.
Quid fles, Asterie, . 13, 13, 15, 14.
Quid immerentes, . 5, 7.
Quid obseratis, . . 5.
Quid tibi vis, . . . 1, 2.
Quis desiderio, . . 13, 13, 13, 14.
Quis multa gracilis, 13, 13, 15, 14.
Quo, me, Bacche, . 14, 13.
Quo, quo, scelesti, . 5, 7.
Rectius vives, . . 10, 10, 10, 4.
Rogare longo, . . 5, 7.
Scriberis Vario, . . 13, 13, 13, 14.
Septimi Gades, . . 10, 10, 10, 4.
Sic te, Diva, . . . 14, 13.
Solvitur acris hyems, 19, 6.
Te maris et terrae, . 1, 2.
Tu ne quaesieris, . 11.
Tyrrhena regum, . 18, 18, 8, 20.
Ulla si juris, . . . 10, 10, 10, 4.
Uxor pauperis Ibyci, 14, 13.
Velox amoenum, . 18, 18, 8, 20.
Vides ut alta, . . 18, 18, 8, 20.
Vile potabis, . . 10, 10, 10, 4.
Vitas hinnuleo, . . 13, 13, 15, 14.
Vixi puellis, . . . 18, 18, 8, 20.

METRES OF HORACE,

EXPRESSED IN VERSES OF ARCHILOCHUS, ALCÆUS, SAPPHO, &c.*

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1. Πότνια θυμόν. Sapph.
2. Αχνυμένη σκυτάλη. Arch.
3. Νῦν δ' ἀβρῶς ἐρόεσσαν. Alc.
4. Οἴνου δ' ἐξέπιον κάδον. Alc.
5. Φαινόμενον κακὸν οἰκάδ' ἄγεσθαι. Arch.
6. Εσπερε πάντα φέρων, ὅσα φαίνολις ἐσκέδας' αὐώς. Sapph.
7. Εκ με λάσας ἀλγέων. Alc.
8. Τίς σὰς παρήειρε φρένας. Arch.
9. Λαῖφος δὲ πᾶν ζάδηλον ἦδη. Alc.
10. Χαίροισα νύμφα, χαιρέτω δ' ὁ γάμβρος. Sapph.
11. Τῷδ' ἆρ ἀλώπηξ κερδαλῆ συνήντετο. Arch.
12. Ανδρες γὰρ πόλιος πύργος ἀρήϊος. Alc.
13. Ποικιλόφρον ἀθάνατ' Αφροδίτα. Sapph.
14. Τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται. Alc.
15. Ναΐ φορήμεθα σὺν μελαίνᾳ. Alc.
16. Μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω. Alc.
17. Οὐκ ἔτος ὦ γυναῖκες. Aristoph.
18. Δεῦτε νῦν ἀβραὶ Χάριτες καλλίκομοί τε Μοῖσαι. Sapph.
19. Εμὲ δείλαν, ἐμὲ πασᾶν κακοτάτων [πεδέχοισαν.] Alc.
20. Τοῖος γὰρ φιλότητος ἔρως ὑπὸ καρδίην ἐλυσθείς. Arch.
21. Αλλά μ' ὁ λυσιμελής, ὦ ταῖρε, δάμναται πόθος. Arch.
22. Ω ταῖρε δάμναται πόθος ἀλλά μ' ὁ λυσιμελής.

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* *Horatii Opera ed. Bentley*, p. 459.—*Horatii Opera ed. Kidd.* p. xvii. The numbers in the margin have no reference whatever to the metres as explained in the preceding pages. They are intended merely for distinctive marks. It is left as an exercise for the student to ascertain the proper measure of each line.

MANUSCRIPTS OF HORACE.*

None of the MSS. of Horace are of such high repute and value as the four celebrated *codices* of Virgil, which have descended to modern times. Several, however, of considerable authority and antiquity were collected at the revival of literature, and subsequently came into the possession of Lambinus, Cruquius, Fabricius, Pulmannus, Bentley, and other eminent editors of Horace. Of this sort were five MSS. in the Vatican Library, which Lambinus describes as being "very ancient" (*antiquissimi*), though without enlarging any farther in relation to them. The four *Codices Blandini*, or *Blandiniani*, are likewise deserving of distinguished mention. They were brought to Rome from a convent of the Benedictines near Ghent, and are supposed to be as ancient as the ninth century. One of them indeed, which Cruquius calls "*Blandinius Antiquissimus*," is made by that editor to have been still earlier than the period just mentioned; and Cuningam regards it as the most accurate and the best of all the MSS. of Horace. Muretus also makes mention of it in the preface to his edition of 1555.

In the Royal Library at Paris, there are sixty-one MSS., fourteen of which contain the whole works of Horace, and the others comprehend parts of his writings. Of those which comprise the complete works, there are four which are very accurate, and are supposed to be as old as the 10th and 11th centuries. The one which is believed the most ancient has the following inscription:

Hic liber est, Benedicte, tuus, venerande, per orbem;
Obtulit Herbertus servus et ipse tuus—

* *Dunlop's Roman Literature*, vol. 3. p. 571. *Lond. ed.*—*Horatii Opera, ed. Mitscherlich*, vol 1. p. 1, seqq.—*Horatii Opera, ed. Hunter*. p. xiii. seqq.

Another MS. bears the inscription—

D. D. Puteanis fratribus D. Gothofredus M.D.

The third MS. had belonged to Pierre Daniel of Orleans, from whom it passed to the Library of Colbert, and thence to the Bibliothèque du Roi. At the time when Bandini drew up his catalogue, there was extant, in the Medicean-Laurentian Library, a MS. of Horace, supposed to be of the 12th century, which had belonged to Petrarch (as appears from his autograph on the first page,) and was enriched with marginal annotations in his hand. This copy had been purchased by Petrarch in 1347. Some time after his death, it fell into the hands of a person called Jac. Hebrius, who sold it at Padua to Ludovicus Podicatharus, in the year 1458. It was bequeathed by him to Cosmo Puccius, Bishop of Arezzo, in 1504. It next belonged to Laurentius Rodolphus, who, in 1549, presented it to Antonius Petreius, a Florentine Canon, from whose hands it was transferred to the Laurentian Library.

Among the MSS. of Fabricius may be mentioned the *Codex Anhaltinus*, sent to him by Prince George of Anhalt. Fabricius bestows high commendation upon it for its antiquity, and the excellent readings which it contains. He professes to have derived great assistance from it, both in emending the text of Horace, and rectifying the commentary of Acron.

Pulmann sets great value upon one of his MSS. which he had received from Augustin Hunnaeus, both on account of its antiquity and the accurate text which it exhibits.

Bentley's principal MS. is the *Codex Graevianus*, supposed to be about 800 years old, but wanting a great part of the Satires and Epistles. Bentley received it from the celebrated Graevius. After his death it passed to the library of the Elector Palatine.

Gesner, among other *subsidia*, had the *Codex Goettingensis*, belonging to the library of the University of Göttingen. It is remarkable for the elegance of the hand-writing; and though its antiquity is not great, it contains, however, for the most part, very good readings. Gesner's "*apparatus criticus*" was likewise increased by two *Codices Hannoverani*, from the Royal library of Hanover; both, however, imperfect: and also by the *Collatio Saxiana*, or a collection of various readings made by C. Saxe. These readings were obtained partly from the margin of a copy of Cuningam's Horace, having been written there by Cortius from two MSS., one a Leipsic and the other a Weimar *codex;* and partly from the margin of a copy of Maittaire's Horace, on which some anonymous critic had written the lections of four MSS.

Jani had the use of several MSS., the principal of which appear to have been the two Dessau MSS. *Codices Dessavienses duo*, and the two Altorf MSS. The first of the two Altorf *Codices* would seem to have

been transcribed by some ignorant copyist, from an unknown MS. of great value, since it exhibits many excellent readings which either occur in no other MSS., or else in very few. We ought not to omit, however, in this enumeration of Jani's "*subsidia*," the Franker MS., remarkable as well for its age, as for the number of inedited scholia which it contains.

The Strasburgh MSS. of which Oberlin made use in preparing his splendid edition, were four in number. They do not appear to have been of any very great value. Two belonged to private individuals; the remaining two were contained in the library of the college.

Jaeck's recent edition of Horace professes to be based upon the readings of six Bamberg MSS. never before employed in settling the text of the poet. They do not appear, however, to be entitled to any very peculiar praise.

In the old MSS. of Horace, the text was generally, if not universally, accompanied with a very copious marginal commentary; and to make room for this, the space allowed for the Latin verses was too much contracted. The commencement, likewise, of a new ode or epistle was frequently decorated with illuminations, which, by also occupying a portion of space, tended still more to limit that which was reserved for the text. The transcriber, in consequence, frequently found that one verse of the poem could not, in writing, be contained in one line of his paper, but that a part of a verse must necessarily be carried on to a second; and, as he was not sufficiently skilful to discern where each verse properly terminated, the commencement of a new one was not marked by a capital letter, or any other distinction. Hence the confusion introduced in the metre of the lines, and the disputes with regard to their division. Sometimes, too, the copyists wrote lines without the first letters, intending afterwards to emblazon them, which in many instances was forgotten entirely. Thus, in the 29th line of the first ode of the first book:—

Me doctarum hederae praemia frontium,

the first letter was left blank in the oldest MSS., and the word *Te* was adopted by conjecture, in the ancient editions, till Rutgersius proposed an alteration to *Me;* which correction has been admitted in almost all the impressions published since his time; though Dr. Hare attempted to justify and revive the old reading of *Te.*

With regard to ancient MSS. generally, it may not be amiss to mention in this place the chief results, as to their distinctive marks, which have been obtained from an examination of them.*

Dictionaire Bibliographique, tome 1. p. 27.—*Horne's Introduction*, vol. 2. p. 49.

1. Manuscripts were written in capital letters until the 7th or 8th century, and mostly without any divisions of words.

2. In the most ancient Manuscripts there are no points:—when the point or dot came to be employed, it was placed at the top of the letter, and not in the line.

3. Commas were not used until towards the end of the 10th century.

4. Marks of interrogation, exclamation, and parenthesis, were not employed until the 15th century.

5. In the 13th century they began to separate words by small lines inclined from right to left.

6. Abbreviations are very rare in manuscripts anterior to the 11th century, while in the three succeeding centuries they become so varied and multiplied as to render the reading of manuscripts very difficult, and sometimes impossible.

The *Palimpsesti Codices* must not be passed unnoticed. It is well known, observes a Reviewer,* that we have to cribe the loss of many valuable works to a practice which prevailed in the middle ages among the monkish scribes, who used to pare off the surface of parchment manuscripts, or to obliterate the ink by some chemical process, for the purpose of fitting them to receive the works of some Christian author. Copies of books thus prepared, and written on a second time, are called *Codices Palimpsesti.*† It appears from an account given by Wetstein of the *Codex Claromontanus* of the New Testament, that it had originally contained the works of some tragedian, perhaps Sophocles. A very ancient Galen was detected under the text of the New Testament by Knittel, in the library at Wolfenbuttel: for the erasure of the original writing was not always so complete, but that parts of it might be decyphered by holding it up to the light. The discoveries of Maio among the *Codices Palimpsesti* of the Ambrosian library at Milan are known to all.

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* *Museum Criticum*, vol. 2. p. 141.

† Cic. ad. Trebat, 4. 18. "*Nam quod in Palimpsesto, laudo equidem parsim iam, sed miror, quid in illa chartula fuerit, quod delere malueris—non enim puto te meas epistolas delere, ut reponas tuas.*" Catullus. 20. 5. "*Nec sic, ut fit in palimpsesto Relata: chartae regiae, novi libri.*"

PRINCIPAL EDITIONS OF HORACE.

ABOVE *six hundred* editions of the works of Horace have appeared since the invention of printing. The following sketch will be found to contain notices of the most important of them.

EDITIO PRINCEPS. 4to. Without printer's name, date, or place of publication. It is supposed by most bibliographers to have been printed at Milan, in 1470, by Anthony Zarot; while others imagine it to have been the work of Philip de Lavagna, some time previous to 1469. It is extremely rare and valuable, and, at Dr. Askew's sale, was purchased for £17 6*s.* 6*d.* while at the Pinellian it brought £31 10*s.* Gesner found the text of this edition such as to entitle it to the faith due to a MS. His words are: "Possideo exemplum primae quae adhuc innotuit editionis, cuivis libro manuscripto facile comparandum," &c.

Oratii Sermones, fol. printed in Gothic characters, without place, date, or name of printer. Generally supposed to have appeared in 1470.

Horatii Opuscula. 1471. Printed at Rome, by John Philip de Lignamine. A work of excessive rarity. The date is ascertained with some probability from a letter of the printer's appended to the volume, and dated 1472, in which he speaks of this year having been the *second one* of his residence at Rome.

Q. Horatius Flaccus, by Anthony Zarot, Milan, 1474, 4to. Very rare and valuable. This same year Zarot first published the commentaries of Acron and Porphyrion on the works of Horace, separately, however, from the text.

Horatii Opera, by Carnerius, Ferrara, 1474, 4to. This is an extremely scarce edition. Dibdin and others make it of the 8vo. size, but erroneously, according to Moss.

Towards the close of the 15th century, Horace was printed in almost every city where a press was established. Besides the editions of Rome, Milan, and Ferrara, there were others published at Padua, Venice, Leipzig, Strasbourg, Paris, &c. One of the most remarkable editions of this period is
1476. that of Rome 1476, in folio, with the scholia of Acron and Porphyrion. It contains, however, only the Odes, Epodes, Carmen Saeculare, and Art of Poetry. This edition was su-
1482—1495. Landinus. perintended by Aloysius. In 1482 appeared from the Florence press the edition of Landinus, in folio, enriched with a very valuable commentary. It was reprinted in 1483, 1486,
1484. Gryphus. 1490, 1491, and 1495. In 1484 Gryphus published an edition of Horace *cum notis variorum*, from the Venice press, in folio. The notes, however, are only the scholia of Acron and Porphyrion, and the commentary of Landinus. To this edi-
1489. tion succeeded that of Domitius in 1489, folio, Venice ; and
1492. 1494. of Mancinelli 1492, folio, from the same place. Not fewer than twelve editions, printed chiefly at Venice and Milan, were formed on the text of this last, before the end of the century. In 1494 appeared the Art of Poetry, with Petrarc's commentary, in 4to. The last edition worthy of no-
1500. Ascensius. tice in this century was that of Ascensius, with a familiar, though, it must be confessed, at times a very trifling commentary. It appeared in the year 1500 from the Paris press, in folio.

16*th Century.*

In the early part of this century are to be distinguished the
1501—1527. Aldus. Aldine* editions from the Venice press, in 1501, 1509, 1519, and 1527. They are in the 8vo. and 12mo. form. Of these the edition of 1501 is the rarest, and next to it that of 1519.

* The Aldi were Aldus Pius Manutius and his son Paulus Manutius. The former was born in 1446, the latter in 1512. It was the elder Aldus, who, observing the many inconveniences which arose from the vast number of abbreviations used by the generality of printers, first contrived an expedient whereby these abbreviations were wholly taken away, and yet books at the same time but little increased in size. This he accomplished by introducing what is now called the *Italic* character, (from the native country of the inventor,) but which was formerly styled *Aldine*. His editions are remarkable for their accuracy and for many excellent readings. The son trod in his father's footsteps, and maintained the high character of the Aldine press. The editions of the Aldi are known by the vignette or rebus, of a dolphin nibbling an anchor.

The editions of Philip Junta, from the Florence press, are also celebrated. They are of the 8vo. size, and appeared in 1503, 1514, 1516, and 1519. The two last were printed by his heirs. The Aldine and Junta were the leading editions for more than half this century. The edition of Colinaeus appeared from the Paris press in 1528, and was reprinted in 1531, 1533, 1543, and 1549. It is an 8vo. To this succeeded the edition of Sebastian Gryphius, Lyons, 1530, in 8vo., which was eleven times reprinted from 1533 to 1554. Next came the Basle editions, four in number, from the press of Henricpetrus, (Henri-Pierre). The first appeared in 1545, the others in 1555, 1570, and 1580. This edition contains the annotations of 40 commentators, whose names are enumerated on the reverse of the title page. It was pronounced by the late Dr. Parr, "a wonderful storehouse of learning." (Bibliotheca Parriana, p. 178.) In 1551 the younger Aldus published an edition of Horace with the notes of Muretus, which was reprinted ten times, down to 1582. It is in 12mo. We have also an edition with the notes of Pulmann, published at Antwerp in 1557, of the 8vo. size, and eight times reprinted. The most celebrated commentator, however, during this period, was Lambinus, whose edition appeared at Lyons in 1561, of the 4to. size, and was twelve times reprinted down to 1605, which last is considered the best. This work marked a new era in Horatian criticism. Bibliographers style Lambinus "Magnus Horatii sospitator." He did not servilely follow the Aldine or Junta impressions, but adopted from each the readings of which he most approved, and collated them with a number of original MSS. In 1577 Henry Stephens published his first edition, from the Paris press, in 8vo. which was reprinted in 1588 and 1592. Mitscherlich speaks of Stephens' edition as being "*bonarum rerum refertissima.*" Finally, in 1578, appeared the edition of Cruquius, said to be based upon eleven manuscripts. It was reprinted in 1587, 1601, 1603, and 1611. The first, second, and fifth editions were published by Plantin at Antwerp, the remainder at Leyden. The size is 4to. We have also in this century the notes of Politian, and the paraphrase of Cerutti, but the last is held in little esteem. Of all the editions which have been mentioned in this century, if we had to make a selection, the choice would fall upon that of Cruquius, who is deservedly esteemed one of the best commentators on Horace. "Consult the notes," observes Harwood, "in any of the difficult

1503—1519. Junta.

1528—1549. Colinaeus.

1530—1554. Gryphius.

1545—1580. Henricpetrus

1551—1582. Aldus Jun.

1557—1587. Pulmann.

1561—1605. Lambinus.

1577—1592. Stephens.

1578—1611. Cruquius.

passages in Horace, and you will have your doubts satisfactorily solved." Harles, however, thinks Cruquius inferior to his predecessor Lambinus in research, ingenuity, and general critical knowledge. The opinion appears to us an incorrect one.

17th *Century.*

1605—1653. Heinsius. The 17th century opened with the edition of D. Heinsius, which appeared from the Plantin press at Antwerp, in 1605, of the 8vo. size. It was reprinted at the same press in 1609 and 1610, and from that of the Elzevirs in 1612, 1629, and 1653. The edition of 1629 is the scarcest and the most valued by

1606—1806. Bond. the curious. In 1608 appeared the edition of Bond, from the London press, in the 8vo. form, with a concise but useful running-commentary. It has been very often reprinted. The latest edition we have seen is that from the Paris press, 1806,

1608—1708. Torrentius. in 8vo. In 1608 the beautiful and critical edition of Torrentius was published at the Antwerp press in 4to. and reprinted in 1620 and 1708. In this same century we have also the

1613. Rutgersius. following editions worthy of notice, Horace with the critical notes of Rutgersius, from the press of R. Stephens, Paris, 1613, 12mo. Rutgersius having come from Sweden to France, while Stephens was preparing an impression of Horace, and being much delighted with its beauty and correctness, presented him with the notes (*Lectiones Venusinae*) which he had written on that poet. Being favourably received by the public, and highly esteemed by the learned world, they were inserted in the *Variorum* and other editions of this

1653—1690. Schrevelius. century. A *Variorum* edition by Schrevelius, printed by Haack at Leyden in 1653, 8vo. and reprinted in 1658, 1663, 1668, 1670, 1688, &c. It is not much esteemed by critics. Harwood gives the preference to the first of these editions, though that of 1690 is esteemed the most rare. Horace with

1668. Minellius. the notes of Minellius, Rotterdam, 1668, 12mo. often reprinted and forming a useful edition for beginners. Horace for

1691—1828. In Us. Delph. the use of the Dauphin, edited by Desprez, Paris, 1691, 4to. A well known edition, and often reprinted, but of little real value. As a critical edition it is deserving of no attention, and its text is probably the very worst. The explanatory

notes are in general of a useful character. The edition of Talbot, Cambridge, 1699, 4to. a magnificent and correct edition, executed in a bold character, on a stout clear paper, and formed on a collation of several MSS. and editions. In the same year appeared the edition of P. Burmann from the Utrecht press, 12mo. It contains the text of Heinsius' edition of 1629. It was reprinted in 1713, and, in the compilation of this last, Burmann collated some MSS. and Bentley's edition; from which sources he not only corrected the errors of the former, but culled some very choice and valuable readings.

1699. Talbot.

1699—1713. P. Burmann.

18*th Century.*

The eighteenth century was as fertile as the preceding in editions of the poet. In 1701 was published the edition of Baxter, London, 8vo., praised by Harwood, but severely and justly handled by Harles and Mitscherlich. It was reprinted in 1725. This last edition is replete with opprobrious language and abuse against Bentley. The edition of Baxter in fine has little to recommend it except the selections which it contains from the old scholiasts. Gesner conferred some reputation on the edition of 1725, by making it the basis of his own. Bothe, in his republication of Gesner, has thrown out a large portion of Baxter's notes. In 1711 appeared the edition of the great Bentley, whom the continental scholars, even at the present day, esteem one of the first of modern critics. It was printed at the Cambridge press in 4to. reprinted at the same press in 1713, 8vo., by Bentley's nephew (Mr. S. Bentley), with the notes of R. Bentley abridged: reprinted also at Amsterdam the same year, and again in 1728. The two last editions are preferable to the rest: in these the notes are on the same page with the text, and are accompanied by the index of Treter, enlarged and corrected by Verbergius. Bentley was the first to apply a bold hand to the text of Horace, and, by the aid of some valuable MSS., but much more of his own felicitous though daring conjectures, he altered many of the readings of previous editions. His immense erudition and indefatigable researches render his labours invaluable to the scholar. "Etiam ubi errat," says Mitscherlich,

1701—1725. Baxter.

1711—1728. Bentley.

"ab ingenii doctrinaeque magnitudine semper admirabilis et venerandus." Bentley's fame, however, excited many opponents. 1717. Aristarchus. Antibentl: In 1717, R. Johnson published a work on Horace under the feigned name of Aristarchus Antibentleianus, at Nottingham, in 8vo. It contained a violent attack on Bentley. "Fuit in hoc viro," observes the critic already quoted, "major adversus Bentleium acerbitas quam doctrina." In 1721 Cuningam entered the lists with an edition printed at the 1721. Cuningam. Hague, 2 vols. 8vo. and reprinted the same year at the London press. Cuningam boasts of having corrected the text in upwards of 400 places; and so great was his opposition and animosity to Bentley, that, whenever he discovered that he had adopted any one of his readings, if it was supported by any other authority, he would confess his obligation to that authority rather than to Bentley's; while, if he had followed any emendation of the great critic's, for which he had no authority, though ever so much pleased with it, he would, in many cases, immediately reject it, in order to avoid acknowledging himself under any obligation to the learning of the scholar whom he attacked. Hence the edition of Cuningam, though in many respects a valuable one, is by no means entitled to the praise which Kett bestows on it (*Elements*, vol. 2. p. 531.), when he states that "every page evinces the learned editor's critical sagacity and excellent judgment." Every page, on the contrary, displays his malignant envy and obstinate prejudice. Among the remaining editions of this century, the most worthy of notice are the following: that of 1731. Wade. 1733. Pine. Wade, London, 1731, 4to. and 8vo., praised by Bowyer (*Hist. Lit.* vol. 2. p. 277.): The edition of Pine, London, 1733—37, 8vo., with the text entirely engraved (which is that of the Cambridge edition of 1701), and accompanied by a profusion of elegant vignettes: The edition printed by Foulis. Glasgow, 1744. Foulis. 1744, 12mo. This last is said to be immaculate; and the sheets, as they were printed, were hung up in the college of Glasgow, with the offer of a reward for the discovery of an inaccuracy. It has been several times reprinted at Glasgow, but probably not with the same degree of care. In 1749 1749. Sandby. appeared, from the London press, the edition of Sandby, in 2 vols. 8vo., illustrated with thirty-five engravings, after the antique, and in point of accuracy preferable to that of Pine. 1752—1822. Gesner. Zeune. Bothe. Mitscherlich calls it "splendida editio." In 1752 appeared the edition of Gesner, Leipzig, 8vo. Gesner took Baxter's edition of 1725 as the basis of his own; but his notes and emen-

dations are truly learned and valuable. It was the observation of Lowth, that Gesner, by pursuing this plan, gave to the world the best edition of Horace. With all due deference to the learned bishop, it is conceived, that Gesner would have succeeded far better, had he not followed Baxter at all. Zeune subsequently enriched Gesner's edition by some valuable notes, and Bothe very recently has added many others; removing, at the same time, a large portion of Baxter's. Gesner's edition of 1788 was reprinted in a very beautiful manner at the Glasgow press, in 1794, in the 4to. and 8vo. size. The Leipsic edition of 1815 contains some valuable notes added by Wendler. Until the appearance of Doering's second edition, to be mentioned presently, Gesner's was decidedly the most popular. In 1757 Dr. Hurd published his English Commentary on the Art of Poetry, London, 3 vols. 8vo. The learned editor discovers the utmost order and connection in this epistle, which he supposes to contain a complete system of rules for dramatic composition. But Hurd was a pupil of Warburton; and, together with much of the ingenuity, had imbibed also the paradox, of his master. His commentary is learned and interesting; but his theory, after having been extremely popular, is now supplanted by that of Wieland. In 1762 an edition of Horace, remarkable for its elegant and exact typography, appeared from the press of Baskerville, Birmingham, 12mo. It was reprinted in 1770, in the 4to. form, and in 1772 in 12mo. The 4to. edition is one of the most rare and valuable works ever executed by Baskerville. In 1770, Valart published an edition from the Paris press, in 8vo. It is held in but little estimation. The editor states that it is formed on a collation of seventy-six MSS., but it does not absolutely appear that he himself consulted them: on the contrary, it is evident that he did little more than what was done by his predecessors. In some respects, however, this edition is entitled to a degree of praise, for the acuteness, learning, and ingenuity which it occasionally displays. In 1778, Jani published, from the Leipsic press, an edition of the first and second books of the Odes, which was followed by the third and fourth books in 1782. A reprint of both volumes, under the care of Schaeffer, appeared in 1809. The size is 8vo. Jani's first volume was very eagerly bought up, but the second was rather coldly received. It is a work of considerable merit, though severely reviewed in the Biblio-

1757. Hurd.

1762—1772. Baskerville.

1770. Valart.

1778—1809. Jani.

theca Critica, Amst. vol. 1. part 4. p. 84—96. In 1788 was published the edition of Oberlinus, Strasbourg, 4to. A very elegant and accurate work, in the compilation of which Oberlin collated four Strasbourg MSS. which are supposed to be very ancient, and the various readings of which are inserted at the end of the volume. These MSS., however, do not appear to be of any great value. A very splendid edition was published at Parma, from the press of Bodoni, in folio, under the care of J. N. De Azara. It has no notes, but the text is modelled after the best editions and MSS. Among the latter are five from the Chigian Library, containing the odes. This edition was succeeded by two others printed by Bodoni, the first in 1793, of which only 150 copies are said to have been struck off: the second in 1794, in 8vo. of which last there were only 200 copies printed. Bodoni's editions, however, are unfortunately not free from typographical errors. We come next to a variorum edition by Dr. Combe, London, 1792, 2 vols. 4to. This is certainly a splendid edition, but of no particular merit. It was severely reviewed in the British Critic, for January 1794. The review is republished in the Classical Journal (vols. 5 and 6), with alterations and additions. It charges the editor, Dr. Combe, with want of diligence in consulting the authors from whose works the notes are taken, and with not exercising sufficient care in incorporating their critical emendations and remarks. The reviewer pronounces this edition to be "at the same time strikingly redundant and deficient." He admits, however, that the notes and prolegomena contain a valuable treasure of critical and philological learning. The typographical merits of the work are said to be disgraced by a slovenly negligence and inaccuracy. In 1794 appeared the edition of Wakefield, from the London press, in two volumes, small 8vo. This is a very neat and correct work, and is held in considerable estimation, both for the very pleasing style in which it is printed, and for the critical sagacity which in many instances characterizes the text. In 1797, Dr. Hunter published an edition from the St. Andrew's press, in 12mo. distinguished for its accuracy, with some very excellent critical notes. In 1799, Didot, acting both as editor and printer, brought out a magnificent edition from the Paris press, in folio, "charta regali impressa." It is formed on the basis of that of Oberlin, which Didot considered the most correct, and adorned with beautiful vignettes. Only 250 copies were struck off. In 1800 appeared the excel-

1788. Oberlinus.

1791—1794. Bodoni.

1792. Combe.

1794. Wakefield.

1797. Hunter.

1799. Didot.

1800—1806. Mitscherlich.

cellent and valuable edition of Mitscherlich, from the Leipzig press, in 2 vols. 8vo. The notes, though rather diffuse, are admirably adapted to elucidate the meaning of the poet, and the work has been regarded by many competent critics as a masterpiece of erudition and classical taste. The text is in general pure and correct, but occasionally leans too much to the readings of the common editions. In what has been called Aesthetic criticism — in the judgments passed on the poetical ideas, and poetical expressions, it is superior to the edition of Jani. It is to be lamented that this edition extends only to the end of the Epodes, and has never been completed.

19th. Century.

1802. Ernesti.

The edition of J. M. Ernesti, Berlin, 1802, 2 vols. 8vo. is a production of inferior merit. "Parum placuit viris doctis," says Klügling, in his supplement to Harles' Notitia.

1803—1826. Döring.

Far different, however, is the edition of Döring. It first appeared from the Leipzig press in 1803, in one volume 8vo. containing merely the odes, epodes, and carmen saeculare. The work was completed in 1824, and was published as a new edition in two volumes 8vo. It was reprinted at the Glasgow press in 1826, in a very beautiful manner, though with some inaccuracies in the typography. The Glasgow reprint is in one volume 8vo. The merits of this edition entitle it to a very high rank. The text is settled after no particular edition, but combines the excellencies of all, and is occasionally improved by the learned and felicitous emendations of the editor himself. The commentary is concise, but learned and satisfactory.

1806. Praedicow.

In 1806 an edition of Horace by Praedicow appeared from the Wirtemberg press, in 8vo. The editor has altered the text in 913 places, without assigning any reasons for these numerous changes. The consequence is, that we have here a new Horace and not the bard of Venusia. The continental critics have been of course extremely severe in their strictures on the work.

1811—1820. Fea. Bothe.

To this edition succeeded that of Fea, Rome, 1811, in 2 vols. 8vo. It is praised by some critics, and by Klügling among the rest, for its accurate typography, which Fea professed to have emended after ancient inscrip-

tions, coins, &c. and also for its correct punctuation and the copious account which it gives of various readings. Döring, however, passes a much more correct decision upon its merits in the following words: "Multum praesidii ad Horatii interpretationem editione Romae (anno 1811) a *Fea* evulgata et multis praeconiis commendata me nacturum esse speraveram; sed haec spes me fefellit. Nam praeter ingentem lectionum è multis codicibus descriptarum et congestarum farraginem pauca, quae Horatii editorem juvare possint, habet illa editio. Nec parum in ea offendit acerbitas et petulantia qua *Fea* insultat fere *Bentleio*, quem tamen longe illum tam doctrinae copia, quam accuratiore Latinae linguae scientia, superare, quis est qui non intelligat?" Fea's edition was reprinted at Heidelberg in 1820, in two vols. small 8vo. with notes and additions by Bothe. The German editor is very profuse in his encomiums on Fea, and states that he was first induced to reprint the work from having seen it praised in Wolf's Analecta. Döring's opinion, however, appears to us, from an actual inspection of Fea's edition, to be decidedly the true one.

1815—1822. Gesner. (*vid.* 1752.) In 1815 Gesner's edition was reprinted with the additions of Zeune, and some notes by an anonymous critic, who appears, from some accounts, to have been C. C. Wendler. It was republished again in 1822 with additions by Bothe, who omitted a large portion of Baxter's notes.

1815. Heindorff. In 1815 Heindorff gave to the world his edition of the Satires with a commentary, Breslau, 8vo.

1817. Kidd. In 1817, Kidd published an edition of Horace from the Cambridge press, in 12mo. The text is substantially Bentley's. Some short, but valuable notes, both original and selected, are added to the volume.

1817. Regent's ed. Horace also appeared in 1817 among the Regent classics, London, 18mo: and again in 1822.

1818. Valpy. Valpy likewise published a small expurgated edition, with English notes, in 1818, 12mo.

1821. Jaeck. In 1821, Jaeck, the librarian of the Royal library at Bamberg, published an edition from the Weimar press, in one volume 12mo. accompanied with notes. It professes to have corrected the text by the aid of six manuscripts in the Bamberg library, never before collated, and of which specimens are given at the end of the volume. It does not possess, however, any particular merit.

1820. London. In 1820, an edition was published at the London press in 32mo., remarkable as being at that time the smallest edition of Horace ever printed. It has been eclipsed, however, of late by

the edition of Filon, Paris, 1828. The types for this last were purposely cut by H. Didot, and are certainly the very smallest of which the annals of printing can boast. It produces a strange contrast to place this pigmy edition of the bard by the side of the ponderous folio of Basle, enriched with the labours of forty scholars and grammarians. The Bipont edition of Horace, certainly the worst of that otherwise valuable collection, and perhaps too one of the worst books ever edited, has been lately republished by the house of Treuttel and Wurtz, at Paris and London, under the care of M. Gence. Under its new form it deserves to be spoken of in terms of high approbation. In our own country, an edition of Horace has lately appeared from the Boston press. It is a production, however, of very inferior merit, being neither remarkable for the purity of its text, nor for the accuracy and extent of the accompanying annotations.

1828. Filon.

1828. Gence.

TRANSLATIONS OF HORACE.*

1. *Italian.*

"The earliest translations of the *odes* were those of Fabrini, and Georgini Da Jesi, which were not published till the close of the 16th century; and nearly one hundred years elapsed before F. Nomi, who was the next translator, published his version at Florence, dedicated, in a canzone, to the Grand Duke of Tuscany. The translation of Francesco Cappone came forth at Venice nearly about the same time. Subsequent to that period, those who have rendered the odes of Horace into the Italian language, seem to have fallen into the equally dangerous extremes of paraphrase, and slavish adherence to their original. Mattei, in his translation, which he entitles 'Metamorfosi Lirica d'Horatio parafrasato e moralizzato,' informs us, 'in tutte sue odi ed epodi io tel farò comparire transformato: di Latino in Toscano, di licentioso in pudico, d'Epicureo in morale: tutti i luoghi dove si tocchino oscenità ho convertito in sensi morali: tutti altri soggetti ancora poco honesti ho ridotti dentro i limiti della modestia, lasciando solo quelle poche odi, che son tutte ripiene dal capo al piè di materia vitiosa.' Paolo Adriani, on the other hand, entitles his version, 'Le Ode d'Horatio, con simil ordine di metro ed egual numero di sillabe e sovente minore, puramente tradotte.' Two other versions of the *odes* appeared during the first half of the 18th century; the one by the Abate del Buono, a native of Bologna, and professor in the university of Turin; and the other, which is generally accounted the best Italian version of Horace, by Stefano Pallavicini, secretary to the king of Poland. This last translation is highly applauded by Haym and

Fabrini. Da Jesi. Nomi. Cappone. Mattei. Adriani. Buono. Pallavicini.

* *Dunlop's Roman Literature*, vol. 3. p. 581. *Lond. ed.*—*Moss's Manual of Classical Bibliography*, vol. 2. p 89. *seqq.*

Paitoni. 'Elegantissima traduzione,' observes the former; and in the *Novelle della Repub. delle Lettere.* (Anno 1737. p. 142—3) we have the following: 'Abbiamo altre traduzione di quell' insigne Poeta, ma la presente noi giudichiamo, che sta per togliere a tutte la palma.' Count Algarotti, after the death of Pallavicini, which happened in 1742, collected his works, and addressed the edition of them, which he published, to the king of Poland, Augustus III. This translation first appeared in 1736; it is executed in different poetical measures, adapted to the nature of the different subjects presented in the original.

Dolce.

There were translations in the Italian of the *Satires* and *Epistles* before the *Odes*. The *Satires* were versified by the celebrated critic and scholar, Ludovico Dolce, in 1559. But, though well qualified for this task by his learning and taste, he appears to have wrought from some inferior edition, or inaccurate MSS.; and he has consequently, in many passages, given an erroneous interpretation of the sense of his author. This work of Dolce, however, was corrected and remodelled, in the commencement of the eighteenth century, by Francesco Maria Biacca, who, according to the affected practice of the Arcadian Society, to which he belonged, assumed the name of Parmindo Ibichense. Francesco Borgianelli (or Itarco), another Arcadian, translated the *Satires* in 1730, and the *Epistles* a few years afterwards, in *Terza Rima.* For a character of these last mentioned versions consult the *Novelle della Repub. delle Lettere,* Anno 1737, p. 385—6. and An. 1738, p. 193—4.

Biacca. (Parmindo Ibichense.)

Borgianelli. (Itarco.)

Paitoni enumerates not fewer than fourteen different Italian versions of Horace's *Art of Poetry*, of which the best is that by Benedetto Pasqualigo, a Venetian nobleman. It appeared from the Venice press in 1726, 8vo.

Pasqualigo.

In the general collection of Italian translations of the Ancient Latin poets, printed at Milan, 1785, &c., and entitled *Corpus*, &c., 'Raccolta di tutti gli antichi poeti Latini con loro versione nell' Italiana favella,'—the editors, in the eighth and ninth volumes, which contain the works of Horace, have selected as the best, the translation of the Abate del Buono for the *Odes* and Epodes—the version of L. Dolce, as improved by Biacca, for the Satires—that of Borgianelli for the Epistles, and of Pasqualigo for the *Art of Poetry.* A character of this collection is given in the *Novelle della Repub. delle Lettere,* Anno 1636. p. 88—91."

2. *French.*

'The earliest French translation of the *Odes* of Horace in verse is that by Jacques Mondot, printed in 1579. His work is full of all the faults which characterise the French poets of his age. It is executed in various measures, some of the odes being in verses of eight, and others of twelve, syllables. Translations of Odes of Horace may be found in the works of all the poets, at the close of the 16th and commencement of the 17th century; as Joachim de Bellay, Philippe Deportes, Nicolas Rapin, and Colletet. A few of these odes are well executed, and a collection might have been formed from them, which would have given a better idea of the original than the professed, but miserable, translations of the whole odes, which appeared in the course of the 17th century. Among these last may be mentioned the version of Marcassus. The translator is said, by Ernesti, to have commenced this translation at the age of eighty years, and to have completed it in two months: he was professor of rhetoric to the college of La Marche, at Paris. His translations, romances, and plays are equally disregarded. The last were deemed unworthy of being acted before the students of his college. The version of the Abbé Pellegrin, published at Paris in 1715, merited the severe epigram of M. de la Monnoye:

Mondot.

De Bellay. Deportes. Rapin. Colletet.

Marcassus.

Pellegrin.

Il faudroit, soit dit entre nous,
A deux Divinités offrir ces deux Horaces—
Le Latin à Venus la déesse des Graces,
Et le Français à son epoux.—

From this period, few translations of the Odes, and none which were much better than those of the Abbé Pellegrin, appeared till near the close of the century.'

Within the last fifty years, the French have made up for the deficiency, at least in the number of their poetical translations of the Odes and Satires. Of these numerous translations, one of the most deserving of mention is that of Daru, which first appeared in 1801, and was republished in 1804—5, with a version of the remainder of Horace's works. 'La plus ancienne,' observes Dessault, 'celle de M. le comte Daru, est, à mon gré, la meillure; mais je doute qu'elle se fût soutenue, si elle n'eut été accompagnée et appuyée de la traduction du

Daru.

resté des Oeuvres d'Horace : encadrée dans un travail complet, dont elle est partie intégrante, elle a participé nécessairement à la faveur que devoit obtenir une grande entreprise, exécutée dans son ensemble avec assez de bonheur ; mais on convient généralement que les efforts de l'auteur, assez heureux, et assez dignes d'applaudissemens, dans les satires et dans les epîtres, ont presque complètement échoué dans les odes. C'est l'avis de tous les connoisseurs : habile à manier le vers familier, M. Daru paroît à peu près étranger aux secrets d'une versification, qui demande plus d'art, de tour, de précision et d'élegance. Sa traduction des odes est extrêmement foible et défectueuse : on y aperçoit même de la négligence, et le soin semble y manquer autant que le talent et le métier.' (*Annales Litt.* t. 4. p. 577.) The opinion of Klügling, however, is more favourable : " Haec egregia versio ceteras omnes vincit elegantia, suavitate et indole vere poetica. In Odis propter Gallicae linguae ingenium non ubivis fieri sane potuit, ut interpres verborum magnificentia et sublimitate exemplum suum assequeretur : verum in Sermonibus et Epistolis tanta plerumque fide tantaque sermonis facilitate et naturali quadam elegantia poetae verba reddidit, ut Horatio plane satisfactum videatur.' (*Suppl.* p. 211.) The version of Vanderbourg is also entitled to considerable praise. 'Les Odes d'Horace, trad. en vers fr. avec des argumens et des notes, et revues pour le texte sur 18 manuscrits, par C. Vanderbourg.' Paris, 1812—13, 3 vols. 8vo. The manuscripts which the translator collated were at that time deposited in the Royal Library : five of them he supposes to have been written in the 10th, and two in the 11th, century. As this editor has not inserted more than ten pages of various readings, critics justly suspect that he did not collate these MSS. so diligently as he ought to have done. Of the readings which appear to have been derived from authentic sources, there are some few which were not previously known. Vanderbourg's great error, as regards his version, is an attempt to make it imitate, as closely as possible, the form and structure of the original, line agreeing with line, and stanza with stanza. Hence Dussault remarks : 'Rendre Horace vers par vers, calquer le vers François sur le vers Latin, les strophes de la traduction sur celles de l'original ; telles sont les lois qu'il s'est gratuitement imposée. Il halète, il sue, dans ces entraves volontaires ; et le resultat de ses laborieux efforts est de donner à Horace une physionomie

Vanderbourg.

gothique, qui le rend tout-à-fait méconnoissable: toutes les grâces de ce charmant poëte périssent sous le poids de cette triste théorie empruntée, je crois, à la littérature Germanique.' (*Annales Litt.* t. 4. p. 577—78.) Brunet's opinion is more favourable. 'Cette traduction a été également bien reçue par les savans et par les gens du monde, et l'on désire que l'auteur achève de traduire un poëte dont il sait si bien faire connoître les beautés.' (t. 2. p. 142.)

The French *prose* translations of Horace are by no means few in number; we shall content ourselves, however, with naming the most important. The version of Dacier, with a commentary and the original text, appeared in 1681, from the Paris press, in 10 vols. 12mo., and was reprinted in 1689, 1691, 1727, 1733. Dacier's version was highly esteemed in its day. At present, however, its merits are more correctly estimated. It is servile, harsh, and inelegant; and is only valuable in some measure on account of the notes which are subjoined. In 1728 appeared, from the Paris press, Sanadon's version, with the text and a copious commentary, 2 vols. 4to. and 8 vols. 12mo. Sanadon writes with elegance and taste, but he does not attain to the elevation of Horace in the Odes, nor to his energy and precision in the Epistles and Satires. His version is, in general, a paraphrase which weakens the text; and many learned men have justly blamed the liberty which he has taken in altering the common arrangement, and even structure, of the Odes. In his critical notes he follows Cuningam too closely. His version, however, is, after all, more agreeable and spirited than that of Dacier, and his explanatory notes are ingenious and useful. The translation of Batteux appeared in 1750, Paris, 2 vols. 12mo., and was reprinted in 1823, with a very full commentary, selected in part from the notes of Dacier and Sanadon. Batteux's version was never considered of much value. In its present improved state, however, it is deserving of far more praise than it previously enjoyed."

Dacier.

Sanadon.

Batteux.

Achaintre.

3. *English.*

"It was long before any English writer undertook the task of translating the whole works of Horace. Parts of them, however, were versified at a very early period. The *Satires* appeared, under the title of a 'Medicinable Morall,' in 1566, and the *Epistles* in the year following. Both translations are by T. Drant, and are of extremely rare occurrence. Warton, in his History of English Poetry (vol. 3. p. 424.) observes respecting this version, that it 'is very paraphrastic, and sometimes parodical.' Ben Jonson rendered some of the *Odes* of Horace, and his *Art of Poetry* (London, 1616—1640), in the dry and servile manner of the age; and Milton turned the ode to Pyrrha, almost word for word, into verse without rhyme. The *Odes* were successively translated by Sir Thomas Hawkins (1635), Ryder (1638), and Holyday (1652); and the *Art of Poetry* by Roscommon. Of Holyday's version Wood remarks (*Athen. Oxon.* vol. 2. fol. 260.) 'This translation is so near that of Sir Thomas Hawkins printed in 1638, or that of Hawkins so near this, that whether of the two is the author, remains to me, as yet, undiscovered.' With regard to the performance of Roscommon, Cibber, in his Lives, (vol. 2. p. 353.) calls it the most 'unpoetical' of the pieces of this nobleman. 'The translation of the Art of Poetry, by the Earl of Roscommon,' observes Dr. Johnson, 'has received, in my opinion, not less praise than it deserves. Blank verse, left merely to its numbers, has little operation either on the ear or mind: it can hardly support itself without bold figures and striking images. A poem frigidly didactic, without rhyme, is so near to prose, that the reader only scorns it for pretending to be verse. Having disentangled himself from the difficulties of rhyme, he may justly be expected to give the sense of Horace with great exactness, and to suppress no subtilty of sentiment for the difficulty of expressing it. This demand, however, his translation will not satisfy; what he found obscure, I do not know that he has ever cleared.' (*Johnson's lives of the Poets; Article Roscommon.* vol. 1. p. 217. *Edinb. edit.* 1818.) In the close of the 17th and commencement of the 18th century, translations of the *Odes* of Horace, by eminent hands, crowded the poetical miscella-

Drant.

Ben Jonson.

Milton.

Hawkins. Ryder. Holyday.

Roscommon.

nies. 'In the collection of Odes usually called the *Wit's Horace,*' says Francis, 'there are many fine but distant imitations of our author, perhaps not inferior to their originals. If any of them were intended for translations, the writers, however eminent in other parts of their characters, have indulged injudiciously a wantonness of imagination, and an affectation of wit, as opposite to the natural simplicity of their author, as to the genius of lyric poetry.' An exception, however, ought to be made in favour of some versions by Dryden, in his miscellany of translations from Theocritus, Lucretius, and Horace. In these, the simplicity of classical times is admirably preserved, and all the nature and liveliness peculiar to the Venusian poet.

Wit's Horace. Dryden.

At length a complete translation of the whole works was executed by the Rev. Mr. Francis, Rector of Barrow in Suffolk. In this production, a great variety of English measures, adapted to the subject of each ode, has been employed. The translator admits that he has taken a few lines, which he judged to be good, from the versions of his predecessors; and that he was indebted for some of the odes to the Rev. Dr. Dunkin. This work, accompanied by a judicious selection of notes, chiefly from Sanadon and Dacier, was first printed in 1743. It was received, on its appearance, with considerable applause by the public, and has passed through a number of editions. 'This gentleman's version, particularly of the odes,' observes a writer in the Monthly Review (*Jan.* 1758. p. 45.) 'is highly Horatian. It is moral without dullness, gay and spirited with propriety, and tender without whining.' In 1807, a new edition appeared from the London press, under the care of Mr. Du Bois, who added some valuable supplementary notes, principally obtained from Sir Philip Francis, the son of the translator. 'Dr. Francis,' observes Mr. Du Bois, 'died in the year 1773, and the seventh edition, 1765, was the last that passed under his eye. The former were dedicated to Lord Newport, but the seventh was inscribed to Dr. Dunkin; when the preface was materially improved, and the text carefully revised. It is perhaps needless to observe, that the edition of 1765 has been my principal guide.'

Francis. (Du Bois.)

'To the version of the Works of Horace, by several Hands,' printed by Dodsley, 1757—59, Mr. W. Duncombe, his son Mr. J. Duncombe, and Fawkes, the translator of Apollonius Rhodius, were the chief contributors. Some of the

W. Duncombe. J. Duncombe. Fawkes.

translations are spirited and elegant, though, on the whole, they suffer by a comparison with those of Francis. The critical notes have been chiefly copied from Dacier.

Smart, Christopher Smart had turned Horace into prose ; but afterwards, thinking that this translation might be injurious to his memory, he determined to write one in verse, which was published at London, with the Latin text ; but, on again considering that his work might become a school-book, and consequently the sale be increased, he formed the resolution to revise the prose translation, and print it at the foot of the page. This resolution he executed in the edition of 1767."

Colman. In 1783, appeared from the London press, a translation of the *Art of Poetry* by George Colman. Its merits will sufficiently appear from the following remarks :—" It is not only for the happy explication of this exquisite poem, which will now no longer be considered, as it hitherto has been, an ' opprobrium criticum,' that the classical reader is indebted to Mr. Colman. He will receive equal gratification from his admirable translation of it, which is indeed a masterpiece in its kind." (*Monthly Review, Aug.* 1783. p. 144—8.) Of this same version Harles observes : " Colman vero illam, quae elegans esse dicitur, versionem, iambis similiter desinentibus expressam, iterum recepit emendatiorem, cum textu Latino aliisque opusculis in tertio tomo operis : *Prose on several occasions, accompanied with some pieces in verse.* Lond. 1787. 8. III. vols. In notis, versioni illi adjectis, modo hypothesin suam firmare adnisus est, modo explicuit spectacula, musicam theatralem, chorum et satiricum drama veterum, aliasque adjunxit observationes, ad intelligentiam totius poematis utiles." (*Suppl.* vol. 1. p. 439—40.)

Boscawen. The most recent translation of the whole works of Horace in verse is that by Boscawen 1793—97. " This translation," says the author of the Pursuits of Literature, " has had the usual fate of mediocrity." In 1795, Wakefield published a version of the Odes, in his Poetical Translations from the Ancients. The performance, however, is one of no very peculiar merit.

Watson. With regard to the English prose translations, as that of Smart has already been mentioned, it remains but to notice the versions of Watson and Stirling. The former was published in 1741, from the London press, in 2 vols. 8vo., and republished in 1747, 1750, 1760, and 1792. " This," observes

Mr. Moss, "is by far the most accurate, as well as literal, version which has yet appeared: the notes which accompany it are useful, and in general well adapted to answer the purpose for which they were intended, viz. to illustrate the History, Mythology, Geography, &c. of this poet. It contains Dr. Bentley's readings and Dr. Douglas's* catalogue of about 500 editions of Horace, a life of the poet, and a Critical Dissertation upon his writings." Stirling's version appeared in 1751, in 2 vols. 12mo. It is now in a course of republication, on the interlineary plan, under the care of Dr. Nuttall. Two volumes of the reprint are already published. The Prolegomena, appended to the new edition, promise more than they fulfil. Stirling.

4. *German.*

The first German version of any merit is that of Weidner, (Leipz. 1690.) "Quam et nunc ut tersam atque efficacem laudant," says Ernesti (*Bibl. Lat.* vol. 1. p. 422). The next translation deserving of notice is that of Schmidt (Gotha, 1776). Its merits, however, do not appear to be of a very high order. Harles, in speaking of it, observes: "Memorabo tantum propter versionem metricam, non omnibus probatam, et propter eruditas animadversiones germanice scriptas." (*Introd. in Not. Litt. Rom.* vol. 2. p. 396.—7.) In 1782, Wieland put forth his version of the *Epistles* from the Dessau Weidner. Schmidt. Wieland.

* "King, in his anecdotes," observes Mr. Dunlop, "gives a curious account of a Dr. Douglas, who, in the time of George II., was physician extraordinary to Queen Caroline, and had collected copies of all the editions of Horace, from the invention of printing till the middle of the 18th century — amounting to about 450 in number. 'The man,' says he, 'whom I looked on, if I may be allowed the expression, as Horace-mad, was one Dr. Douglas, a physician of some note in London. I made an acquaintance with this gentleman, on purpose that I might have a sight of his curious library, (if it might be called a library,) which was a large room full of all the editions of Horace that had ever been published, as well as the several translations of that author into the modern languages. If there were any other books in this room, as there were a small number, they were only there for the sake of Horace, and were on no account valuable to the possessor, but because they contained some parts of Horace which had been published with select pieces or excerpts out of other Latin authors, for the use of schools; or because the translations of some of the odes and satires were printed in miscellanies, and were not to be found anywhere else. However, I must acknowledge that the Doctor understood his author, whom he had studied with great care and application. Amongst other of his criticisms, he favoured me with a perusal of a Dissertation on the first ode, and a defence of Dr. Hare's famous emendation of *Te doctarum*, &c., instead of *Me*.'

press, in 2 vols. 8vo. It was reprinted in 1787, 1794, 1804, and 1816. A translation of the *Satires*, by the same, was published in 1786, in 2 vols. 8vo. and again in 1794, 1804, and 1819. Both works are accompanied by excellent commentaries. "La traduction des Satires et Epîtres d'Horace, par M. Wieland," observes Schoell, "est une chef-d'oeuvre de poésie Allemand; mais ce qui la rend infiniment plus intéressante encore pour les personnes qui connoissent le Latin, ce sont les dissertations ou introductions qui précèdent chaque morceau, et le commentaire qui l'accompagne. Jamais peut-être auteur ancien n'a-t-il trouvé un commentateur en même temps si savant et si spirituel." (t. 1. p. 324.) Ramler's version of the Odes, with notes, was published in 1800 at the Berlin press, in 2 vols. It is a beautiful translation, of the harmony and elegance of which Harles speaks in terms of praise. Of the numerous versions which have succeeded, our limits permit us to mention only that of Voss (1806), remarkable for its excellence and elegance: that of Wolf (1813), and the translation of Petri (1815). Wolf's work is merely a translation of the first Satire, but is held in high esteem. "Versioni metricae eleganti," observes Klügling, "et quantum fieri potuit, fidae, textus substratus est critice constitutus. In scholiis partim correctionum criticarum ratio redditur, partim varia textus loca verbaque illustrantur; paucae observationes ad versionem spectant." (*Suppl.* p. 208.) Petri's version embraces only the *Art of Poetry*. It retains, in many places, the version of Voss: in others it is smoother, and more adapted to the genius of the German tongue.

Ramler.

Voss.
Wolf.

Petri.

5. *Dutch.*

"Satyren, in Duytscher talen rhetoryckelyk overghesedt." Ant. 4to. 1569.

Van den Vondel.

"Lierzangen en Dichtkunst in Ondicht vertaelt, door Joost van den Vondel." Amst. 4to. 1735.

Huyduoper.

"Hekeldichten, Breven en Dicthkunst, in Nederduitsche Vaarsen overgebracht, door B. Huyduoper." Amst. 4to. 1737.

Van Winter.

"Lierzangen in Nederduitsche Dichtmaat gevolgt met Aanmerkinger, door P. van Winter." Amst. 8vo. 1805.

6. *Polish.*

" Przekladania Jana Libickiego." Krak. 4to. 1647.

" Listow ziegi dwie przekladania Fr. Dmochowskiego i o sztuel rytmotworczcy do Pizonow xiega iedna przekladania O. Konytynskiego." Warsz. 8vo. 1814.

" Odywybrane z kiag roznych rymowym i nierimowyn wierszem przez Kantorb. Symowskiego." Warz. 8vo. 1816.

" The Cassell Gazette," observes the editor of the Literary Gazette, " says that the Epistles of Horace will shortly be printed in a *Hebrew* translation. This translation owes its origin to the assertion of a man of letters, *that a Roman poet could not be translated into that language*, which produced a wager.—Several oriental scholars, and particularly the celebrated Eichorn, have given their approbation to the translation."—Pt. 2. for 1818. p. 479.

Q. HORATII FLACCI

CARMINA.

Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

Carmen I.

AD MAECENATEM.

Maecenas atavis edite regibus,
O et praesidium et dulce decus meum,
Sunt, quos curriculo pulverem Olympicum
Collegisse juvat, metaque fervidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad Deos.
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus:
Illum, si proprio condidit horreo
Quidquid de Libycis verritur areis.

VARIOUS READINGS.

Ode 1.

1. *Maecenas.* The orthography of this name has been very much contested, some advocating *Mecaenas*, others *Moecenas*, and others again *Mecoenas*. The form which we have adopted is sanctioned by three inscriptions which Manutius cites, and by seven of Fabretti's. It has also the Greek usage (Μαικήνας) in its favour.

2. Turnebus (*Adv.* 26. 7.), in citing this passage, reads *O desiderium et*, &c. But it does not appear whether he intends this for an emendation, or errs in point of memory.

3. Bentley reads *Sunt-quos*, and considers it equivalent to the Greek form, εἰσὶν οὓς. Kidd likewise adopts this form.

5. Withofius, as cited in Porson's *Misc. Crit.* p. 309, conjectures *Si vitata*. In this same verse Rutgersius places a period after *nobilis*, and understands *juvat* with *meta* and *palma* respectively. Hence he removes the period after *Deos*, in verse 6th, and makes *Hunc*, in the 7th verse, depend on *evehit*.

6. Bentley reads *evehere*, and makes it governed in construction by *nobilis*, a common idiom in poetical Latinity, and based upon a Hellenism.

7. Brodaeus reads *nobilium*, and this lection is found in many MSS., but *mobilium* agrees better with the character of the fickle and inconstant multitude.

8. Bersmann and Vanderbourg, on the authority of several MSS., read *Certet*, but this is contradicted by *condidit* in the 9th verse.

Gaudentem patrios findere sarculo
Agros, Attalicis conditionibus
Nunquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens otium et oppidi
Laudat rura sui: mox reficit rates
Quassas, indocilis pauperiem pati.
Est, qui nec veteris pocula Massici,
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
Multos castra juvant, et lituo tubae
Permixtus sonitus, bellaque matribus
Detestata. Manet sub Jove frigido
Venator, tenerae conjugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
Me doctarum hederae praemia frontium
Dîs miscent superis: me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo: si neque tibias
Euterpe cohibet, nec Polyhymnia
Lesboum refugit tendere barbiton.
Quod si me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

VARIOUS READINGS.

13. The common reading is *dimoveas;* Lambinus gives *demoveas*, which Fea and others receive.

14. An anonymous critic (*Class. Journ. vol.* 10, p. 421.) suggests *Myrtoum impavidus.*

16. In this, and the succeeding, verse, Acidalius (*ad Vell. Paterc.* 2. 110.) proposes to read *otia* for *otium* and *tuta* for *rura*. This emendation is approved of by Gronovius and Bentley; the latter of whom cites, in its support, *Ovid. Trist.* 4. 39. But the common reading is certainly more poetical. As to the objection raised by the same critic against the Latinity of *rura oppidi sui* (i. e. *oppido suo adjacentia*), it may be stated in reply, that the same usage occurs in Silius Italicus, (4. 227.) "*nebulosi rura Cusini.*" (*Vid. R. Iohnsoni Aristarch. p.* 2. *p.* 10. as cited by Hunter.)

19. Bentley reads *Est-qui*, and is followed by Kidd.

25. Lactantius (*ad Stat. Theb.* 3. 377.) reads *Detestanda*, which Vanderbourg adopts.

29. Croft conjectures *Te*, an emendation first made known by Hare. It has been received by Sanadon, Wakefield, Fea, Wolf, (*Lilt. Anal.* 1. 2. *p.* 272.) and others. *Me* is found in Zarot's edition 1474, and has become the common reading. It is well defended by Musgrave, (*ad Soph. El.* 151.) "Inurbanus fuisset atque *ἀπειρόκαλος* Horatius, si his verbis ad Maecenatem usus esset, multum supra doctorum ederas dignitatis fastigio eminentem." *Vid.* also, Remarks on the manuscripts of Horace, &c. p. lxxi. of this volume.

33. Brodaeus reads *prohibet.*

35. Some MSS. give *inseres*, which Vanderbourg adopts.

36. Cuningam gives *vertice sidera.*

Carmen II.

AD AUGUSTUM CAESAREM.

Jam satis terris nivis atque dirae
Grandinis misit Pater, et, rubente
Dextera sacras jaculatus arces,
Terruit urbem :

Terruit gentes, grave ne rediret
Saeculum Pyrrhae nova monstra questae :
Omne quum Proteus pecus egit altos
Visere montes,

Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat palumbis,
Et superjecto pavidae natarunt
Aequore damae.

Vidimus flavum Tiberim, retortis
Litore Etrusco violenter undis,
Ire dejectum monumenta Regis,
Templaque Vestae,

Iliae dum se nimium querenti
Jactat ultorem, vagus et sinistra
Labitur ripa, Jove non probante, u-
xorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persae melius perirent :
Audiet pugnas, vitio parentum
Rara, juventus.

VARIOUS READINGS.

Ode 2.

1. Heinsius conjectures *terrae*, of which Burmann (*ad Serv. Æn.* 3. 589.) approves.

4. Brodaeus reads *orbem*

10. The common reading is *columbis*, but *palumbis* is found in some of Bentley's and Valart's MSS., and is adopted by Cuningam, Sanadon, Valart, Fea, and others. The latter is certainly the true reading. The *palumbae*, or "wood pigeons," construct their nests on the branches and in the hollows of trees; the *columbae*, or "doves," are kept in dovecots. (Compare *Bochart Hieroz.* 1. 3.) Gesner, however, maintains that *columbis* is here meant to be used as a general term, and he refers, in support of his position, to *Suetonius, Aug.* 94. and *Virg. Æn.* 6. 203. From the first of these passages little, if any thing, can be proved, as a *prodigy* is referred to; while in the other the reading is uncertain, Burmann preferring *sub arbore* to *super arbore*, and assigning, as a reason, "quia raro columbas videmus arbore insidentes, sed vel in tectis aedium vel humo."

15. Cuningam reads *disjectum*, on the authority of MSS.

Quem vocet Divûm populus ruentis
Imperî rebus? prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Jupiter? Tandem venias, precamur,
Nube candentes humeros amictus,
Augur Apollo;

Sive tu mavis, Erycina ridens,
Quam Jocus circum volat et Cupido;
Sive neglectum genus et nepotes
Respicis, auctor,

Heu! nimis longo satiate ludo,
Quem juvat clamor galeaeque leves,
Acer et Marsi peditis cruentum
Vultus in hostem;

Sive mutata juvenem figura,
Ales, in terris imitaris, almae
Filius Maiae, patiens vocari
Caesaris ultor:

Serus in coelum redeas, diuque
Laetus intersis populo Quirini,
Neve te, nostris vitiis iniquum,
Ocior aura

VARIOUS READINGS.

29. Bersmann gives *parti* on the authority of some MSS., but this very probably arose from a mistake on the part of the copyists, and is a corruption from *partis* the old form of *partes*.

31. Some editions have *candenti* which violates the metre. The advocates for this reading, however, contend that the *h* in *humeros* being strongly aspirated has the force of a consonant, and that no elision therefore takes place in the final syllable of *candenti*. This is all purely imaginary. Not even the principle of the *arsis* can save the final syllable of *candenti* from elision, since the application of that principle to Sapphic verse is extremely doubtful.

34. Almost all editions read *circumvolat* as one word, which renders the laying of the caesural pause both awkward and unpleasing.

39. The common reading is *Mauri*, for which Faber first suggested *Marsi*, promising to substantiate the correction at some future period. This, however, he did not fulfil; and Dacier, his son-in-law, merely remarks that the new reading is found in old editions. Bentley, not finding this correction in any of the MSS. or editions which he examined, concluded that it was a pure conjecture of Faber's. Still, however, he approves of, and receives it, into the text. This reading, however, is actually found in ancient MSS. if we believe the editor of the Harlaem edition (E. a Zurck) which appeared in 1696. At all events, *Marsi* is much superior to *Mauri*. In the first place, the *Mauri* were never, as appears from ancient writers, very remarkable for their valour; and, in the next, their cavalry were always decidedly superior to their infantry. On the other hand, the *Marsi* are reputed to have been one of the most valiant nations of antiquity: they were the flower of the Roman armies, and so high did their military reputation stand, as to render the saying a proverbial one, that no triumph could be achieved either over the Marsi or without their aid. It has been suggested that by *Mauri peditis* Horace means one of the Moorish cavalry, dismounted and fighting desperately for life. This, however, is wanting in simplicity, and cannot be correct.

46. Cuningam and Heinsius (*ad. Ovid.* Fast. 4. 475.) prefer *Quirino*.

Tollat: hic magnos potius triumphos,
Hic ames dici Pater atque Princeps,
Neu sinas Medos equitare inultos,
Te duce, Caesar.

Carmen III.

AD VIRGILIUM.

Sic te Diva, potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis praeter Iapyga,
Navis, quae tibi creditum
Debes Virgilium finibus Atticis,
Reddas incolumem, precor,
Et serves animae dimidium meae.
Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Adriae
Major, tollere seu ponere vult freta.
Quem Mortis timuit gradum,
Qui rectis oculis monstra natantia,
Qui vidit mare turgidum et
Infames scopulos Acroceraunia?

VARIOUS READINGS.

51. Brodaeus reads *Nec.*

Ode 3.

1. The common editions have no comma after *Diva.*

2. Cuningam reads *fulgida.*

4. In this line many editions have a colon or semicolon after *Iapyga*, but this interferes with the sense and the order of construction. (*vid.* Explanatory notes.)

8. Fea, on the authority of two MSS., reads *Ut serves*, which makes a disagreeable tautology with *Reddas incolumem*, in the verse preceding.

15. The common reading is *Hadriae*, but *Adriae* is more in accordance with Graecian usage. (Ἀδρίας).

18. Most editions read *siccis*, which Bentley alters on conjecture to *rectis*. Sanadon follows Cuningam in preferring *fixis*, but Porson (*ad Hec.* 958. *Addenda.*) lends his sanction to the emendation of Bentley. *vid.* Explanatory notes.

19. The Venice edition of 1478 has *turgidum*, but Locher's (1498,) gives *turbidum*. The former has become the common reading, though the MSS. vary between the two. Bentley considers *turbidum* the stronger epithet, but in this he is evidently incorrect. "*Turgidum*," observes Hunter, "fortius videtur epitheton. Nam levi tempestate turbatur mare, unde *turbidum* vocetur: at non, nisi vehementioribus ventis, *turget.*" Vanderbourg also is in favour of *turgidum*, observing, "J'ai conservé la leçon vulgaire, qui sera sans doute approuvée de tous les mains."

20. The common reading is *Acroceraunia?* which is found in all the MSS. and early editions. This is also the lection of Servius (*ad. Æn. 3.* 506.) who observes, "Ceraunia, montes Epiri, a

Nequidquam Deus abscidit
  Prudens Oceano dissociabili
Terras, si tamen impiae
  Non tangenda rates transsiliunt vada.
Audax omnia perpeti
  Gens humana ruit per vetitum et nefas.
Audax Iapeti genus
  Ignem fraude mala gentibus intulit:
Post ignem aetheria domo
  Subductum, Macies et nova Febrium
Terris incubuit cohors:
  Semotique prius tarda necessitas
Leti corripuit gradum.
  Expertus vacuum Daedalus aëra
Pennis non homini datis.
  Perrupit Acheronta Herculeus labor.
Nil mortalibus arduum est:
  Coelum ipsum petimus stultitia: neque
Per nostrum patimur scelus
  Iracunda Jovem ponere fulmina.

VARIOUS READINGS.

crebris fulminibus propter altitudinem nominati. Unde Horatius *expressius* dixit *Acroceraunia*, propter altitudinem et fulminum jactus." Lactantius Placidus, a grammarian of the 5th century, in quoting this line of Horace on one occasion (*ad Stat. Theb.* 6. 156.) has *alta Ceraunia*, which induced Baxter to adopt this reading in the text of Horace; and from him a few subsequent editors have borrowed the emendation. The authority of Lactantius, however, in the present case, amounts to nothing; since in two other instances (*ad Stat. Theb.* 1. 123. and 3. 121.) he gives the common reading *Acroceraunia*. Jani, who concurs with Baxter in preferring the other lection, thinks *Acroceraunia* too prosaic an epithet; and yet it is used by as melodious a poet as Ovid, (*Rem. Am.* 739.) "haec *Acroceraunia* vita." To all this may be added, that, in a geographical point of view also, *Acroceraunia* is by far the more correct reading. *vid.* Explanatory notes.

22. Bentley advocates *dissociabilis* (i. e. *dissociabiles*) in the sense of "*haud sociandas* (cum Oceano.)" Fea gives *dissociabiles*, but explains it by "*terrae quae dissociatae stare possunt.*" Bentley censures the common reading *dissociabili* as tautological, but his own emendation is open to the same charge.

26. The common text has *vetitum nefas*, which makes a disagreeable pleonasm. Du Hamel gives *vetitum et nefas* from an old MS., and Valart finds this same reading in one of the MSS. which he consulted. The insertion of *et* certainly relieves the passage, since *vetitum* may thus denote what is forbidden by human laws, and *nefas* what is in violation of the law of nature.

30. One of the MSS. of Fabricius has *Subvectum*. Cuningam conjectures *Sublectum*.

34. Hare (*Ep. Cr.* p. 93.) prefers *Expertus 'st*.

36. Some editions have *Perrupitque*, a reading founded probably on the mistaken idea that *Perrupit* violated the metre: the final syllable of this word is lengthened by the *ictus* or *arsis*.

37. The common reading is *arduum*. Bentley gives *ardui*, which is sanctioned, according to Valart, by eleven MSS. "Melius videtur *arduum*," observes Hunter, and we agree with him in his preference of the common lection.

Carmen IV.

AD L. SEXTIUM.

Solvitur acris hiems grata vice veris et Favonî,
Trahuntque siccas machinae carinas.
Ac neque jam stabulis gaudet pecus, aut arator igni;
Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus, imminente Luna:
Junctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede; dum graves Cyclopum
Vulcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terrae quem ferunt solutae.
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna, sive malit haedo.
Pallida Mors aequo pulsat pede pauperum tabernas
Regumque turres. O beate Sexti,
Vitae summa brevis spem nos vetat inchoare longam.
Jam te premet nox, fabulaeque Manes,
Et domus exilis Plutonia: quo simul mearis,
Nec regna vini sortiere talis,
Nec tenerum Lycidan mirabere, quo calet iuventus
Nunc omnis et mox virgines tepebunt.

VARIOUS READINGS.

Ode 4.

5. A MS. of Bersmann's has *Nam Cytherea.*

8. Rutgersius and Bentley prefer *visit*, of which Wakefield also approves. Scaliger conjectures *urget.* What offends these critics in the common reading, is the tautology, as it appears to them, in *ardens urit;* but *vid.* Explanatory notes.

12. Many editions read *agnam* and *hoedum;* but most of the MSS., and all the best editions, exhibit the lection which we have given.

13. A MS. of Bersmann's has *pede pulsat.*

14. Glareanus and Bentley prefer *Sesti*, which is found also in a MS. of Bersmann's.

16. The Göttingen MS. has *fabulaeque et Manes*, Cuningam gives *Manesque*, and Bonfin conjectures *fabulaeque inanes.*

17. Heinsius conjectures *exilii*, but he is refuted by Rutgersius (*Lect. Venus.* p. 240.)

Carmen V.

AD PYRRHAM.

Quis multa gracilis te puer in rosa
Perfusus liquidis urguet odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam

Simplex munditiis? Heu! quoties fidem
Mutatosque Deos flebit, et aspera
Nigris aequora ventis
Emirabitur insolens,

Qui nunc te fruitur credulus aurea;
Qui semper vacuam, semper amabilem
Sperat, nescius aurae
Fallacis. Miseri, quibus

Intentata nites! Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris Deo.

Carmen VI.

AD AGRIPPAM.

Scriberis Vario fortis et hostium
Victor, Maeonii carminis aliti,
Quam rem cunque ferox navibus aut equis
Miles, te duce, gesserit.

VARIOUS READINGS.

Ode 5.

4. A MS. of Bersmann's has *flavas religas comas*.

8. Bentley conjectures *Ut mirabitur*. Cuningam cites, as an anonymous emendation, *Heu mirabitur*. Some editions have *Et mirabitur*. The term *emirabitur* occurs only in this passage, and in no other Latin writer. This circumstance would seem to sanction Bentley's condemnation of the word, were it not found in many MSS. of Horace. It appears to be what critics style ἅπαξ λεγόμενον, and to have the force of *demirabitur*.

14. Fourteen of Valart's MSS., and five of Vanderbourg's, have *humida*.

Ode 6.

2. The common reading is *alite;* but *aliti* is a Graecism, and found in the best editions. Markland conjectures *alteri*, and Atterbury (*Adventurer*, No. 58.) *aemulo:* both conjectures, however, are bad.

4. Bentley cites *qua*, as proposed by Muretus.

Nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
Nec cursus duplicis per mare Ulixei,
Nec saevam Pelopis domum

Conamur, tenues grandia: dum pudor
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
Culpa deterere ingenî.

Quis Martem tunica tectum adamantina
Digne scripserit? aut pulvere Troïo
Nigrum Merionen? aut ope Palladis
Tydiden Superis parem?

Nos convivia, nos proelia virginum
Sectis in juvenes unguibus acrium
Cantamus, vacui, sive quid urimur,
Non praeter solitum leves.

Carmen VII.

AD MUNATIUM PLANCUM.

Laudabunt alii claram Rhodon, aut Mitylenen,
Aut Epheson, bimarisve Corinthi
Moenia, vel Baccho Thebas, vel Apolline Delphos
Insignes, aut Thessala Tempe.

VARIOUS READINGS.

and receives it into the text. He suggests, at the same time, *Ut rem*, and also *Quum rem*.

8. Bentley suggests *reducis*, but does not admit it into the text. Some MSS. have *duplices*. The common editions give *Ulyssei*, but *Ulixei* is preferable. Compare *Virg. Æn.* 2. 44 and 164. ed. Heyne, and *vid. Schneider L. G. vol.* 1. *p.* 372.

14. Heinsius conjectures *Troïo*, as we have given it. This form (Τρωΐος) is more poetical than the common reading *Troïco*.

17. Acidalius (*ad Vell. Paterc.* 2. 110.) conjectures *convicia*.

18. Gronovius suggests *sectos*. Bentley conjectures *strictis* in the sense of "griping," or "clinching." Bentley (*Curae Novissimae, Mus. Crit. vol.* 1. *p.* 194.) speaks of this emendation as having been received by no subsequent editors. Wagner, however, states that it was highly esteemed by Hemsterhuis, who was accustomed to cite it to his pupils as an instance of sure and correct criticism. In opposition, notwithstanding, to the authority of these great names, we have given the preference to the common reading, for the plain reason that *strictis* conveys the idea of a serious contest, which does not by any means appear to have been the meaning of the poet. He describes his lyre as *imbellis*, "unwarlike;" as fit only to tell of convivial encounters, and the *playful* conflicts waged by youthful beauties against their young admirers. A serious warfare, "*strictis unguibus*," would not only be inconsistent with the general spirit of the ode, but would border, we conceive, in the present instance, rather too closely upon the ridiculous.

19. Glareanus, Lambinus, and Baxter prefer *quod*.

Ode 7.

2. The common reading is *Ephesum*; but *Epheson*, as a more unusual form, is preferable here. (*vid.* Ode 15. of this book, verse 2. Various Readings.)

Sunt, quibus unum opus est, intactae Palladis arces
  Carmine perpetuo celebrare,
Indeque decerptam fronti praeponere olivam.
  Plurimus, in Junonis honorem,
Aptum dicit equis Argos, ditesque Mycenas.
  Me nec tam patiens Lacedaemon,
Nec tam Larissae percussit campus opimae,
  Quam domus Albuneae resonantis,
Et praeceps Anio, ac Tiburni lucus, et uda
  Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila coelo
  Saepe Notus, neque parturit imbres
Perpetuos: sic tu sapiens finire memento
  Tristitiam vitaeque labores
Molli, Plance, mero: seu te fulgentia signis
  Castra tenent, seu densa tenebit

VARIOUS READINGS.

5. The common editions have *urbem*, but *arces* is preferred by Bentley, Cuningam, Sanadon, and others. This emendation is supported by good MSS. Bentley cites various authorities to prove the figurative use of *arces* among the Latin poets in the sense of *urbs*.

7. Several readings are given of this passage. The most common is *Undique decerptae frondi*, &c. which is said to have been first introduced, on conjecture, by Erasmus. This reading Bentley refutes, and defends, at the same time, that of the MSS., *Undique decerptam fronti*. We have adopted the latter with a slight alteration of the initial word, which improves both the Latinity and the sense of the passage. The merit of this alteration is due to the learned Schrader. The words *Inde* and *Unde* are frequently confounded by the copyists. (Compare *Drakenborch*, *ad Liv.* 39, 33, &c.) It is probable that they first altered the word *Indeque*, as being an unusual form, into *Undique*, with which they were better acquainted, and then added *et* to the end of the preceding line; for this conjunction is wanting in some of the MSS., but is altogether necessary if *Undique* be read. Hunter cites, in partial confirmation of Schrader's conjecture, the following line from Lucretius (4. 4) "*Insignemque meo capiti petere inde coronam.*" *vid.* Explanatory notes.

9. Gesner adopts *dicet*, a reading taken from one of Bersmann's MSS., and admitted by Bentley, Cuningam, and others before Gesner. The future, however, is not needed, as the present *est* intervenes between *dicit* and *laudabunt*.

11. Glareanus and others read *perculsit*. The verbs *percello* and *percutio* differ only in intensity of meaning; the former being the stronger term and denoting a partial deprivation, at the moment, of one's self-possession, in consequence of the severity of the shock received. In many instances, however, they appear to be almost synonymous; and Scheller (*Wörterb. ad voc.*) well observes, "wer kann die Graenzen der *verborum percutio* und *percello* genau bestimmen?" In the present case, if the original distinction of the two words is to hold good, we prefer *percussit*. (Compare Epode 7. v. 16. Various readings.)

13. Brodæus reads *Tiburtis* and Glareanus *Tyburti*. A MS of Bersmann's has *Tiburti*. Heyne, in his edition of Virgil, (*Æn.* 7. 671.) gives *Tiburti* in the text; but in his critical notes assigns the preference to *Tiburni*. Cerda decides in favour of *Tyburni*, in the passage of Virgil to which we have just referred; and Brunck gives *Tiburni* in his text of the same poet. This last is undoubtedly the true reading also in Horace.

15. The edition of Zarot makes this the commencement of a new ode, and many subsequent editors follow the same arrangement. The reason assigned is, that no connection appears to exist between the two portions of the ode as it stands in our text. This remark, however, is founded on an entire misconception of the poet's meaning. The introductory observations on this ode, (*vid.* Explanatory notes) will furnish a brief, and it is hoped, satisfactory, solution of this pretended difficulty.

17. Many editions read *Perpetuo:* among others that of Bentley. Cuningam has *Perpetuum*.

18. If a comma be placed after *Tristitiam*, *molli* may be regarded as a verb, the imperative of *mollio*, and a new meaning will arise: "Soften the toils of life with wine." This, however, is inferior to the common reading.

Tiburis umbra tui. Teucer Salamina patremque
Quum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:
Quo nos cunque feret melior Fortuna parente,
Ibimus, o socii comitesque.
Nil desperandum Teucro duce et auspice Teucro;
Certus enim promisit Apollo
Ambiguam tellure nova Salamina futuram.
O fortes, pejoraque passi
Mecum saepe viri, nunc vino pellite curas:
Cras ingens iterabimus aequor.

Carmen VIII.

AD LYDIAM.

Lydia dic, per omnes
Te deos oro, Sybarin cur properas amando
Perdere? cur apricum
Oderit campum, patiens pulveris atque solis?
Cur neque militaris
Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino
Cautius vitat? neque jam livida gestat armis
Brachia, saepe disco,
Saepe trans finem jaculo nobilis expedito?

VARIOUS READINGS.

27. Some of Lambinus's MSS. give *auspice Teucri*. It is found also in MSS. by Jani and Fea, the latter of whom admits it into the text. Markland proposes *auspice Phoebo*. (*vid. Class. Journ.* vol. 18. p. 126.)

Ode 8.

2. Many editions read *properes* in the subjunctive; but the only part where this mood is required is in *oderit*. As this latter verb refers to the secret sentiments and feelings of Sybaris, the subjunctive of course is needed for the purpose of expressing this degree of contingency or uncertainty. All the *actions*, however, both of Lydia and Sybaris, from whatever hidden motive they may originate, can, as far as mere appearance is concerned, be judged of by the eye; and being therefore *certain*, require the indicative to express them.—In this same line a very old MS. of D'Orville's has *O deos oro*.

4. Crusius conjectures *impatiens*, but *patiens* is more correct, in the sense of "though once able to endure."

5. Two of Bersmann's MSS. read *militares*. Throughout the whole of this ode many editors introduce the subjunctive for the indicative, as *equitet*, *temperet*, &c.; but see the remarks made on verse 2d.

Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Trojae
Funera, ne virilis
Cultus in caedem et Lycias proriperet catervas?

Carmen IX.

AD THALIARCHUM.

Vides, ut alta stet nive candidum
Soracte, nec jam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto?

Dissolve frigus, ligna super foco
Large reponens; atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.

Permitte Divis caetera: qui simul
Stravere ventos aequore fervido
Deproeliantes, nec cupressi
Nec veteres agitantur orni.

Quid sit futurum cras, fuge quaerere: et
Quem Fors dierum cunque dabit, lucro
Appone: nec dulces amores
Sperne puer, neque tu choreas,

Donec virenti canities abest
Morosa. Nunc et Campus et areae,
Lenesque sub noctem susurri
Composita repetantur hora:

VARIOUS READINGS.

Ode 9.

4. Some editions remove the interrogation, and place either a colon or a period after *acuto*: but this makes a very tame reading.

6. Cuningam reads *benignior*, on conjecture; but he is contradicted by the fragment of Alcaeus, whence the commencement of this ode is manifestly borrowed, and where the adverb ἀφειδέως (*benignius*) occurs. (*vid.* Remarks on the originality of Horace, page xxxiii. of this volume.)

7. Gale conjectures *Sabino*, making *diota* masculine from the Greek διώτης, as it would appear. Bentley, however, very justly denies the existence of such a Greek form as διώτης, considering it a violation of analogy, and maintaining that it would be either δίωτος or διωτὶς. The latter critic also contends that even διώτη is not a correct Greek form; it is given, however, by Schneider in his Lexicon, though without any citation of authorities.

14. The common reading is *sors*. The one which we have adopted is given in all the MSS. of Cruquius, and in four of those of Lambinus.

16. Scaliger objects to *tu*, and it is not found in two of Bentley's MSS. But the last mentioned critic successfully defends the common reading. The presence of *tu* is extremely elegant. *Vid.* Explanatory notes.

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis
Aut digito male pertinaci.

Carmen X.

AD MERCURIUM.

Mercuri, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus et decorae
More palaestrae:

Te canam, magni Jovis et deorum
Nuntium, curvaeque lyrae parentem;
Callidum, quidquid placuit, jocoso
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetra
Risit Apollo.

Quin et Atridas, duce te, superbos,
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Trojae
Castra fefellit.

Tu pias laetis animas reponis
Sedibus, virgaque levem coërces
Aurea turbam, superis deorum
Gratus et imis.

VARIOUS READINGS.

Ode 10.

1. The common editions place a comma after *facunde*, and none after *Mercuri;* the punctuation which we have adopted is Bentley's.
2. Withofius conjectures *coetus*.
4. Heinsius conjectures *Humore*, in the sense of *ceromate;* but Bentley justly condemns the emendation.
14. Cuningam reads *relicta*, without any necessity, since *Ilium* is a more common form than *Ilios*, which last is used only once by Horace, Ode 4. 9. 18. "*non semel Ilios vexata.*" The poet elsewhere prefers the neuter form, as in Ode. 3. 17. 4, and 4. 4. 53, &c.

Carmen XI.

AD LEUCONOEN.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem dî dederint, Leuconoë; nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes, seu tribuit Jupiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum. Sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas. Carpe diem, quam minimum credula postero.

Carmen XII.

AD AUGUSTUM.

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? cujus recinet jocosa
Nomen imago,

Aut in umbrosis Heliconis oris,
Aut super Pindo, gelidove in Haemo,
Unde vocalem temere insecutae
Orphea silvae,

VARIOUS READINGS.

Ode II.

2. One of Bentley's MSS. has *dederunt*.
3. Crusius conjectures *sit* for *ut*, and Burmann, (*ad Suet. Vesp.* 33.) suggests *at*.
7. Aldus gives *Diffugit*, of which Fabricius approves.

Ode 12.

2. Many editions read *sumes*.
3. Graevius reads *recinit*, which is found also in some of Vanderbourg's MSS.
6. Two of Valart's MSS. have *Gelido vel Haemo*.
8. Sanadon reads *Orphea rupes*, and objects to the old reading which we have given in the text, on the ground of its making a tautology with "*Ducere quercus*," in the 12th verse. "C'est une nécessité d'en venir à ce changement, sans quoi le poète auroit dit deux fois la meme chose en quatre vers." Valart, who adopts Sanadon's reading, remarks, in his observations on the 12th verse, "*praecesserant* v. 8. *silvae; in his autem silvis erant quercus, nec is erat Horatius qui bis idem diceret.*" (Pr. VII. VIII.) Jortin, according to Kidd, conjectured *cautes* for *quercus*. A very strong argument against the objections of Sanadon and Valart is found in the silence of Bentley, who receives the common reading, both in the 8th and 12th verses, and who would certainly have attempted some emendation, had the text appeared to him to require it. If, however, the present reading is to be changed, that proposed by Valart, in the 12th verse, appears to have the fairest claims to acceptance, namely, *Ducere tigres*, as in *Virg. Georg.* 4. 510. "*Ducentem tigres, et agentem carmine quercus.*"

Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
Ducere quercus.

Quid prius dicam solitis Parentis
Laudibus? qui res hominum ac deorum,
Qui mare ac terras, variisque mundum
Temperat horis:

Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores.

Proeliis audax, neque te silebo,
Liber, et saevis inimica Virgo
Belluis: nec te, metuende certa
Phoebe sagitta.

Dicam et Alciden, puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem: quorum simul alba nautis
Stella refulsit,

Defluit saxis agitatus humor,
Concidunt venti, fugiuntque nubes,
Et minax, nam sic voluere, ponto
Unda recumbit.

Romulum post hos prius, an quietum
Pompilî regnum memorem, an superbos
Tarquinî fasces, dubito, an Catonis
Nobile letum.

VARIOUS READINGS.

13. The common reading is *parentum*. Muretus conjectures as follows: *Quid prius dicam? solitis parentem laudibus, qui*, &c. This reading is confirmed, as far as such authority can do it, by a MS. of Pulmann's; but it is rejected by Bentley, whose reading we have given in the text. This last is the reading also of Lambinus, Heinsius, Cuningam, and others.

15. The common reading is *et terras*, for which we have given, with Bentley, *ac terras*.

19. Puteanus conjectured *occupabit* (scil. *in hoc carmine*), which conjectural emendation Heinsius, Waddel, Dacier, Fea, and others have adopted.

27. Markland conjectures *alma*.

28. Two MSS. of Fea's, and some of the old editions, read *Sidera fulgent;* but the common reading gives a sufficiently correct meaning. *Vid.* Explanatory notes.

31. The common editions have generally *quod sic voluere*. Bentley reads *sic Dî voluere*.

33. Valart has *pius* for the common reading *prius*. His reason for adopting this alteration is as follows: "nulla hic dubitandi ratio, quum Romulus non possit non omnium primus cani, ut exigebat Pietas." But the remark is contradicted by the presence of *dubito* in this same stanza.

35. Some editions read, on a conjecture of Cuningam's, *Iunii fasces*, but *vid.* Explanatory notes.

Regulum, et Scauros, animaeque magnae
Prodigum Paullum, superante Poeno,
Gratus insigni referam Camena,
Fabriciumque.

Hunc, et incomtis Curium capillis,
Utilem bello tulit, et Camillum,
Saeva paupertas et avitus apto
Cum lare fundus.

Crescit, occulto velut arbor aevo,
Fama Marcelli: micat inter omnes
Julium sidus, velut inter ignes
Luna minores.

Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data; tu secundo
Caesare regnes.

Ille, seu Parthos Latio imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis orae
Seras et Indos.

Te minor latum regat aequus orbem:
Tu gravi curru quatias Olympum:
Tu parum castis inimica mittas
Fulmina lucis.

VARIOUS READINGS.

In this same line the mention of Cato's name offends many critics, who consider it too bold for a court-poet like Horace to indulge in such an allusion. Bentley, therefore, proposes on conjecture *anne Curti*, for *an Catonis;* and Withofius (*ad Disticha, p.* 517.) suggests, *anne cantans Nobile letum, Regulum.*

38. Bentley reads from MSS. *Poeno* superante, *Paullum*,

41. Valart reads *intonsis.*

43. Bentley proposes, in his notes, *Sancta paupertas, et avitus arto* but on mere conjecture.

53. Some editions read *minaces.*

54. Bentley cites a conjecture of Gale's, who suggests *domitor* or *dominus* in place of *domitos.* This conjecture is evidently founded upon a misapprehension of the meaning of *imminentes. Vid.* Explanatory notes.

57. Some MSS. read *laetum*, but *latum* is more complimentary to Augustus, as it conveys the idea of widely-extended conquests.—In this same line Markland conjectures *regat*, and in the subsequent part of the stanza *quatias* and *mittas*, which we have adopted as more forcible than the common reading, and more in accordance with the 52d verse.

CARMEN XIII.

AD LYDIAM.

Quum tu, Lydia, Telephi
  Cervicem roseam, cerea Telephi
Laudas brachia, vae, meum
  Fervens difficili bile tumet jecur.
Tunc nec mens mihi nec color
  Certa sede manent: humor et in genas
Furtim labitur, arguens
  Quam lentis penitus macerer ignibus.
Uror, seu tibi candidos
  Turparunt humeros immodicae mero
Rixae, sive puer furens
  Impressit memorem dente labris notam.
Non, si me satis audias,
  Speres perpetuum, dulcia barbare
Laedentem oscula, quae Venus
  Quinta parte sui nectaris imbuit.

VARIOUS READINGS.

ODE 13.

2. Bentley reads *lactea*, in the place of *cerea*. He objects to *cerea*, on the ground of its being an improper term in this passage to indicate colour: "foeda res est color flavus in brachiis," observes the critic. His emendation is based upon the authority of an ancient Grammarian, Flavius Caper, who cites "*lactea laudat brachia*" as a line of Horace's, and which Bentley strives to identify with the passage in question. But the unanimous reading of the MSS. is in favour of *cerea*. This latter epithet is, notwithstanding Bentley's objection, by far the more poetical of the two. As Scheller well observes, (*Wörterb. v.* cereus) it conveys, together with the idea of whiteness, (for it is to the λευκὴς καρὸς of Theocritus that the poet evidently alludes) the associate ideas of fullness, roundness, a smooth and glossy surface, &c. Some editions, in place of *cerea*, read *candida*.

6. We have here adopted the reading of the Venice edition, which is followed by Lambinus, Cruquius, Bothe, and others. Bentley, indeed, who reads *manet*, maintains that *manent* is a violation of Latinity; but the remark of Hunter, in reply to this observation of the great critic's, is undoubtedly the more correct one of the two. "Falsus est vir doctissimus. Numerus enim pluralis idem valet, ac singularis iteratus aut saepius repetitus. *Manent* nihil aliud est nisi *manet, manet*, &c. Eodem itaque redit, sive dicas *et mens manet, et color manet*, sive *et mens et color manent; nec mens manet, nec color manet*, sive *nec mens nec color manent; aut mens manet, aut color manet*, sive *aut mens aut color manent:* Hoc satis ostendunt sequentia: "*Haec si neque ego neque tu fecimus.*" Ter. Ad. 1. 2. 23. "*Non huc admissae Thasos aut undosa Carystos.*" Stat. Sil. 1. 5. "*Quin etiam discant oculi lacrimare coacti: Et faciant udas illa vel illa genas.*" Ov. Am. 1. 8. 84. *Vid. Johnsoni Aristarch.* pt. 2. p. 11. *Ruddimanni Gram. Maj.* vol. 2. p. 28." Another argument in favour of *manent* is, that *manet* violates the metre. *Vid.* remarks on the Glyconic measure. p. lviii, *in notis*.

8. Porphyrion, as Graevius informs us, seems to have had in his MS. *concremer* for *macerer*.

16. Ramirez de Prado conjectures *Quanta* for *Quinta*, of which Sanadon and others approve. Gesner, however, and the best editions, read *Quinta* as we have given it. "Gesner is right," observes Porson; "*the fifth part of all her nectar.* Each God was supposed to have a given quantity of nectar at his disposal; and to bestow the fifth or the tenth part of this on any individual was a special favour." Porson's Misc. Crit. (*Auctarium.*) p. 391.

Felices ter et amplius,
Quos irrupta tenet copula, nec malis
Divulsus querimoniis
Suprema citius solvet amor die.

Carmen XIV.

AD REMPUBLICAM.

O navis, referunt in mare te novi
Fluctus! O quid agis? fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus?

Et malus celeri saucius Africo
Antennaeque gemunt: ac sine funibus
Vix durare carinae
Possunt imperiosius

Aequor. Non tibi sunt integra lintea,
Non dî, quos iterum pressa voces malo:
Quamvis Pontica pinus,
Silvae filia nobilis,

Jactes et genus et nomen inutile.
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

VARIOUS READINGS.

18. Vanderbourg reads in this, and the following, line, *magis Divulsusque prementibus* (sc. querimoniis.)

Ode 14.

1. The reading and punctuation which we have here adopted, is so much in accordance with what immediately follows (*O quid agis? Fortiter occupa portum*), that there can be but little doubt as to its correctness. The vessel is supposed by the poet, in his alarm, to be already amid the waves. This reading rests upon a conjecture of Cuningam's. The one most generally received is, *O navis, referent in mare te novi Fluctus?*

2. For *O quid agis?* some read *Ecquid agis?* others *Ecquis agis?*

6. The reading adopted in almost every edition is *gemant*, and, in verse 8th, *possint*, with a mark of interrogation after *gemant*, and another after *aequor*. But *gemunt* and *possunt* are found in MSS. and old editions; and Servius, in his commentary on the Aeneid, (1. 207. and 8. 577.) twice quotes a part of this stanza, and each time has *possunt*. Bentley approves of this reading in his notes, and Cuningam receives it into the text. Sanadon reads *gemunt*, but leaves *possint* unaltered.

10. Heinsius suggests *prensa*, of which Bentley speaks in favourable terms, though without receiving it into the text.

14. Scaliger recommends *tumidus*, but Bentley condemns it.

15. Scaliger conjectures *Fidat*. Both *tumidus* (*v.* 14.) and *Fidat* are suggested by Scaliger, because he thinks that the allusion here is to Brutus; and hence he observes, "Imo fidebat Brutus, neque timidus erat:" to which Bentley rejoins: "Recte quidem omnino, si de Bruto vel per somnium hic cogitasset noster."

Nuper sollicitum quae mihi taedium.
Nunc desiderium curaque non levis.
Interfusa nitentes
Vites aequora Cycladas.

Carmen XV.

NEREI VATICINIUM DE EXCIDIO TROJAE.

Pastor quum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
Ventos, ut caneret fera

Nereus fata: Mala ducis avi domum,
Quam multo repetet Graecia milite,
Conjurata tuas rumpere nuptias
Et regnum Priami vetus.

Heu, heu! quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Jam galeam Pallas et aegida
Currusque et rabiem parat.

Nequidquam, Veneris praesidio ferox,
Pectes caesariem, grataque feminis
Imbelli cithara carmina divides:
Nequidquam thalamo graves

Hastas et calami spicula Gnossii
Vitabis, strepitumque, et celerem sequi
Ajacem: tamen, heu, serus adulteros
Crines pulvere collines.

VARIOUS READINGS.

Ode 15.

2. The common reading is *He'enam*. In his more elevated poetry Horace appears to prefer the more unusual forms of proper names; as, for example, *Helenen*, *Creten*, *Penelopen*, and others, modelled after the Greek. In his more familiar compositions, as the Satires and Epistles, the Roman forms are used. In both cases, however, the principle of euphony has a controlling influence. (Compare *Voss. ad Tibull.* 1. 2. 54.)

9. The common reading is *Eheu!* We have adopted the present one, which is sanctioned by numerous MSS., as more expressive of indignant sorrow. Compare *Virg. Ecl.* 2 58, ed. Heyne, where *Heu, heu!* is preferred to *Eheu!* in the expression of strong grief. Bothe and Fea likewise read *Heu, heu!* and the latter, as an additional argument in its favour, maintains that *Heu, heu* must always be written when a spondee is wanted, and *Eheu* when an iambus is required. This doctrine, however, is very far from being as manifest as he would wish it to appear, since the *ictus* would always be sufficient to lengthen the initial syllable of *Eheu*.

20. One of Graevius's MSS., and four of Van-

Non Laërtiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urguent impavidi te Salaminius
Teucer, te Sthenelus sciens

Pugnae, sive opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
Tydides, melior patre:

Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu;
Non hoc pollicitus tuae.

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei;
Post certas hiemes uret Achaïus
Ignis Pergameas domos.

Carmen XVI.

PALINODIA.

O matre pulchra filia pulchrior,
Quem criminosis cunque voles modum
Pones iambis; sive flamma
Sive mari libet Adriano.

Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber aeque, non acuta
Si geminant Corybantes aera,

VARIOUS READINGS.

derbourg's, have *Cultus* instead of *Crines;* but the latter is far more expressive and poetical.

21. Some of Bentley's MSS. give *excidium*.

22. The common reading is *Gentis*.

24. Some of the old editions read *Teucer et*, which violates the metre. (*vid.* Observations on the Glyconic measure. p. lviii, *in notis.*) Bentley reads *Teucerque, et Sthenelus sciens*, &c. Cuningam likewise adopts it.

35. Markland conjectures *denas*.

36. *Pergameas* is found in some very old MSS. The common reading is *Iliacas*, but this violates the metre. (*vid.* Observations on the Glyconic measure. p. lviii, *in notis*.

Ode 16.

8. The common reading is *Sic*. Bentley, Sanadon, and Fea, however, as well as many other editors, prefer that which we have given. Valart likewise adopts it, but reads in the same line *geminent*. There is no contingency, however, expressed here, to authorise the use of the subjunctive mood.

Tristes ut irae; quas neque Noricus
Deterret ensis, nec mare naufragum,
Nec saevus ignis, nec tremendo
Jupiter ipse ruens tumultu.

Fertur Prometheus, addere principi
Limo coactus particulam undique
Desectam, et insani leonis
Vim stomacho apposuisse nostro.

Irae Thyesten exitio gravi
Stravere, et altis urbibus ultimae
Stetere causae, cur perirent
Funditus, imprimeretque muris

Hostile aratrum exercitus insolens.
Compesce mentem: me quoque pectoris
Tentavit in dulci juventa
Fervor, et in celeres iambos

Misit furentem: nunc ego mitibus
Mutare quaero tristia; dum mihi
Fias recantatis amica
Opprobriis, animumque reddas.

Carmen XVII.

AD TYNDARIDEM.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus, et igneam
Defendit aestatem capellis
Usque meis pluviosque ventos.

Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
Olentis uxores mariti:
Nec virides metuunt colubras,

VARIOUS READINGS.

14. Scaliger objects to *coactus* on the ground that Prometheus was not compelled to do what he is represented as having done, and did not act through coercion. Bentley, in consequence of this, suggests *coactam* in the sense of *collectam*, although he does not assign much importance to Scaliger's objection. The truth is, that Prometheus *was* compelled to do what he did in the case of man, because the proper *materials* had failed him, they having been already expended in the formation of other animals.

15. Some read *resectam*.

28. Cuningam reads *animam* without any authority.

Oda 17.

5. Some of Lambinus's MSS. give *totum*, which Bentley adopts, on the ground that *tutum* forms a

Nec Martiales haeduleae lupos :
Utcunque dulci, Tyndari, fistula
Valles et Usticae cubantis
Laevia personuere saxa.

Dî me tuentur : dîs pietas mea
Et Musa cordi est. Hic tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.

Hic in reducta valle Caniculae
Vitabis aestus : et fide Teïa
Dices laborantes in uno
Penelopen vitreamque Circen.

Hic innocentis pocula Lesbii
Duces sub umbra : nec Semeleïus
Cum Marte confundet Thyoneus
Proelia : nec metues protervum

Suspecta Cyrum, ne male dispari
Incontinentes injiciat manus,
Et scindat haerentem coronam
Crinibus, immeritamque vestem.

Carmen XVIII.

AD VARUM.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit ; neque
Mordaces aliter diffugiunt sollicitudines.

VARIOUS READINGS.

tautology with *impune*. But there is no necessity whatever for the change : the flocks feed "securely" (*impunè*) because, by the presence of Faunus, the grove is rendered "safe" (*tutum*).

9. The common reading is *haedilia*, which violates the metre, its antepenult being long. Two MSS. of Cruquius's have *haeduliae*, and many others, both of Cruquius's and Lambinus's, *haediliae*. Bentley, Cuningam, Sanadon, Fea, and others, by a slight alteration, give *haeduleae*, which we have adopted. The merit of the emendation, however, is due to Talbot.

14. The common reading is *Hinc*, which Locher considers equivalent to *ex isto agro*. This reading is also defended by Vanderbourg, who thinks, however, the idea intended to be conveyed is, "qu'Horace doit son aisance à sa pieté et à la protection des Dieux."

18. Cuningam conjectures *ictus* for *aestus*.

19. Some of Bentley's MSS. have *disces ;* a reading, however, which he himself condemns.

20. Cuningam has *Circam*.

Ode 18.

1. Acron, after quoting this line correctly, inserts, in a part of his commentary, the words *vere novo* as if found in the text before *severis :* an evident act of inadvertence.

Quis post vina gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque, decens Venus?
At ne quis modici transsiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata; monet Sithoniis non levis Euius,
Quum fas atque nefas exiguo fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam: nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus Amor sui,
Et tollens vacuum plus nimio Gloria verticem,
Arcanique Fides prodiga, perlucidior vitro.

CARMEN XIX.

DE GLYCERA.

Mater saeva Cupidinum,
  Thebanaeque jubet me Semeles puer,
Et lasciva Licentia,
  Finitis animum reddere amoribus.
Urit me Glycerae nitor
  Splendentis Pario marmore purius:
Urit grata protervitas,
  Et vultus nimium lubricus adspici.
In me tota ruens Venus
  Cyprum deseruit; nec patitur Scythas,
Et versis animosum equis
  Parthum dicere, nec quae nihil attinent.

VARIOUS READINGS.

5. Brodaeus has *increpat?* Some of Vanderbourg's MSS. give *increpet?*

7. Bentley, following the authority of some MSS., reads *Ac.*

9. *Evius*, the common reading, is erroneous. It is a remnant of the Reuchlinian pronunciation. The Greek form is Εὔιος. So *Evan* should be *Euan; Evander, Euandĕr;* &c. (*vid. Buttmann's Ausfuhrl. Gr. Gram. vol.* 1. p. 23. *Anm.* 5.)

12. Graevius reads *ne* for *nec.*

13. Glareanus has *dium.* In this same line some read *Berecinto*, and others *Berecynthio.* Both are wrong. The name of the mountain in Greek is Βερέκυντος.

14. Glareanus and Cuningam have *sui, et,* and, in the beginning of the next line, *Adtollens* Some MSS. give *Extollens*, others *Ac tollens vanum*, &c.

ODE 19.

2. Some of Bentley's MSS. and five of Vanderbourg's, read *jubent.* In the same line the common reading is *Semelae*, the Latin form.

3. Dacier first suggested *Licentia*, with the initial capital, as the name of a deity: Bentley, Cuningam, and many others, adopt the emendation.

11. One of Vanderbourg's MSS. reads *Ac versis.*

12. Brodaeus gives *attinet*, in an impersonal sense.

Hic vivum mihi cespitem, hic
Verbenas, pueri, ponite, thuraque
Bimi cum patera meri:
Mactata veniet lenior hostia.

Carmen XX.

AD MAECENATEM.

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
Quum tibi plausus,

Care Maecenas eques, ut paterni
Fluminis ripae, simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.

Caecubam et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae
Temperant vites, neque Formiani
Pocula colles.

VARIOUS READINGS.

14. If *thus* be properly derived from θύω, *thura*, as given by the best MSS., is preferable to *tura* the reading in common editions. The advocates for *tus*, however, derive it from *tundo*.

Ode 20.

3. Some of Vanderbourg's MSS. have *elevi*, with *gipsavi* as a gloss. One of them has *relevi*.

5. Bentley conjectures *Clare*, on the authority of a single MS. But the common reading is more in unison with the spirit of friendship which appears to have dictated the ode. *Clare* is too stately and formal. Döring, however, and others, adopt Bentley's emendation.

9. The common reading is *Caecubum*, (sc. vinum): the one which we have adopted is given by Lambinus, as found in some of his MSS., and is received by Sanadon, Jani, Fea, and others.

10. A critic, in the Classical Journal, (vol. 27. p. 201.) suggests *bibis* in the sense of "you drink at home—you are accustomed to drink." He supposes the second syllable of *bibis* to be lengthened by the *ictus metricus* on the first syllable of the spondee. He acknowledges that he finds no other instance in which Horace has put a syllable naturally short in a similar place, but cites Catullus as so doing. (51. 11.) "If, however, this be objected to," observes the writer, "I would read *bibas;* 'you may drink, and give your guests Calenian wine; but that does not suit me.'" These remarks are ingenious, but no emendation is at all necessary, since *bibes*, in the common text, is equivalent to "*bibes domi*, (apud te, non apud me)."

CARMEN XXI.

IN DIANAM ET APOLLINEM.

Dianam tenerae dicite virgines:
Intonsum, pueri, dicite Cynthium:
Latonamque supremo
Dilectam penitus Jovi.

Vos laetam fluviis et nemorum coma,
Quaecunque aut gelido prominet Algido,
Nigris aut Erymanthi
Silvis, aut viridis Cragi:

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque humerum lyra.

Hic bellum lacrimosum, hic miseram famem
Pestemque a populo, principe Caesare, in
Persas atque Britannos
Vestra motus aget prece.

CARMEN XXII.

AD ARISTIUM FUSCUM.

Integer vitae scelerisque purus
Non eget Mauris jaculis, neque arcu,
Nec venenatis gravida sagittis,
Fusce, pharetra:

VARIOUS READINGS.

ODE 21.

1. Valart's arrangement of this ode differs from that exhibited in most other editions: *vid.* Explanatory notes.

5. Some editions, and Bentley's among the number, read *comam*, with a comma after *fluviis*.

13. Bentley, Sanadon, Jani, Oberlin, and others, read *Haec* bellum, &c.; alluding to Diana; and make the allusion to Apollo recommence at *hic miseram*, &c. But the reading which we have adopted is that of Gesner, Cuningam, Mitscherlich, Fea, Hunter, Döring, &c. *Vid.* Explanatory notes.

14. The majority of editions read *et principe Caesare*. Scaliger first conjectured that the conjunction should be omitted; which is done in some of the best editions. Valart's words will explain the emendation: "*Misera* quidem *fames* est, sed *Populo* non Principi." The idea intended to be conveyed by the poet appears to be this: that the prayer would be granted, and protection vouchsafed to the people by reason of the favour in which their ruler stood with the Gods.

16. Jani conjectures *mitis* for *motus*.

ODE 22.

2. The common reading is *Mauri*, but the best

Sive per Syrtes iter aestuosas,
Sive facturus per inhospitalem
Caucasum, vel quae loca fabulosus
Lambit Hydaspes.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra
Terminum curis vagor expeditis,
Fugit inermem.

Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubae tellus generat, leonum
Arida nutrix.

Pone me, pigris ubi nulla campis
Arbor aestiva recreatur aura;
Quod latus mundi nebulae malusque
Jupiter urguet:

Pone sub curru nimium propinqui
Solis, in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

Carmen XXIII.

AD CHLOËN.

Vitas hinnuleo me similis, Chloë,
Quaerenti pavidam montibus aviis
Matrem, non sine vano
Aurarum et siluae metu.

VARIOUS READINGS.

editions have *Mauris*, as we have given it. This latter reading is defended by Heinsius also, (*ad Ov. Fast.* 5. 580.) who cites many analogous expressions in its support.

11. Some editions read *expeditus*, but *expeditis* is, to use Bentley's words, "*et verior et elegantior.*"

14. The common reading is *Daunia in*, &c. but *Daunias*, the Greek form of the nominative, is given in the best editions. Baxter gives the preference to *Daunia* latis, &c. but it violates the metre. Valart states that *Daunias* is found in sixteen MSS., and that *Daunia in* occurred in none that he examined. "*Daunias*," observes Hunter, "habent ccdd. optimi et antiquissimi; ea viz. analogia, qua permulta feminina, apud scriptores tam Latinos, quam Graecos, terminantur in —*as*, ut *Cephesias ora.* (Ov. Met. 7. 438.) Unde nisi ab ipsa Horatii manu provenire potuit *Daunias*, quae lectio magis recondita videtur, quam pro captu librariorum? *Daunias* nempe *tellus*, quod e seqq. assumendum."

21. *Cuningam* reads *propinquo.*

Nam seu mobilibus vepris inhorruit
Ad ventum foliis, seu virides rubum
Dimovere lacertae,
Et corde et genibus tremit.

Atqui non ego te, tigris ut aspera
Gaetulusve leo, frangere persequor:
Tandem desine matrem
Tempestiva sequi viro.

CARMEN XXIV.

AD VIRGILIUM.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam Pater
Vocem cum cithara dedit.

Ergo Quinctilium perpetuus sopor
Urguet! cui Pudor, et Justitiae soror,
Incorrupta Fides, nudaque Veritas
Quando ullum inveniet parem?

Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi, Virgili.
Tu frustra pius, heu! non ita creditum
Poscis Quinctilium deos.

Quod si Threïcio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imagini,
Quam virga semel horrida,

VARIOUS READINGS.

ODE 23.

5. Muretus, on the authority of some MSS., has *vitis* for the common reading *veris*. Bentley, however, conjectures *vepris*, which the best editions since his time have adopted. It appears from Bentley's correspondence with Graevius, that Salmasius had made the same conjecture some time before.

6. The common reading is *Adventus*, but Muretus, along with *vitis* in the 5th line, gives *Ad ventum* in the 6th, which Bentley and others adopt.

ODE 24.

1. Some editions read *desideriis*.

6. Many editions read *Urguet?* but see line 13th.

8. Bentley reads *inveniet*, as we have given it. This reading is found in more than ten MSS. The majority of editions, however, have *invenient*.

9. Some of the old editions give *ille quidem*.

13. Many MSS. have *Quid? si*, &c. and in the 15th line *Num vanae*, &c.? Cuningam adopts this reading. The interrogation, however, seems to

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum! Sed levius fit patientia,
Quidquid corrigere est nefas.

Carmen XXV.

AD LYDIAM.

Parcius junctas quatiunt fenestras
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt: amatque
Janua limen,

Quae prius multum facilis movebat
Cardines. Audis minus et minus jam:
Me tuo longas pereunte noctes,
Lydia, dormis?

Invicem moechos anus arrogantes
Flebis in solo levis angiportu;
Thracio bacchante magis sub inter-
lunia vento:

Quum tibi flagrans amor, et libido,
Quae solet matres furiare equorum,
Saeviet circa jecur ulcerosum;
Non sine questu,

Laeta quod pubes hedera virenti
Gaudeat pulla magis atque myrto:
Aridas frondes Hiemis sodali
Dedicet Euro.

VARIOUS READINGS.

be unseasonable, and inconsistent with the melancholy flow of the rest of the ode.

19. Some read *Durum est!*

Ode 25.

2. Some MSS. have *jactibus*.
5. Many editions read *faciles*.
7. Bentley has *longam pereunte noctem*.
11. Bentley conjectures, in his notes, *bacchata* referring the term to Lydia.
20. All the MSS., except one, read *Hebro*, and that one has *Ibro*. Rutgersius first conjectured *Euro*; and this conjecture has been adopted by Bentley, Cuningam, Gesner, Mitscherlich, Döring, and every editor of any celebrity. Heyne also gives it the sanction of his authority (Aen. 1. 317.) The objection to *Hebro* is, the utter impossibility of associating the idea of that river with an act performed by *Roman* youth. The propriety of styling the wind *Eurus*, "the companion of winter," may, on the other hand, easily be defended by the expression of Virgil, (Georg. 2. 339.) *Hibernos Euri flatus*, as well as by the language of

CARMEN XXVI.

DE AELIO LAMIA.

Musis amicus, tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis: quis sub Arcto
Rex gelidae metuatur orae,

Quid Teridaten terreat, unice
Securus. O, quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,

Pimpleï dulcis; nil sine te mei
Possunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.

CARMEN XXVII.

AD SODALES.

Natis in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

VARIOUS READINGS.

Horace himself on other occasions: *e. g. Zephyri veris comites* (*Ode* 4. 12. 2) To "devote" to "Eurus," moreover, coincides precisely with our own form of expression, "to scatter to the winds." Rutgersius appears to have borrowed the idea of his emendation from the frequent interchange of the letters *b* and *u* in ancient MSS.

ODE 26.

3. Some editions read *quis*, without a circumflex, as a nominative.

5. One of the old editions reads *Mithridatem*, and another *Tyridatem*. The common editions have *Tiridatem*, but the form, as we have given it, is preferable.

9. The Göttingen MSS. has *Piplea*, but over the final letter an *i* is written in an old hand. Bentley gives *Pimpleï* (an improvement on *Pimplaei* as suggested by Heinsius) from the Greek Πιμπληΐς. He cites also Festus Pompeius and Porphyrion, by both of whom the Muses are styled *Pimpleïdes*.

10. Most of the editions read *Prosunt*. Bentley, however, gives the preference to *Possunt* as found in some MSS. One MS. of Graevius's reads *Crescunt*.

ODE 27.

1. One of Vanderbourg's MSS. reads *Naclis*.

3. Cuningham reads *verecundique*, in which he is followed by Sanadon. Bentley conjectures *inverecundumque*, but with little, if any, of his wonted felicity of emendation.

Vino et lucernis Medus acinaces
Immane quantum discrepat! impium
Lenite clamorem, sodales,
Et cubito remanete presso.

Vultis severi me quoque sumere
Partem Falerni? dicat Opuntiae
Frater Megillae, quo beatus
Vulnere, qua pereat sagitta.

Cessat voluntas? non alia bibam
Mercede. Quae te cunque domat Venus,
Non erubescendis adurit
Ignibus, ingenuoque semper

Amore peccas. Quidquid habes, age,
Depone tutis auribus—Ah miser,
Quanta laborabas Charybdi,
Digne puer meliore flamma!

Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
Vix illigatum te triformi
Pegasus expediet Chimaerae.

VARIOUS READINGS.

5. Many MSS. have *acinacis*.

13. Some MSS. read *voluptas*.

19. We have given the reading *laborabas* as it is found in many MSS. Bentley gives the preference to *laboras*, but adds to it the preposition *in* as in the common editions. The preposition, however, is not found in a single MS. and Aldus was the first who gave it a place in the text. Besides there is far more propriety in *laborabas* than in *laboras*. "In what a Charybdis were you all the time struggling, and are you still entangled!" Weston favours us with an amusing specimen of critical sagacity in his comments on this, and the following, line. "On reading this passage," observes he, "the mixture of metaphor brings to our recollection the words of Quintilian. *Sunt qui cum ab incendio initium sumpserint, tempestate finiunt.* Here Horace begins with *water* and ends with *fire*. Perhaps the text is not quite correct. It is possible that the poet might have written

Quanta laboras in Chalybdi,

"What an *iron-hearted* damsel you are in love with!"

Chalybdis is a lady of the Chalybes, a people that excelled in iron." He then goes on to prove that *Chalybdis* is formed in accordance with the analogy of the Greek. It is impossible to conceive a wilder piece of criticism or to refrain from smiling when we think of this Venus of the blacksmith nation; nor are we certain that Weston does justice, in his translation, to his own conjecture; since *quanta* might as well be rendered *huge*, *stout*, or *strapping*, which would complete the lovely picture.

24. We have given the form *Chimaerae*, by a Hellenism, as preferable to the common reading *Chimaera*.

CARMEN XXVIII.

NAUTA ET ARCHYTAE UMBRA.

Nauta.

Te maris et terrae numeroque carentis arenae
Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera: nec quidquam tibi prodest
Aërias tentasse domos, animoque rotundum
Percurrisse polum, morituro!

Archytae umbra.

Occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras,
Et Jovis arcanis Minos admissus, habentque
Tartara Panthoiden, iterum Orco
Demissum; quamvis, clypeo Trojana refixo
Tempora testatus, nihil ultra
Nervos atque cutem Morti concesserat atrae;
Judice te non sordidus auctor
Naturae verique. Sed omnes una manet nox,
Et calcanda semel via leti.
Dant alios Furiae torvo spectacula Marti:
Exitio est avidum mare nautis:
Mixta senum ac juvenum densentur funera: nullum
Saeva caput Proserpina fugit.

VARIOUS READINGS.

ODE 28.

4. Heinsius conjectures *Funera*, but unhappily.
5. Some of Bersmann's MSS. read *temptasse*.
6. Some editions have *Decurrisse*.
14. Cuningam cites as an anonymous conjecture *Judice me*. This reading is adopted by Jani, though unsupported by a single MS. Jani thinks it strange that a philosopher like Archytas should leave the decision of such a point to an illiterate mariner, as the common reading indicates. He forgets, however, that this very circumstance is in full accordance with the widely-spread reputation of Pythagoras, whose well-known name was ever in the mouths of the vulgar, throughout that part of southern Italy.
15. Some MSS., and also the Leipsic edition of 1498, have *mors* in place of *nox*, but it appears to be merely a gloss.
18. *Avidum* is the reading of a large number of MSS. and also of the early editions. It is received by Bentley, Cuningam, and most editors. The common reading *avidis* implies a censure on the very individual from whom the favour of a burial is supposed to be asked.
19. Some MSS. and editions read *densantur*; but this evidently arises from supposing that *densentur* is the subjunctive form of *densor*. Lambinus and Bentley, as well as most subsequent editors, adopt the form *densentur*, as the indicative of *denseo*, —*ēre*. Lucretius uses *denseri* (1. 662.) and *densendo*, (6. 481.) Heyne, moreover, adopts the forms of this verb in the text of Virgil, (*Georg.* 1. 419. *Æn.* 7. 794. and 11. 650.) It is found also in Pliny, (H. N. 20. 14.) and from it proceed the compounds *addenseo* and *condenseo*. Hunter's objec-

Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus arenae
Ossibus et capiti inhumato
Particulam dare: sic, quodcunque minabitur Eurus
Fluctibus Hesperiis, Venusinae
Plectantur silvae, te sospite, multaque merces,
Unde potest, tibi defluat aequo
Ab Jove, Neptunoque sacri custode Tarenti.
Negligis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
Debita jura vicesque superbae
Te maneant ipsum: precibus non linquar inultis;
Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
Injecto ter pulvere curras.

Carmen XXIX.

AD ICCIUM.

Icci, beatis nunc Arabum invides
Gazis, et acrem militiam paras
Non ante devictis Sabaeae
Regibus, horribilique Medo

Nectis catenas? Quae tibi virginum
Sponso necato, barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus, et Tiberim reverti;

VARIOUS READINGS.

tion, therefore, to *densentur*, on the ground of its being a departure from analogy, hardly needs refutation. "*Densantur*," observes Valart, "est vox minus poetica."

29. Crusius conjectures *Sub Jove*.

31. All the MSS. of Crusius, except one, and all the best of Bentley's, have *Fors et*. The variations of others, *for sit* and *for set* confirm this reading. The common editions have *Forsan*.

32. *Vicesque*, *superbe;* a conjecture of Passeratius's mentioned by Bentley.

35. The Venice edition reads *festinans*.

Ode 29.

5. The majority of editions have a period after *catenas*. But the mark of interrogation seems better adapted to the sense.

Quum tu coëmtos undique nobiles
Libros Panaetî, Socraticam et domum,
Mutare loricis Iberis,
Pollicitus meliora, tendis?

CARMEN XXX.

AD VENEREM.

O Venus, regina Gnidi Paphique,
Sperne dilectam Cypron, et vocantis
Thure te multo Glycerae decoram
Transfer in aedem.

Fervidus tecum Puer, et solutis
Gratiae zonis, properentque Nymphae,
Et parum comis sine te Juventas,
Mercuriusque.

CARMEN XXXI.

AD APOLLINEM.

Quid dedicatum poscit Apollinem
Vates? quid orat, de patera novum
Fundens liquorem? Non opimas
Sardiniae segetes feracis;

VARIOUS READINGS.

13. Bentley reads *nobilis* in the genitive. Other editors give this same lection, but make it the old form of the accusative plural. The common text, however, which we have adopted, is by far the simplest.

16. Glareanus has *temnis?*

ODE 30.

1. Lambinus, Bentley, and others read *Cnidi*. The point involved is, whether the rule of Roman pronunciation by which *Caius* and *Cnaeus*, though written with the initial C, must be sounded as if commencing with a G, is to apply to all words beginning with *Cn*. The true answer would seem to be in the negative, and *Gnidi* to be the more correct form. (*Vid.* Spalding. ad Quintil. 1. 7. 28. Schneider Lat. Gr. vol. 1. p. 233. Facciolati, Lex. Tot. Lat. ad voc.)

6. Valart rather ingeniously defends *properantque*, the reading which he has adopted: "ubi enim Venus, ibi Dii ejus comites: alii *properentque*, quasi ubi Venus est, ii possent non adesse." Still the common reading is sanctioned by too high authority to be altered on the strength merely of two MSS.

ODE 31.

3. We have adopted *opimas*, the reading defended by Markland (*ad Stat. 4.* 6. 65.) and given

Non aestuosae grata Calabriae
Armenta ; non aurum, aut ebur Indicum ;
Non rura, quae Liris quieta
Mordet aqua, taciturnus amnis.

Premant Calena falce, quibus dedit
Fortuna, vitem : dives et aureis
Mercator exsiccet cululis
Vina Syra reparata merce,

Dîs carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascant olivae,
Me cichorea, levesque malvae.

Frui paratis et valido mihi,
Latoë, dones, et, precor, integra
Cum mente ; nec turpem senectam
Degere, nec cithara carentem.

Carmen XXXII.

AD LYRAM.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures : age, dic Latinum,
Barbite, carmen,

VARIOUS READINGS.

originally by Stephens. The greater part, however, of the MSS. and old editions read *opimae S. s. feraces;* Bentley reads *opimae*, but retains *feracis*. Others adopt both *opimae* and *feraces*.

5. Markland conjectures *Graia*, and thinks the allusion may be to *Grecian*, i. e. Tarentine, flocks (*Graecum pecus*), of which Columella (lib. 7.) and other writers make mention. (*Vid.* Class. Journ. vol. 18. p. 126.)

9. Bentley, Cuningam, Sanadon, and others read *Calenam*, without any good reason. There is far more of poetry in the common reading which we have retained. The expression *premant Calena falce vitem*, stands for *premant falce vitem Calenam*. Weston makes a singular remark in his argument for Bentley's emendation, when he observes, "Of the *Calenian sickle* we know nothing in particular."

10. Bentley, on the authority of two of his oldest MSS., reads *dives ut;* but Markland condemns it.

15. Bentley reads *pascant*, as we have given it; in which emendation he is supported by some of the early editions.

18. All Cruquius's MSS. have *Ac, precor*, which Bentley follows.

19. Bentley, Cuningam, and some others have no point after *mente*. The punctuation which we have adopted is that of Lambinus, Jani, Döring, &c. It is in full accordance with the prayer of the Roman poet. (*Juv.* 10. 356.) "*Orandum est, ut sit mens sana in corpore sano.*"

Ode 32.

1. Bentley, on the authority of some MSS., reads *Poscimus*, and in the same line, following a single MS., he has *antro* for *umbra*. The reading, however, which we have adopted is sanctioned by the best MSS. and editions.

Lesbio primum modulate civi;
Qui, ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,

Liberum et Musas, Veneremque, et illi
Semper haerentem Puerum canebat,
Et Lycum, nigris oculis nigroque
Crine decorum.

O decus Phoebi, et dapibus supremi
Grata testudo Jovis, o laborum
Dulce lenimen, mihi cunque salve
Rite vocanti.

Carmen XXXIII.

AD ALBIUM TIBULLUM.

Albi, ne doleas plus nimio, memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi junior
Laesa praeniteat fide.

Insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
Declinat Pholoën : sed prius Appulis
Jungentur capreae lupis,

Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
Saevo mittere cum joco.

Ipsum me melior quum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Adriae
Curvantis Calabros sinus.

VARIOUS READINGS.

Ode 33.

11. Bentley suggests *crine atque* in place of *nigris*.

15. Bentley conjectures *cuique* Heumannus *nunc resolve* and others *mihi quumque*. But *cunque* is the reading of all the MSS., and is used in the sense of *quandocunque*. In the same line many editions read *levamen*.

7. Graevius reads *Apulis*. The best editions, however, only adopt this orthography when the initial syllable of the word is short.

16. Markland suggests *Pulsantis*.

Carmen XXXIV.

AD SE IPSUM.

Parcus deorum cultor et infrequens,
Insanientis dum sapientiae
  Consultus erro, nunc retrorsum
    Vela dare atque iterare cursus

Cogor relictos. Namque Diespiter,
Igni corusco nubila dividens
  Plerumque, per purum tonantes
    Egit equos volucremque currum;

Quo bruta tellus, et vaga flumina,
Quo Styx et invisi horrida Taenari
  Sedes, Atlanteusque finis
    Concutitur. Valet ima summis

Mutare, et insignia attenuat deus,
Obscura promens. Hinc apicem rapax
  Fortuna cum stridore acuto
    Sustulit, hic posuisse gaudet.

Carmen XXXV.

AD FORTUNAM.

O diva, gratum quae regis Antium,
Praesens vel imo tollere de gradu
  Mortale corpus, vel superbos
    Vertere funeribus triumphos:

VARIOUS READINGS.

Ode 34.

5. We have retained the common reading *relictos*. Heinsius (*ad Ov. Met.* 8. 173.) proposes *relectos*, which Bentley advocates and receives into the text. Many critics, however, ridicule the Latinity of *iterare cursus relectos*, and consider it as equivalent to *cursus iteratos iterare*. But Döring, although he does not alter the common reading, successfully defends the propriety of *iterare cursus relectos*, considered as a phrase by itself, and makes it of the same import as *cursus relegendo repetere*. Thus, Virgil, (*Aen.* 5. 500.) has *flexos arcus incurvare*, in the sense of *flectendo arcus incurvare*. Bentley also adduces numerous other examples in its defence.

13. The common text has *insignem*, for which Bentley gives *insigne*. Cuningam inclines to *in-*

Te pauper ambit sollicita prece,
Ruris, colonus; te dominam aequoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.

Te Dacus asper, te profugi Scythae,
Urbesque, gentesque, et Latium ferox,
Regumque matres barbarorum, et
Purpurei metuunt tyranni,

Injurioso ne pede proruas
Stantem columnam, neu populus frequens
Ad arma cessantes ad arma
Concitet, imperiumque frangat.

Te semper anteit serva Necessitas,
Clavos trabales et cuneos manu
Gestans aëna; nec severus
Uncus abest, liquidumque plumbum.

Te Spes et albo rara Fides colit
Velata panno: nec comitem abnegat,
Utcunque mutata potentes
Veste domos inimica linquis.

VARIOUS READINGS.

signia, but yet gives the same reading with Bentley. We have received *insignia* into the text with Jani. It is certainly most in unison with *ima* and *obscura*, to say nothing of *summis*. A synaeresis will operate on the last syilable of the word, (*insigny' attenuat*).

Ode 35.

5. In this, and the following line, we have adopted the punctuation recommended by Markland: viz. a comma after *prece*, and another after *Ruris;* which latter word will then depend on *dominam* understood; and the whole clause will be equivalent to "pauper colonus, sollicita prece, ambit te *dominam ruris:* quicunque lacessit, &c. (i. e. *nauta*) te *dominam aequoris* (*ambit*)." Markland very justly considers *colonus ruris* to be as unpardonable a pleonasm as *nauta maris*. F. A. Wolf suggests the same punctuation as Markland. The common text has no comma after either *prece* or *Ruris*.

12. The common editions have either a colon or period after *tyranni*. This changes the allusion in *stantem columnam*, and alters the translation of *ne proruas*. *Vid.* Explanatory notes.

14. Bentley, in his notes, conjectures *fremens* for *frequens;* and in the following line, *Ad arma cursantes* for *Ad arma cessantes*.

17. The Venice edition of 1478 has *serva;* that of Locher, 1493, *saeva;* and from this period these two readings have respectively prevailed according to the taste or judgment of different editors. The MSS. also vary. The oldest ones of Cruquius, together with the ancient scholiasts, have *serva;* but all Bentley's best read *saeva*. Wakefield adopts *serva* in the sense of "handmaid," or "attendant," and supposes Necessity to precede Fortune, as the lictor does the consul. This reading we have given in the text.

20. Cuningam has *liquidumve*.

22. Brodaeus reads *abneget*.

24. All the MSS. have *linquis*, as we have given it. It displeases Bentley, however, who objects to it on the ground that, if Fortune leaves the abodes of the unfortunate, accompanied by Hope and Fidelity, it is the same as saying that friends of every description, as well the faithful as the unfaithful, abandon the unfortunate: "quo," observes the critic, "nihil absurdius." He proposes to substitute, therefore, *vertis* for *linquis;* giving the former the meaning of "*concutis*," or "*affligis*."

At vulgus infidum et meretrix retro
Perjura cedit: diffugiunt cadis
Cum faece siccatis amici
Ferre jugum pariter dolosi.

Serves iturum Caesarem in ultimos
Orbis Britannos, et juvenum recens
Examen Eois timendum
Partibus, Oceanoque rubro.

Eheu! cicatricum et sceleris pudet
Fratrumque—Quid nos dura refugimus
Aetas? quid intactum nefasti
Liquimus? unde manum juventus

Metu deorum continuit? quibus
Pepercit aris? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum.

Carmen XXXVI.

AD PLOTIUM NUMIDAM.

Et thure et fidibus juvat
Placare et vituli sanguine debito
Custodes Numidae deos,
Qui nunc, Hesperia sospes ab ultima,

VARIOUS READINGS.

Lambert Bos, however, (*Animadv. ad Horatium*, p. 32.) successfully defends the common reading. The term "*comes*," as he remarks, is used in its strictest and most proper sense, whenever it is made to refer to one who accompanies another when *leaving*, or departing from, any place. And, in the next place, the phrase, *non abnegare se comitem Fortunae, linquentis domum aliquam*, expresses the very idea required by the general tenour of the context, viz. that Fidelity abandons not unfortunate friends, but attaches herself closely to their wants and necessities, adhering to their fortunes as well in adversity as in prosperity. *Vid.* Explanatory notes.

30. Bentley thinks *ultimos orbis Britannos* semi-barbarous, and suggests the substitution of *oro* for *orbis*. But we have in Homer, speaking of the Æthiopians, the phrase ἔσχατοι ἀνδρῶν (*Od.* ά. 23.), and in Virgil, *extremi hominum Morini* (Æn. 8. 727).

34. We have ventured to make a slight alteration in this line, by inserting the dash after *Fratrumque*, and supposing the sense to remain suspended. *Vid.* Explanatory notes.

36. Many editions read *manus;* but the singular suits better with *juventus* and *continuit.*

39. Some read *depingas*, others *defigas;* and for *retusum* some editions give *recusum.*

Caris multa sodalibus,
Nulli plura tamen, dividit oscula,
Quam dulci Lamiae, memor
Actae non alio rege puertiae,
Mutataeque simul togae.
Cressa ne careat pulchra dies nota:
Neu promtae modus amphorae,
Neu morem in Saliûm sit requies pedum:
Neu multi Damalis meri
Bassum Threïcia vincat amystide:
Neu desint epulis rosae,
Neu vivax apium, neu breve lilium.
Omnes in Damalin putres
Deponent oculos: nec Damalis novo
Divelletur adultero,
Lascivis hederis ambitiosior.

CARMEN XXXVII.

AD SODALES.

Nunc est bibendum, nunc pede libero
Pulsanda tellus; nunc Saliaribus
Ornare pulvinar deorum
Tempus erat dapibus, sodales.

VARIOUS READINGS.

ODE 36.

8. The Venice edition has *arctae*, and two of Dorville's MSS. read *pueritiae* for *puertiae*. *Vid. Dorv. ad Charit.* p. 382.

10. Erasmus conjectures *Thressa* for *Cressa*. *Vid.* Explanatory notes.

15. Valart thinks that this line, and also the 16th, are misplaced, and that they should immediately precede the 12th.

ODE 37.

4. A few MSS have *erit* for *erat*. An anonymous critic, (*Class. Journal*, vol. 28. p. 371.) suggests *et est*. Bentley passes the line unnoticed, while Viger very elaborately illustrates this point, and cites many instances where ἦ is used for ἔστι, especially among the Greek Tragedians. Hunter quotes, in its support, the following passage of Virgil (*Geo.* II. 132.)

——— *Si non alium late jactaret odorem,*
Laurus erat. ———

Kidd cites the following note of the late Dr. Parr: "Forte punctum ponendum est post *tempus*, et *erat* cum nefas conjungendum. If the punctuation be admitted, *Saliaribus* will be disjoined from *dapibus*, and left without a substantive. We read *Saliaria sacra, saliares epulae, saliares coenae;* but I do not remember the word used elliptically—we read also of *Cerealia*, *Floralia*, *Bacchanalia*, where *festa* is understood. But *Saliaria* belongs to a different class of words" (S. Parr.) Of all the explanations, however, which we have seen, that of Döring appears most satisfactory. "Cogita, poetam jam initio supplicationis facto sodales suos allocutum esse: *nunc tempus erat*, nunquam magis fas fuit, quam nunc, &c." *Vid.* Explanatory notes. Mitscherlich thinks that *erat* is meant to express strong joy, not brooking even a moment's delay. Fea cites *erit* as a different reading.

Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Funus et imperio parabat

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
Sperare, fortunaque dulci
Ebria. Sed minuit furorem

Vix una sospes navis ab ignibus:
Mentemque lymphatam Mareotico
Redegit in veros timores
Caesar, ab Italia volantem

Remis adurguens: accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Haemoniae; daret ut catenis

Fatale monstrum; quae generosius
Perire quaerens, nec muliebriter
Expavit ensem, nec latentes
Classe cita reparavit oras:

Ausa et jacentem visere regiam
Vultu sereno, fortis et asperas
Tractare serpentes, ut atrum
Corpore combiberet venenum;

VARIOUS READINGS.

7. Heumannus conjectures *demens et*, of which Valart approves, on the ground that as *funus* has no epithet joined with it, so *ruinas* should be without one; but *dementes*, as it stands, is nothing more than an hypallage for *demens*.

9. Scaliger conjectures *congrege*; but it is condemned by Bentley.

10. A MS. of Vossius' has *Semivirorum*. Bentley considers *turpium morbo* inelegant; and in place of *Morbo virorum* conjectures *Opprobriorum*; but Kidd well remarks, "Bentleii conjectura melioris desiderium parum levat."

24. Bentley objects to the word *reparavit*, on the ground of meaning, and suggests *penetravit*. Bos, (*Animadv.* p. 86) conjectures *ire paravit*, and Jortin *reseravit*. But, as Mitscherlich and Döring both remark, *reparavit* is used by Horace in this passage, as in many others, with the signification of the simple verb *parare*, i. e. *quaerere*. Wakefield boldly conjectures *repedavit*, but is refuted by Eichstadt, who proves from Pacuvius, Lucilius, Lucretius, &c. that it is synonymous with *recedere*.

25. Bentley conjectures *lacentem*, but *jacentem* is the true reading, and is here used in the sense of *afflictam, miseram*.

26. Many editions remove the comma after *sereno*, and place it after *fortis*; but this produces an unpleasing pleonasm between *fortis* and *Vultu sereno*.

Deliberata morte ferocior:
Saevis Liburnis scilicet invidens
Privata deduci superbo
Non humilis mulier triumpho.

CARMEN XXXVIII.

AD PUERUM.

Persicos odi, puer, apparatus;
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil allabores
Sedulus curae; neque te ministrum
Dedecet myrtus, neque me sub arcta
Vite bibentem.

VARIOUS READINGS.

ODE 38.

6. Wakefield (*Silv. Crit. sect.* 55.) proposes *curae;* and finds his conjecture confirmed, as he thinks, by one of Bentley's MSS. It is certainly the best reading that has ever been offered for this much contested passage. Cuningam, Valart, and Döring adopt it. Bentley reads *Sedulus cura;* taking *cura* as an imperative, in the sense of *cave.* This reading even Baxter praises. Gesner is contented with *curo*, and Klotzius says, "illud *curo* exercuit interpretum ingenium, et exercebit." One of the MSS. of Vossius has *coro*, and one of Bentley's *oro.*

Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

Carmen I.

AD ASINIUM POLLIONEM.

Motum ex Metello consule civicum,
Bellique causas et vitia et modos,
Ludumque Fortunae, gravesque
Principum amicitias, et arma

Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,
Tractas, et incedis per ignes
Suppositos cineri doloso.

Paulum severae Musa tragoediae
Desit theatris: mox, ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno,

Insigne moestis praesidium reis
Et consulenti Pollio curiae,
Cui laurus aeternos honores
Dalmatico peperit triumpho.

Ode 1.

5. Bentley conjectures *tincta*, but he is opposed by Schrader (*Observat.* p. 65.). Kidd inclines to Bentley's emendation. The common reading, however, is far more forcible and poetical; "arms *smeared* with gore." (Gray.)

8. An anonymous critic suggests a note of interrogation after *doloso*.

10. Some MSS. read *Absit*.

Jam nunc minaci murmure cornuum
Perstringis aures: jam litui strepunt:
  Jam fulgor armorum fugaces
    Terret equos equitumque vultus.

Audire magnos jam videor duces
Non indecoro pulvere sordidos,
  Et cuncta terrarum subacta
    Praeter atrocem animum Catonis.

Juno, et deorum quisquis amicior
Afris inulta cesserat impotens
  Tellure, victorum nepotes
    Retulit inferias Jugurthae.

Quis non Latino sanguine pinguior
Campus sepulcris impia proelia
  Testatur, auditumque Medis
    Hesperiae sonitum ruinae?

Qui gurges, aut quae flumina lugubris
Ignara belli? quod mare Dauniae
  Non decoloravere caedes?
    Quae caret ora cruore nostro?

Sed ne, relictis, Musa procax, jocis,
Ceae retractes munera naeniae:
  Mecum Dionaeo sub antro
    Quaere modos leviore plectro.

VARIOUS READINGS.

19. Ascensius and Wakefield read *fulgur*.

21. Bentley objects to the common reading *Audire*, and gives on mere conjecture *Videre*. In defence of this new reading he remarks: "Quid sodes narrant boni illi duces quos audire sibi videtur Noster? Nihil scilicet narrant neque enim loquentes eos hic introducit." But the great critic evidently mistakes the meaning of the poet. Two interpretations may be given to this passage. Horace either intends to convey the idea that he is listening to the animated narrative of the civil wars, as read to him by Pollio himself; or, what is far preferable and more spirited, fancies himself reading his friend's production in private, and hurried by the boldness and animation of the style into the very midst of the scenes which Pollio describes. *vid.* Explanatory notes.

33. The Venice edition reads *Quis gurges*.

38. Heinsius has *funera* on conjecture.

Carmen II.

AD SALLUSTIUM CRISPUM.

Nullus argento color est avaris
Abdito terris; inimice lamnae,
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius aevo
Notus in fratres animi paterni:
Illum aget penna metuente solvi
Fama superstes.

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus jungas, et uterque Poenus
Serviat uni.

Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis, et aquosus albo
Corpore languor.

Redditum Cyri solio Phrahaten
Dissidens plebi numero beatorum
Eximit Virtus, populumque falsis
Dedocet uti

VARIOUS READINGS.

Ode 2.

1. Cuningam reads *honor* on conjecture.

2. The Venice edition and Lambinus have *Abditae* and place a comma after *est* in the first line, removing the point after *terris*.

7. One of Bentley's MSS. gives *agit*, and the Venice edition *haud metuente*.

11. Schrader, (Emendat. pp. 78—85.) prefers *et uterque pontus*, and considers the propriety of the emendation as established by a passage in Claudian (Ruf. 1. 196.) which he makes to be a direct imitation of Horace. The critic refers also to Ovid, (Met. xv. 829.) But the common reading must stand, and is easily explained by a reference to the Carthaginian power both at home and also along the shores of Spain. *vid.* Explanatory notes.

17. *Phrahaten* appears to be preferable to *Phraaten* the common reading. Gronovius adopts *Prahates* in the text of Justin (xlii. 1.)

18. Some MSS. read *plebis*, but the present reading is confirmed by a passage of Priscian (p. 1158.) in which he cites *Dissidens plebi* as an instance of the dative with a verb like *dissideo*. In the same line some MSS. and editions read *beatûm*.

Vocibus; regnum et diadema tutum
Deferens uni propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

CARMEN III.

AD DELLIUM.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,

Seu moestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.

Qua pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis, et obliquo laborat
Lympha fugax trepidare rivo:

Huc vina et unguenta et nimium brevis
Flores amoenos ferre jube rosae,
Dum res et aetas et Sororum
Fila trium patiuntur atra.

VARIOUS READINGS.

23. Withofius conjectures *Spernit* (i. e. praetereundo nec oculos eo retorquendo contemnit.) The common reading is defended by Heumannus, (*Pareng. Crit.* p. 139.)

ODE 3.

4. The old editors previous to Lambinus read *Deli*, vid. Ruhnken ad Vell. Paterc. II. 84. 3. on the orthography of this name.

9. The editions before Lambinus have *Quo*, for which he first substituted *Qua* on the authority of some MSS. Fea attempts to defend the more ancient reading, but *Qua* is more elegantly used in the sense of *ubi* than *Quo*.

11. The editions vary. Locher, Stephens, & others read *Ramis, et*, as we have given it. Lambinus has *Ramis, qua*. Cuningam and Jani *Ramis, qua et*. It is probable, however, that *qua* is a mere gloss.

12. The common reading is *strepitare*. vid. Valckenaar ad Ammon. p. 123.

13. *brevis* is the reading of the Venice edition, and Acron also, in his scholia, gives it as the genitive. The common reading is *breves*.

14. Wakefield conjectures *Amyntae* for *amoenos*. His words are, "Puerum scilicet ejus pro more alloquitur Horatius, cujus nomen infelicem immutationem passum est." He then quotes Virgil. "Serta mihi Phyllis legeret, cantaret Amyntas." Those editions which have *breves* in the 13th line, read *amoenae* referring to *rosae*. But the terminations of *breves flores, amoenae ferre jube rosae* are harsh and disagreeable.

Cedes coëmtis saltibus, et domo,
Villaque, flavus quam Tiberis lavit:
Cedes; et exstructis in altum
Divitiis potietur haeres.

Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima
De gente, sub divo moreris,
Victima nil miserantis Orci.

Omnes eodem cogimur: omnium
Versatur urna serius ocius
Sors exitura, et nos in aeternum
Exsilium impositura cymbae.

Carmen IV.

AD XANTHIAM PHOCEUM.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseïs niveo colore
Movit Achillem:

Movit Ajacem Telamone natum
Forma captivae dominum Tecmessae:
Arsit Atrides medio in triumpho
Virgine rapta,

Barbarae postquam cecidere turmae
Thessalo victore, et ademtus Hector
Tradidit fessis leviora tolli
Pergama Graiis.

VARIOUS READINGS.

17. Some editions have a semicolon after *saltibus*, and make *domo* and *villa* depend on *cedes* in the 19th line; but our present punctuation is far more poetical, and conveys an expression of deeper feeling.

23. Wakefield conjectures *moraris*, with a semicolon after *gente;* so that the passage may be equivalent to, "in terra vivis victima Orco destinata." *Vid.* Explanatory notes.

26. Some editions place a comma after *urna*, making it the nominative to *versatur*, and *urna omnium* will then signify, "the urn containing the destinies of all." But the construction is too harsh, and besides, the caesura, which would then be requisite for lengthening the final syllable of *urna*, is of doubtful application for such a purpose. *vid.* Remarks on Glyconic metre, p. lviii, *in notis.*

28. Bentley, Cuningam, and Jani, adopt the form *cumbae.* Many Latin words, derived immediately from the Greek, through the Æolic dialect, retain *u* (*υ*) instead of changing it to *y;* although others again, from the same source, have the letter *y.* The peculiar sound of the *υ* in the Æolic dialect, on which the Latin orthography, first mentioned, is founded, does not appear to have prevailed in all words; and therefore, in a case of such uncertainty, we have allowed the common form to stand. *Vid. Schneider L. G.* vol. 1. p. 43.

Nescias, an te generum beati
Phyllidis flavae decorent parentes:
Regium certe genus et Penates
Maeret iniquos.

Crede non illam tibi de scelesta
Plebe delectam; neque sic fidelem,
Sic lucro aversam potuisse nasci
Matre pudenda.

Brachia et vultum teretesque suras
Integer laudo: fuge suspicari,
Cujus octavum trepidavit aetas
Claudere lustrum.

CARMEN V.

Nondum subacta ferre jugum valet
Cervice, nondum munia comparis
Aequare, nec tauri ruentis
In venerem tolerare pondus.

Circa virentes est animus tuae
Campos juvencae, nunc fluviis gravem
Solantis aestum, nunc in udo
Ludere cum vitulis salicto

Praegestientis. Tolle cupidinem
Immitis uvae: jam tibi lividos
Distinguet Auctumnus racemos
Purpureo varius colore.

VARIOUS READINGS.

ODE 4.

13. Markland conjectures, *Qui scias, an te*, with a mark of interrogation after *parentes*.

17. The common reading is *dilectam;* we have adopted *delectam*, as given by some of the old editions, and found also in MSS. by Valart and Vanderbourg.

24. Bentley reads *Claudere*, but suggests *condere* in his notes, as the more usual verb to be joined with *lustrum*. He is very probably correct.

ODE 5.

12. One of Vanderbourg's MSS. has *Purpureus vario colore*.

Jam te sequetur: currit enim ferox
Aetas, et illi, quos tibi demserit,
Apponet annos: jam proterva
Fronte petet Lalage maritum:

Dilecta, quantum non Pholoë fugax,
Non Chloris, albo sic humero nitens,
Ut pura nocturno renidet
Luna mari, Gnidiusve Gyges;

Quem si puellarum insereres choro,
Mire sagaces falleret hospites
Discrimen obscurum solutis
Crinibus ambiguoque vultu.

Carmen VI.

AD SEPTIMIUM.

Septimi, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra, et
Barbaras Syrtes, ubi Maura semper
Aestuat unda:

Tibur, Argeo positum colono,
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque.

Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalanto.

VARIOUS READINGS.

13. Bentley reads *curret.*—In this same line Wakefield conjectures *fugax* for *ferox;* and, in the 17th line, *ferox* for *fugax.* The emendation is ingenious, but unnecessary. *Vid.* Explanatory notes.

14. Jortin conjectures *quot,* and Bentley *quod tibi demserit apponet annus:* in the sense of "*quantum tu consenesces, tantum illa adolescet.*" But the common reading, which he allows to remain in his text, and which we also have retained, amounts to the same thing.

Ode 6.

10. The common reading is *Galesi.*

12. The common reading is *Phalantho.*

Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro.

Ver ubi longum tepidasque praebet
Jupiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.

Ille te mecum locus et beatae
Postulant arces: ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

Carmen VII.

AD POMPEIUM.

O saepe mecum tempus in ultimum
Deducte, Bruto militiae duce,
Quis te redonavit Quiritem
Dîs patriis Italoque coelo,

Pompei, meorum prime sodalium?
Cum quo morantem saepe diem mero
Fregi, coronatus nitentes
Malobathro Syrio capillos.

Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula;
Quum fracta Virtus, et minaces
Turpe solum tetigere mento.

VARIOUS READINGS.

18. Heinsius conjectures *amictus*, which Wakefield receives. Some editions read *apricus*.
19. Some MSS. have *Fertilis* for *Fertili*.

Ode 7.

5. Vanderbourg remarks, "Les MSS. ne sont point d'accord sur les noms de cet ami de notre poète. J'ai cru long-temps, avec Sanadon et MM. Wetzel et Mitscherlich, devoir confondre avec le Pompeius Grosphus de l'Ode 16 de ce livre, et de l'épitre 12. du livre 1. Mais je pense aujourd'hui avec les anciens commentateurs, suivis en céla par Dacier et M. Voss, que Pompeius Varus étoient ses nom et surnom véritables." One of the MSS. consulted by Jani has *Pompili*.

Sed me per hostes Mercurius celer
Denso paventem sustulit aëre:
Te rursus in bellum resorbens
Unda fretis tulit aestuosis.

Ergo obligatam redde Jovi dapem,
Longaque fessum militia latus
Depone sub lauru mea, nec
Parce cadis tibi destinatis.

Oblivioso laevia Massico
Ciboria exple: funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas

Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

Carmen VIII.

AD BARINEN.

Ulla si juris tibi pejerati
Poena, Barine, nocuisset unquam;
Dente si nigro fieres vel uno
Turpior ungui:

Crederem. Sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo, juvenumque prodis
Publica cura.

VARIOUS READINGS.

18. One MS., according to Valart, has *fessus.*

Ode 8.

2. Withofius suggests *Iberine* and refers to Juvenal 6. 51. Kidd states that some of the MSS. of Cruquius have AD IULIAM BARINEN in the title of the Ode. He supposes the earlier MSS. to have read I BERINEN, from which the copyists made I. BERINEN. In some MSS. the name is written *Varine.* Weston cuts the Gordian knot. "Perhaps," observes this critic, "Horace met with this lady, whose title we are inquiring after, in his journey to Brundusium, and named her from the town which he mentions *Barî moenia piscosi.*" A most singular explanation.

Expedit matris cineres opertos
Fallere, et toto taciturna noctis
Signa cum coelo, gelidaque divos
Morte carentes.

Ridet hoc, inquam, Venus ipsa, rident
Simplices Nymphae, ferus et Cupido
Semper ardentes acuens sagittas
Cote cruenta.

Adde, quod pubes tibi crescit omnis,
Servitus crescit nova ; nec priores
Impiae tectum dominae relinquunt
Saepe minati.

Te suis matres metuunt juvencis,
Te senes parci, miseraeque nuper
Virgines nuptae, tua ne retardet
Aura maritos.

Carmen IX.

AD VALGIUM.

Non semper imbres nubibus hispidos
Manant in agros ; aut mare Caspium
Vexant inaequales procellae
Usque ; nec Armeniis in oris,

Amice Valgi, stat glacies iners
Menses per omnes ; aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni.

VARIOUS READINGS.

19. Markland conjectures *Improbae.*

24. Bentley conjectures *Cura*, but *Aura* is certainly preferable in the sense of "attraction." *vid.* Explanatory notes.

Ode 9.

3. One of Fea's MSS. reads *Versant*, of which he approves; although in the text he gives the common reading. The same editor remarks, "Saepe in MSS. confunduntur *vexare* et *versare*.

Tu semper urgues flebilibus modis
Mysten ademtum; nec tibi vespero
Surgente decedunt amores,
Nec rapidum fugiente Solem.

At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
Annos; nec impubem parentes
Troïlon, aut Phrygiae sorores

Flevere semper. Desine mollium
Tandem querelarum; et potius nova
Cantemus Augusti tropaea
Caesaris, et rigidum Niphaten;

Medumque flumen, gentibus additum
Victis, minores volvere vortices;
Intraque praescriptum Gelonos
Exiguis equitare campis.

Carmen X.

AD LICINIUM.

Rectius vives, Licini, neque altum
Semper urguendo, neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.

VARIOUS READINGS.

10. Reiske (*ad Anthol.* p. 2.) conjectures *Muiscum*, but improperly.
11. One of Graevius's MSS. has *recedunt*.
19. The common orthography *trophaea* is contradicted by the Greek form τρόπαιον.
22. Vanderbourg remaks, "*Vortices*, que préférent certains éditeurs, est un mot bien suranné, puisque, selon Quintilien, ce fut le premier Scipion qui en fit tomber l'usage." But he forgets that poets have always had the license allowed them of using antiquated forms, especially if, as in the present case, the sound be thereby made an echo to the sense.

Saepius ventis agitatur ingens
Pinus, et celsae graviore casu
Decidunt turres, feriuntque summos
Fulmina montes.

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
Jupiter, idem

Summovet. Non, si male nunc, et olim
Sic erit. Quondam cithara tacentem
Suscitat Musam, neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare: sapienter idem
Contrahes vento nimium secundo
Turgida vela.

CARMEN XI.

AD QUINCTIUM.

Quid bellicosus Cantaber, et Scythes,
Hirpine Quincti, cogitet, Adria
Divisus objecto, remittas
Quaerére: nec trepides in usum

VARIOUS READINGS.

ODE 10.

9. The common, which is certainly the more correct, reading, has been rejected by many editors, among whom are Sanadon, Iani, and Fea, and *Saevius* has been substituted on the authority of a single MS. (that of the Sorbonne) and the Rouen edition of 1701. *vid.* Explanatory notes.

12. All Vanderbourg's MSS have *Fulgura*. The common reading is *Fulmina*. Bentley adopts *Fulgura* also, and remarks that *fulgur* has often the same import with *fulmen* among the best poets. But where the strict distinction between these two terms can be maintained without injury to the verse, it ought always to be done. *Fulgur*, strictly speaking, is merely the vivid flash of the lightning; whereas *fulmen* denotes not only the corusations, but likewise the effects, of the electric matter, presenting to the mind the same idea which we express by the phrase, "a stroke of lightning." *Fulgur* is the Greek ἀστραπὴ, *fulmen* on the contrary is equivalent to κεραυνὸς. We may add that *tonitru* and βροντὴ denote merely the *noise* of the thunder.

17. Many MSS. have *citharae*. Cuningam adopts this reading, as also *Tacentis*. But the one which we have given is far preferable in point of spirit and poetry. *vid.* Explanatory notes.

ODE 11.

3. One of Valart's MSS. has *remitte*.

Poscentis aevi pauca. Fugit retro
Levis Juventas, et Decor; arida
Pellente lascivos Amores
Canitie facilemque Somnum.

Non semper idem floribus est honor
Vernis; neque uno Luna rubens nitet
Vultu: quid aeternis minorem
Consiliis animum fatigas?

Cur non sub alta vel platano vel hac
Pinu jacentes sic temere, et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Euius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte lympha?

Quis devium scortum eliciet domo
Lyden? eburna, dic age, cum lyra
Maturet, in comtum Lacaenae
More comam religata nodum.

VARIOUS READINGS.

9. The common editions have *honos* (certainly the older form), yet the recurrence of the *s* in each of the two preceding words requires *honor*, as given by Bentley, Cuningam, and others.

15. Markland and Wakefield suggest *coronati;* but the disagreeable alliteration which in that event would be produced by the initial *c*, in each of the three words *canos, coronati, capillos*, condemns the emendation.

17. The common and erroneous reading is *Evius*. (*Vid.* Ode 18. line 9. Book 1. Various Readings.)

23. The Venice edition of 1549, and some other old ones, read *Incomtam*, and in the text line *nodo*. One MS. of Torrentius' has *In comtam;* but almost all the rest *In comtum* or *Incomtum*. Bentley objects to *comtum*, on the ground of its being inconsistent with *maturet;* since, if the poet wishes Lyde to hasten with the lyre, it is implied, of course, that she lose no time in arranging her locks. The same critic condemns *incomtum*, observing, "*nodus incomtus* nihilo minus ineptum quam *nodus comtus*." He reads, therefore, *incomtam . . . . . nodo*. Döring adopts Bentley's emendation. Bentley is certainly correct in condemning *incomptum;* and he might have added, that pure Latinity would require along with it the preposition *in*. But his objection to *comtum* may be disputed. There is nothing in the verb *maturo* that is inconsistent with the epithet *comtum*, as here employed. The true meaning of *maturo* is "to make ripe:" hence figuratively it signifies "to do a thing with *convenient* speed:" or, as Macrobius explains the force of *maturè* (*Sat* 6. 8.), "*Mature est, quod neque citius, neque serius, sed medium quiddam et temperatum est.*" Hence Lyde might very well delay for a moment "comam religare" before she obeyed the summons which had been given. A difficulty, however, still remains. Bentley asserts that there is nothing on ancient monuments, or in the remains of art which have reached our times, by which it can be shown that the custom of binding back the hair in a knot was peculiar to the virgins of Sparta. The English critic expresses a wish therefore, that he could find some MS. reading *Dianae* for *Lacaenae*. But Gesner and Fea consider the poet as alluding to the Spartan virgins when about to engage in gymnastic exercises; and the latter critic observes that this peculiar mode of disposing the hair was subsequently ascribed to the Nymphs also, and to the goddess Diana, when engaged in the chase. Hence Ovid, in speaking of this deity, says (*Met.* 8. 319.) "*Crinis erat simplex, nodum collectus in unum.*" We have thus endeavoured to state as briefly as possible the claims of the reading adopted in the text.

CARMEN XII.

AD MAECENATEM.

Nolis longa ferae bella Numantiae,
Nec dirum Hannibalem, nec Siculum mare
Poeno purpureum sanguine, mollibus
Aptari citharae modis:

Nec saevos Lapithas, et nimium mero
Hylaeum; domitosve Herculea manu
Telluris juvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
Dices historiis proelia Caesaris,
Maecenas, melius, ductaque per vias
Regum colla minacium.

Me dulces dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos, et bene mutuis
Fidum pectus amoribus:

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianae celebris die.

VARIOUS READINGS.

ODE 12.

2. We have retained the more usual reading *dirum*, as more in accordance with the epithet *ferae* in the first line. Many editions, however, have *durum*, in the sense of "hardy," "patient of toil," &c. But Horace applies the term *dirum* to Hannibal, Ode 3. 6. 56, and styles him *Dirus Afer*, Ode 4. 4. 42. In this same line some editions have *Annibalem*, but *Hannibalem* is more correct. (*vid. Cort. ad. Sall.* I. 5.)

6. The common reading is *domitosque*, but *domitosve* is adopted by Cuningam, Sanadon, Jani, Fea, and others.

12. *minacium*, as we have given it, is the reading of most MSS., and is certainly preferable to *minantium*, as given in some editions. *Minax* denotes character, but *minans* would imply that the expression of their eyes was a threatening one, in the very midst of the triumph: which would be less proper.

13. We have given *Licymniae*, the correct orthography being settled by Bentley.

Num tu, quae tenuit dives Achaemenes,
Aut pinguis Phrygiae Mygdonias opes,
Permutare velis crine Licymniae,
Plenas aut Arabum domos?

Dum flagrantia detorquet ad oscula
Cervicem, aut facili saevitia negat,
Quae poscente magis gaudeat eripi,
Interdum rapere occupet.

Carmen XIII.

In arborem, cujus casu paene oppressus fuerat.

Ille et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi.

Illum et parentis crediderim sui
Fregisse cervicem, et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colcha,

Et quidquid usquam concipitur nefas
Tractavit, agro qui statuit meo
Te triste lignum, te caducum
In domini caput immerentis.

VARIOUS READINGS.

25. Some read *fragrantia*, as in Statius, (*Silv.* 2. 1. 46.); we have "*Oscula vernos redolentia flores.*" The epithet *flagrantia*, however, is certainly more spirited and poetical. One of Bentley's objections to *fragrantia* is calculated to provoke a smile. "Tum praeterea quia vox *Fragrantia*, sic nude et per se posita, mediae foret significationis, et tam malum quam bonum odorem indicare posset." There would be little danger of such a misinterpretation in the present case.

28. Some editions read *occupat;* and among the rest Bentley's, in which it first appeared. The English critic gives it on the authority of his best MSS.; but it may be safely pronounced an erroneous reading. The repetition of *dum*, in construction, with *interdum* is extremely offensive. The true ellipsis is (*Quae*) *interdum rapere occupet.*

Ode 13.

1. Heinsius and Cuningam give, on conjecture, *Illum, et.* Bentley has *Illum, ô.* Each of these editors, moreover, remove the comma after *die*, and place a semicolon after *pagi.* But in the 5th line they all read *Illum et.* For a translation of these readings, and for the true ellipsis, *vid.* Explanatory notes. Bentley's objection to the common reading, as we have given it, is, that the ellipsis is an aukward one. A similar charge may fairly be brought against his own arrangement of *nefasto te posuit die quicumque primum*, for *quicumque te primum posuit die nefasto.*

8. The oldest MSS. of Cruquius give *Colcha* others have *Colchica*, by Synapheia.

Quid quisque vitet, nunquam homini satis
Cautum est, in horas. Navita Bosporum
Poenus perhorrescit, neque ultra
Caeca timet aliunde fata;

Miles sagittas et celerem fugam
Parthi; catenas Parthus et Italum
Robur: sed improvisa leti
Vis rapuit rapietque gentes.

Quam paene furvae regna Proserpinae,
Et judicantem vidimus Aeacum:
Sedesque discretas piorum; et
Aeoliis fidibus querentem

Sappho puellis de popularibus;
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli.

Utrumque sacro digna silentio
Mirantur Umbrae dicere: sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.

Quid mirum? ubi illis carminibus stupens
Demittit atras bellua centiceps
Aures, et intorti capillis
Eumenidum recreantur angues:

Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono:
Nec curat Orion leones
Aut timidos agitare lyncas.

VARIOUS READINGS.

13. Valart states that three MSS. have *Quod.*
14. Some editions remove the comma after *est.* This will make a slight difference in the construction. *vid.* Explanatory notes.
23. The best and oldest MSS. have *discretas* but some of inferior note *descriptas.*
34. Valart (Pr. viii.) suggests *Admittit.*
38. The best MSS. and also the ancient scholiasts read *laborum* as we have given it; Bentley, however, as well as Cuningam and Lambinus, prefer *laborem.*

Carmen XIV.

AD POSTUMUM.

Eheu! fugaces, Postume, Postume,
Labuntur anni: nec Pietas moram
Rugis et instanti Senectae
Afferet, indomitaeque Morti.

Non, si trecenis, quotquot eunt dies,
Amice, places illacrimabilem
Plutona tauris; qui ter amplum
Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.

Frustra cruento Marte carebimus,
Fractisque rauci fluctibus Adriae;
Frustra per auctumnos nocentem
Corporibus metuemus Austrum:

Visendus ater flumine languido
Cocytos errans, et Danai genus
Infame, damnatusque longi
Sisyphus Aeolides laboris.

Linquenda tellus, et domus, et placens
Uxor; neque harum, quas colis, arborum
Te, praeter invisas cupressos,
Ulla brevem dominum sequetur.

VARIOUS READINGS.

Ode 14.

1. Fea and some other editors read *Heu, heu!* Vanderbourg remarks of the reading *Postume*, in the same line; "Cette orthographe est celle de tous mes MSS. sans exception: elle est aussi celle des 4 celebres MSS. de Virgile, à l'endroit cité par Torrentius, (*Aen.* 6. 763.)"

5. The common editions read *tricenis*, but this violates the metre; the first syllable in *tricenis* being properly long. (*Forcellin. Lex. Tot. Lat. ad voc.*)

13. Gruter (*Misc. Lips.* 3. 501.) conjectures *cavebimus*.

18. The common editions have *Cocytus*, but Bentley and Jani give *Cocytos*, which, according to Valart, is the reading of fourteen MSS.

23. Jani gives *cupressus* on the authority of MSS. Valart states that this reading is found in only two of his MSS.

Absumet haeres Caecuba dignior
Servata centum clavibus, et mero
Tinguet pavimentum superbis
Pontificum potiore coenis.

Carmen XV.

IN SUI SAECULI LUXURIAM.

Jam pauca aratro jugera regiae
Moles relinquent: undique latius
Extenta visentur Lucrino
Stagna lacu: platanusque caelebs

Evincet ulmos: tum violaria, et
Myrtus, et omnis copia narium,
Spargent olivetis odorem
Fertilibus domino priori:

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Praescriptum et intonsi Catonis
Auspiciis, veterumque norma.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton:

VARIOUS READINGS.

27. The reading of this passage has been much contested. All the MSS. of Cruquius, Bentley, and Torrentius, as well as some of other editors, read *superbo*. Lambinus and Fabricius give *superbum*, but Dacier and Bentley object to it on account of the unpleasant recurrence of the same final syllable in *pavimentum*, *superbum*, and *pontificum*. Bentley seems inclined to think that *superbam* may have been the true reading. Both this critic and Jani object at the same time to the double epithet *superbo* and *potiore;* a charge which Hunter endeavours to obviate by citing a passage from the Saecular Hymn, "*Condito mitis placidusque telo*," &c. as well as some from Virgil. We have adopted for our text the reading *superbis*, which was subsequently given by Bentley himself in his *Curae Novissimae* (*Mus. Crit. Vol.* 1. *p.* 195.) and which is adopted by Kidd, who refers to Bentley's Letter to Mill. *p.* 46. that to Bernard, *p.* 157. and also to Toup. *ad Suid.* 2. 539. Fea also has *superbis*.

28. Fea reads *cenis*, but this is in opposition to the well-known etymology of the word: "*coena* from Κοινή, i. e. ξαὶς." *Valpy's Etymol. Dicty.*

Ode 15.

2. Two of Valart's MSS. have *relinquunt:*

4. The true orthography is *caelebs*, not *coelebs*. (*vid. Fea ad loc.*)

5. Jani prefers *ulmum:* but Wagner remarks; "aures vel paulum tritae notandis numeris vulgatam lectionem elegantiorem judicent." In this same line Glareanus conjectures *violaria* without *et;* and in the following one *Myrtusque et.*

10. Some MSS. have *Excludet aestus.* But Bentley and others prefer the common reading as we have given it.

15. Markland conjectures *apricam.*

Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes et deorum
Templa novo decorare saxo.

Carmen XVI.

AD GROSPHUM.

Otium divos rogat impotenti
Pressus Aegaeo, simul atra nubes
Condidit Lunam, neque certa fulgent
Sidera nautis:

Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.

Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis, et Curas laqueata circum
Tecta volantes.

Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum:
Nec leves somnos timor aut cupido
Sordidus aufert.

VARIOUS READINGS.

Ode 16.

1. Bentley cites a remark of Barthius (*Advers.* 36. 14.), who states that a very ancient MS. had *impotenti*, and that he afterwards found this same reading in an edition of Horace, in the Strasbourg Library. From this Bentley conjectures the true reading to be *impotenti*. Sanadon admits *impotenti* into the text, and defends it in his notes. Horace, he observes, gives this same epithet *impotens* to the wind *Aquilo*, in the sense of "stormy," "impetuous," (Ode 3. 30. 3.) and Catullus uses the same term, when speaking of the waves of the Ægean, "*impotentia freta*." (4. 8.) Gesner also inclines to the opinion that *impotenti* is the true reading, and thinks *patenti* a better epithet for the main ocean.

2. The common reading is *Prensus*, "caught," "overtaken;" but *Pressus* appears to convey a much livelier image of danger.

3. Gesner, in his notes, approves of *lumen* in place of the common reading *Lunam*, in order that the idea of the sun may also be included. This would require *lumen* to be translated "the light of heaven." It may well be doubted, however, from the expression immediately following, "neque certa fulgent *sidera*," whether any other reading than *Lunam* can bo the true one.

8. The common reading is *nec*.

Quid brevi fortes jaculamur aevo
Multa? quid terras alio calentes
Sole mutamus? Patriae quis exsul
Se quoque fugit?

Scandit aeratas vitiosa naves
Cura: nec turmas equitum relinquit:
Ocior cervis, et agente nimbos
Ocior Euro.

Laetus in praesens animus, quod ultra est
Oderit curare, et amara lento
Temperet risu. Nihil est ab omni
Parte beatum.

Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus:
Et mihi forsan, tibi quod negarit,
Porriget Hora.

Te greges centum Siculaeque circum
Mugiunt vaccae; tibi tollit hinnitum
Apta quadrigis equa; te bis Afro
Murice tinctae

Vestiunt lanae: mihi parva rura, et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit, et malignum
Spernere vulgus.

VARIOUS READINGS.

17. Barthius conjectures *arcu* for *aevo*.—Three of Bentley's MSS. have *sontes* for *fortes*.

18. Cuningam reads *terris*, and Sanadon follows him. The latter critic observes: "Les copistes n'ont mis apparemment *terras*, que parce qu'ils ont cru que *calentes* demandoit un substantif de même cas. Ce n'est pas la seule fois qu'ils ont altéré le texte par le même principe dans la construction du verbe *mutare*." In accordance with these remarks, he translates the passage as follows: "Que faisons-nous en passant continuellement d'un climat à un autre?" Wakefield (*ad Virg. Georg.* 4. 511. *Lucret.* 4. 67. *et in edit. Horat.*) suggests the following reading: *quid terras alio calentes sole mutamus patria?* This is adopted by Döring. Bothe likewise approves of it, with the exception of *patria*, for which he proposes to read *patriae?* making *patriae* an ellipsis for *patriae sole*. But these critics seem to have overlooked the beautiful antithesis in *patriae* and *se*, according to the common reading. *vid.* Explanatory notes. As regards the phrase *patriae exsul*, it is sanctioned by the usage of Horace himself, (Ode 2. 7. 2.) "*dux militiae*," as Mitscherlich observes. Bentley also cites, in its support, *Ovid. Met.* 9. 409. "*Attonitusque malis, exsul mentisque domusque.*"

25. Bentley conjectures *animi*.

26. Bentley conjectures *oderis* to accord with *lactus animi*, in the preceding line; and for *lento temperet risu*, in this and the following line, *leni temperes risu*. The common reading is *laeto;* but the occurrence of *laetus* in the 25th line renders this reading more than suspected. The one which we have adopted, *lento*, is found in the best MSS., and in many old editions. Bentley objects to it, as an unusual epithet: but *vid.* Explanatory notes.

Carmen XVII.

AD MAECENATEM.

Cur me querelis exanimas tuis?
Nec dîs amicum est, nec mihi, te prius
Obire, Maecenas, mearum
Grande decus columenque rerum.

Ah! te meae si partem animae rapit
Maturior vis, quid moror altera?
Nec carus aeque, nec superstes
Integer. Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcunque praecedes, supremum
Carpere iter comites parati.

Me nec Chimaerae spiritus igneae,
Nec, si resurgat, centimanus Gyges
Divellet unquam. Sic potenti
Justitiae placitumque Parcis.

Seu Libra, seu me Scorpius adspicit
Formidolosus, pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae:

VARIOUS READINGS.

7. Two MSS. have *alteram;* which appears also to have been the reading of Porphyrion. At least he explains this part of the line as follows: "*partem quae apud me est non retinebo.*" Burmann also (*ad Virg. Æn.* 2. 647.) is in favour of *alteram.*

14. *Gyas* is the reading of Muretus, Lambinus, Stephens, Cuningam, Sanadon, and many others. Bothe likewise approves of it, and cites, in its support, the Junta Hesiod (*Theog.* 149.), which has Γύης in place of Γύγης. Bentley discusses this question at considerable length, and decides in favour of *Gyges,* adopting the reading Γύγης in Hesiod. Gaisford also gives Γύγης (*Poetae Gr. Min.* vol. 1. *Hes. Theog. l. c.*), but Heyne (*Apollod. Biblioth.* I. 1.) has Γύης. The last-mentioned critic, however, seems to have adopted Γύης, in the text of Apollodorus, more in conformity with the MSS than from any conviction of its being the true form. *vid.* Ode 3. 18. 5. where *Gygen* occurs with a long penult. (Various Readings.)

19. Cuningam and Sanadon have the Greek form *Scorpios.*

19. Some MSS. have *Letalis;* on which reading Vanderbourg remarks, "Cruquius pense qu'on ne doit pas rejeter trop légèrement la leçon *Letalis.* Je la recommande comme lui à la meditation des astrologues."

Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio
Tutela Saturno refulgens
Eripuit, volucrisque Fati

Tardavit alas, quum populus frequens
Laetum theatris ter crepuit sonum :
Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum

Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
Aedemque votivam memento :
Nos humilem feriemus agnam.

Carmen XVIII.

Non ebur neque aureum
Mea renidet in domo lacunar ;
Non trabes Hymettiae
Premunt columnas ultima recisas
Africa : neque Attali
Ignotus haeres regiam occupavi :
Nec Laconicas mihi
Trahunt honestae purpuras clientae.

VARIOUS READINGS.

24. Some MSS. have *volucresque.*

26. Cuningam reads *Faustum* on conjecture, and states that some MSS. have *Festum.* Sanadon also has *Faustum.*

Ode 18.

3. Bentley cites *Hymettias* as an emendation suggested by Gale, and of which he approves, though without altering the common reading *trabes Hymettiae.* Cuningam and Sanadon, however, receive it into the text. These critics are altogether in error as regards their opposition to the common lection. They think that *trabes Hymettiae* can only mean beams of Hymettian *wood,* (which does not appear to have been ever thought valuable by the Romans :) for, according to them, *beams of marble,* is an expression unknown to the language of architecture; and they maintain that the Latins never say *trabes lapideae,* or *trabes marmoreae.* We conceive that the following note of Gesner's (*ad Plin. Paneg.* 54. 7.) will be a sufficient answer to this piece of criticism. Pliny uses the words "quando non trabibus aux saxis nomen tuum, sed monumentis aeternae laudis inciditur :" on which Gesner remarks, "Non distinguit, puto, materiam, quasi trabes tantum sint ligneae : sed *trabes* h. e. epistylia tectorum, moles transversas columnis impositas, quae excipiendis inscriptionibus ac titulis praesertim aptae sunt, ab alio genere saxorum, in basibus columnarum, altaribus, etc. distinguit. Sic Horat. Od. 2. 18. 3. *trabes Hymettiae* sunt marmoreae. *Argenteae autem trabes Salamis* Colchorum regis sunt. *Plin.* 33. 3. Et Claudianus, *de nupt Honorii,* 88. *trabibus smaragdis supposuit caesas hyacinthi rupe columnas.*"

4. Gale conjectures *recisae ;* but as the MSS. all agree in the common reading, and Gale's emendation produces an inelegant and somewhat awkward arrangement, we have made no alteration in the text. Cuningam, however, adopts Gale's reading.

7. A MS. of Bersmann's has *Lyconicas,* and two of Vanderbourg's *Laconias.*

8. Some MSS. and early editions have *clientes.* Charisius, however, (*col.* 77.) remarks, "*cliens* com-

At fides et ingeni
Benigna vena est; pauperemque dives
Me petit; nihil supra
Deos lacesso: nec potentem amicum
Largiora flagito,
Satis beatus unicis Sabinis.
Truditur dies die,
Novaeque pergunt interire Lunae:
Tu secanda marmora
Locas sub ipsum funus; et, sepulcri
Immemor, struis domos;
Marisque Baiis obstrepentis urgues
Summovere litora,
Parum locuples continente ripa.
Quid? quod usque proximos
Revellis agri terminos, et ultra
Limites clientium
Salis avarus; pellitur paternos
In sinu ferens deos
Et uxor, et vir, sordidosque natos.
Nulla certior tamen,
Rapacis Orci fine destinata
Aula divitem manet
Herum. Quid ultra tendis? Aequa tellus
Pauperi recluditur
Regumque pueris: nec satelles Orci
Callidum Promethea
Revexit auro captus. Hic superbum

VARIOUS READINGS.

munis est; apud Afranium autem in *Romana* clientam inveneris; *interim tua clienta* — uti et apud Horatium." Plautus also uses this form, (*Mil.* 3. 1. 193.) "*Habeo eccillam clientam meam.*"

25. Brodaeus reads *Limitem*, of which Gesner approves, but incorrectly, as we are inclined to think.

30. All the ancient scholiasts, and all the MSS., except four, together with the early editions, read *fine*, as we have given it. The phrase *Orci fines* appears to be of Grecian origin, and analogous to θανάτου τέλος, and θανάτου τελευτή, which are both of common occurrence in the Greek poets. Three of Cruquius's MSS., however, and one of Bentley's, have *sede*, which the latter critic adopts. But Döring well remarks: "Haec lectio fortasse habuit auctorem, qui frustra de grammatica esset sollicitus. Nam *finis* non raro apud optimos quosque scriptores in genere foeminino ponitur." Perhaps, after all, *sede* is to be regarded as originating from a mere gloss.

34. Some of Lambinus's MSS., and one of Bersmann's, have *Regumque natis.*

36. Some of Lambinus's MSS. give *Revinxit.* One of Valart's has *Devexit.*

Tantalum, atque Tantali
Genus coërcet; hic levare functum
Pauperem laboribus
Vocatus atque non moratus audit.

Carmen XIX.

IN BACCHUM.

Bacchum in remotis carmina rupibus
Vidi docentem, (credite posteri!)
Nymphasque discentes, et aures
Capripedum Satyrorum acutas.

Euoe! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Laetatur! Euoe! parce, Liber!
Parce, gravi metuende thyrso!

Fas pervicaces est mihi Thyiadas,
Vinique fontem, lactis et uberes
Cantare rivos, atque truncis
Lapsa cavis iterare mella.

Fas et beatae conjugis additum
Stellis honorem, tectaque Pentheï
Disjecta non leni ruina,
Thracis et exitium Lycurgi.

VARIOUS READINGS.

40. Cuningam reads *adstat*, but gives *audet* in his notes as an anonymous conjecture: of this last Bothe approves. The common reading is *Vocatus atque non vocatus audit.* This is scarcely defensible, unless we make *levare* depend on the first *vocatus*, in the sense of *ut levet*, and consider *non vocatus audit* as an instance of the oxymoron. The arrangement will then be, *hic vocatus atque non vocatus levare*, &c. *audit.* Döring sanctions this interpretation. We have preferred, however, the elegant emendation of Withofius, who reads *moratus* in place of the second *vocatus.* (*Withof. ad Disticha.* pp. 548-9: *conf. Encaen.* pp. 69. 70. 71.) Sanadon joins *audit* to *levare* in the sense of *dicitur*, like the Greek ἀκούω, a mode of explanation far from unhappy.

Ode 19.

5. The editions vary, some reading *Euhoe*, others *Euohe*, and others again *Heuhoe.* As the Greek Εὐοῖ is the parent sound, we have adopted an orthography which most nearly approximates to it.

7. Bentley cites *Lymphatur* as a conjecture of Heinsius's.

9. Bentley reads *sit* for *est*; but the form which we have adopted harmonizes better with the general tenour of the previous part of the sentence. In this same line, the common text has *Thyadas*, but the purer Greek form is Θυΐαδες (from Θυΐας) and hence we obtain *Thyiades* in Latin.

15. Many of Lambinus's MSS. give *leni*, which Bentley adopts, and which we have received into our text, as preferable, in a metrical point of view, to *levi* the common reading. (*vid.* Remarks on Iambic Dimeter Hypermeter verse. p. liv.) H. Stephens, (*Diatrib.* 2. p. 55.) observes; "Non stat versus nisi legatur *leni*:" and Torrentius remarks, "Nusquam eo loco iambum reperias."

Tu flectis amnes, tu mare barbarum :
Tu separatis uvidus in jugis
Nodo coërces viperino
Bistonidum sine fraude crines.

Tu, quum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala :

Quamquam, choreis aptior et jocis
Ludoque dictus, non sat idoneus
Pugnae ferebaris ; sed idem
Pacis eras mediusque belli.

Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

Carmen XX.

AD MAECENATEM.

Non usitata, non tenui ferar
Penna biformis per liquidum aethera
Vates : neque in terris morabor
Longius : invidiaque major

Urbes relinquam. Non ego pauperum
Sanguis parentum, non ego, quem vocas
Dilecte, Maecenas, obibo,
Nec Stygia cohibebor unda.

VARIOUS READINGS.

23. The Greek form most in use is Ῥοῖκος ; but, as Bentley remarks, the Latin writers in general prefer the form *Rhoecus*. Compare Heyne, *ad Apollod. Bibliothec.* p. 269. *Obs.*

24. Bentley conjectures *horribilisque.*

Ode 20.

1. The common reading is *nec tenui*, for which we have substituted a much more expressive one, as found in several MSS. This last is adopted also by Cuningam, Sanadon, Jani, Mitscherlich, Döring, &c.

3. Some MSS. have *terra*, and some of the early editions *terras.*

6. The common text has *quem vocas, Dilecte Maecenas*, Bentley conjectures *vocant*, while others remove the comma after *vocas*, and place it

Jam jam residunt cruribus asperae
Pelles: et album mutor in alitem
Superna: nascunturque leves
Per digitos humerosque plumae.

Jam Daedaleo notior Icaro
Visam gementis litora Bospori,
Syrtesque Gaetulas canorus
Ales Hyperboreosque campos.

VARIOUS READINGS.

before *Maecenas*. By this punctuation, *Dilecte* is taken *materially*, as the grammarians express it. Bothe conjectures *vetas*, and Nodell *foves*, of which last Schrader approves. In the edition of Francis's Horace, published in 1807 under the care of Mr. Du Bois, a note is inserted, relative to this much disputed reading, which the editor informs us was obtained from Sir Philip Francis, the son of the translator. This note favours the punctuation of the common editions, viz. a comma after *vocas* and none after *Dilecte*. "The poet," observes the writer of the note in question, "supposes himself changed into a bird, and mounting into the skies, with Maecenas anxiously looking up and calling after him: "whom you call," *que vous rappellez*." Mr. Fowke of Calcutta, he informs us, was the author of this interpretation, and he then goes on to remark as follows: "Joseph Fowke told Mr. Francis, that he had mentioned this criticism many years ago to Samuel Johnson, who, after rolling himself about, *suo more*, said "Sir, you are right!" Several years afterwards Mr. Francis asked Mr. G. Wakefield his opinion of the passage, which then ran, with that of most other commentators, in favour of *quem vocas Dilecte*, but with which neither he, nor any man of sense, nor Latin scholar, could be well pleased. After weighing Mr. Fowke's ingenious interpretation, he said hastily, as if conviction had suddenly flashed upon his mind, "that there could be no doubt of it." Now we think, with all due deference to the great names just mentioned, that there is but little doubt of Mr. Fowke's interpretation being entirely erroneous. We do not deny that examples may be found in the Latin writers where *voco* has the meaning for which Mr. Fowke contends; but we must beg leave to say that this meaning is, in the present instance, both flat and prosaic, and at variance moreover with the very context itself. In a letter from John Symmon's Esq. dated Paris, Jan. 8, 1828, and addressed to our very learned and valued friend, E. H. Barker Esq. of Thetford, (Engd.) a passage occurs, which the latter cites in his recent work on the authorship of Junius, and which we will here take the liberty of inserting. "I do not at all approve of Mr. Fowke's and Sir P. Francis's interpretation of *quem vocas*. I am decidedly for *quem vocas Dilecte, Maecenas*. The other sense would be a premature and a very aukward anticipation of what afterwards follows in the fervour of composition. The poet is by no means mounted to that height at the beginning. He begins with matter of fact, his being obscurely born, and yet being a friend of Maecenas. He then quietly and plainly augurs the immortality of his name, which turned out to be also matter of fact. My dear Sir, he is not mounted on a cloud yet. Why should Maecenas be calling him back? Johnson and Wakefield were surprised into a consent; *certainly* the former; the latter was capable of a serious consent." Mr. Symmons is perfectly correct both in his criticism and in the reading which he prefers. The meaning of the poet evidently is, that the friendship of Maecenas will be one of his surest passports to the praises of posterity, since it will prove that he possessed true merit, without which that friendship could never have been obtained. "I, whom you salute with the title of beloved friend, will never die." The common punctuation, *quem vocas, Dilecte Maecenas*, is approved of by Scaliger, who gives the following as the construction: *Non ego, non ego obibo, quem vocas Sanguis pauperum parentum*. The learned critic is decidedly wrong in his preference, since nothing could be more foreign from the character of Maecenas, than to reproach those whom he honoured with his friendship, with meanness of origin.

11. The common reading is *Superne*, but this does not appear to be so forcible an expression as *Superna*, which involves also a Hellenism. The objection, however, urged against *Superne*, of its violating the measure, is altogether groundless. As far as the metre is concerned, the word might very well stand, since it is found with the final syllable short in Lucretius, (4. 441: 6. 543 and 596.)

13. Three of Vanderbourg's MSS. have *notior*. Bentley, on conjecture, proposes *tutior*, but speaks of *notior* as the reading also of one of his MSS. The objection to the common reading *ocior* appears to us a fatal one. The word, as it stands in the common text, presents a solitary instance of a vowel *in hiatu* between the Iambic and Dactylic parts of the verse, From the nature also and succession of the metrical ictus, the final letter of *Daedaleo* is left even without the pretence of *ictus* to support it as a long syllable, (*vid. Class. Journ.* No. 61. p. 146.) Bentley's *tutior*, however, although ably defended by him, appears too bold a change. The reading, which we have adopted, presents not only a more natural alteration of the common one, but also harmonizes better with the general spirit of the ode. It appears moreover to comprehend

Me Colchus, et qui dissimulat metum
Marsae cohortis; Dacus, et ultimi
Noscent Geloni: me peritus
Discet Iber, Rodanique potor.

Absint inani funere naeniae,
Luctusque turpes et querimoniae:
Compesce clamorem, ac sepulcri
Mitte supervacuos honores.

VARIOUS READINGS.

the very emendation of Bentley; for if the poet, in prosecuting his daring flight, is to be *notior*, this would certainly imply that he is to be more successful, and consequently *tutior*.

18. The common text has no point after *cohortis*. The punctuation which we have adopted brings in the mention of the Parthians, and seems preferable too in point of geographical classification.

20. Fea reads *Hiber* from ancient monuments, and in accordance with many MSS. But the Greek form is Ἴβηρ, and of course the preferable orthography in Latin is *Iber*. In this same line we have given *Rodani* as more correct than *Rhodani*. The name *Rodanus* is not of Greek origin, and therefore the aspirate cannot enter after the initial *R*. The same remark applies to *Renus*, *Raetia*, *Raeti*, and other words derived from foreign tongues and naturalized immediately into the Latin, without passing previously through the Greek. *vid.* Ode 4. 4. 17. (Various Readings,) and Niebuhr's Rome (Hare and Thirlwall's translation) vol. 1. p. 91. *in notis.*

Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.

Carmen I.

Odi profanum vulgus et arceo :
Favete linguis : carmina non prius
  Audita Musarum sacerdos
    Virginibus puerisque canto.

Regum timendorum in proprios greges,
Reges in ipsos imperium est Jovis,
  Clari Giganteo triumpho,
    Cuncta supercilio moventis.

Est ut viro vir latius ordinet
Arbusta sulcis ; hic generosior
  Descendat in Campum petitor ;
    Moribus hic meliorque fama

Contendat ; illi turba clientium
Sit major : aequa lege Necessitas
  Sortitur insignes et imos ;
    Omne capax movet urna nomen.

VARIOUS READINGS.

Ode 1.

9. Bentley reads *Esto* on conjecture, which many editors adopt. The common reading, however, is far more elegant, and conveys, at the same time, a meaning more in accordance with the idea expressed in the previous stanza. *vid.* Explanatory notes.

Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
  Dulcem elaborabunt saporem,
    Non avium citharaeve cantus

Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
  Fastidit, umbrosamve ripam,
    Non Zephyris agitata Tempe.

Desiderantem quod satis est neque
Tumultuosum sollicitat mare,
  Nec saevus Arcturi cadentis
    Impetus, aut orientis Haedi:

Non verberatae grandine vineae,
Fundusve mendax, arbore nunc aquas
  Culpante, nunc torrentia agros
    Sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
Jactis in altum molibus: huc frequens
  Caementa demittit redemtor
    Cum famulis, dominusque terrae

Fastidiosus: sed Timor et Minae
Scandunt eodem, quo dominus: neque
  Decedit aerata triremi, et
    Post equitem sedet atra Cura.

Quod si dolentem nec Phrygius lapis,
Nec purpurarum sidere clarior
  Delenit usus, nec Falerna
    Vitis, Achaemeniumve costum;

VARIOUS READINGS

17. Eighteen of Valart's MSS. give *Districtus*, which is found also in many of Bentley's. The common text has likewise *Districtus*.

20. The common reading is *citharaeque*, for which we have substituted Markland's emendation.

33. Markland conjectures *sentiant*, and in the 35th line *demittat*.

39. In many MSS. the conjunction is wanting. Hence Bentley conjectures that the line ended with *triremi*, and the next commenced with *Postque*.

40. We have given *Cura*, with a capital letter, as care is here personified. Compare Ode 2. 32. of this same book.

Cur invidendis postibus et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabina
Divitias operosiores?

CARMEN II.

Angustam amicè pauperiem pati
Robustus acri militia puer
Condiscat; et Parthos feroces
Vexet eques metuendus hasta:

Vitamque sub divo trepidis agat
In rebus. Illum et moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo

Suspiret: eheu! ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.

Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis juventae
Poplitibus timidoque tergo.

Virtus, repulsae nescia sordidae,
Intaminatis fulget honoribus:
Nec sumit aut ponit secures
Arbitrio popularis aurae.

VARIOUS READINGS.

48. Bentley conjectures *onerosiores*.

ODE 2.

1. *Amicè* must be here taken as the adverb. If regarded as the adjective, it violates the metre, and *amici*, as given by Bentley, must then be preferred. This last is the reading also of Glareanus, Lambinus, Sanadon, and others. *vid.* Remarks on Glyconic metre, p. lviii, *in notis*.

14. Bentley, on the authority of some MSS. reads *consequitur*.

16. The common reading is *timidove*, but many MSS., and among them seven of Vanderbourg's, have *timidoque*.

17. Some MSS. give *Incontaminatis*, the first syllable of which, say its advocates, makes an elision with the last of the preceding line. This license appears to us extremely questionable in Alcaic verse.

Virtus, recludens immeritis mori
Coelum, negata tentat iter via:
  Coetusque vulgares et udam
    Spernit humum fugiente penna.

Est et fideli tuta silentio
Merces: vetabo, qui Cereris sacrum
  Vulgarit arcanae, sub isdem
    Sit trabibus, fragilemve mecum

Solvat phaselon. Saepe Diespiter
Neglectus incesto addidit integrum:
  Raro antecedentem scelestum
    Deseruit pede Poena claudo.

Carmen III.

Justum ac tenacem propositi virum
Non civium ardor prava jubentium,
  Non vultus instantis tyranni
    Mente quatit solida, neque Auster,

Dux inquieti turbidus Adriae,
Nec fulminantis magna manus Jovis:
  Si fractus illabatur orbis,
    Impavidum ferient ruinae.

Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas:
  Quos inter Augustus recumbens
    Purpureo bibit ore nectar.

VARIOUS READINGS.

29. We have given the Greek form *phaselon*, with Bentley and Jani, in preference to the common reading *phaselum*.

32. Punishment being here personified, we have given *Poena* with the capital letter.

Ode 3.

1. *ac tenacem* is the reading of Porphyrion, Cuningam, Sanadon, &c.: the common one is *et tenacem*.

6. The Venice edition of 1486, and some more recent ones, have *magna Jovis manus*: on the authority of a few MSS.

10. Some editions have *Innixus*, but *Enisus* is to be preferred both in point of meaning and authority.

12. Markland conjectures *bibet*. Vanderbourg observes, "Mes MSS. se partagent entre *bibet* et *bibit*. Il me semble qu'on doit préférer le dernier, et qu'Horace parle au présent de l'apothéose d'Auguste, dans cet endroit, comme dans la première strophe de l'Ode cinquième."

Hac te merentem, Bacche pater, tuae
Vexere tigres, indocili jugum
Collo trahentes. Hac Quirinus
Martis equis Acheronta fugit,

Gratum elocuta consiliantibus
Junone divis: Ilion, Ilion
Fatalis incestusque judex
Et mulier peregrina vertit

In pulverem; ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.

Jam nec Lacaenae splendet adulterae
Famosus hospes, nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit:

Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras, et invisum nepotem,
Troïa quem peperit sacerdos,

Marti redonabo. Illum ego lucidas
Inire sedes, discere nectaris
Succos, et adscribi quietis
Ordinibus patiar deorum.

Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
In parte regnanto beati:
Dum Priami Paridisque busto

VARIOUS READINGS.

23. Bentley would prefer *damnatam*, in order to prevent *damnatum* being regarded, through mistake, as an epithet of *pulverem*. This, of course, supposes *Ilion* to be from *Ilios*. But the pointing which we have adopted prevents the risk of any ambiguity. Sanadon, however, also reads *damnatam*.

32. Bentley gives the form *Troïa* as a conjecture of Heinsius's, which Fea and others adopt. *vid. Heins. ad Ovid. Her.* 1. 28. *et Bentl. l. c.*

34. Many MSS. have *discere*, which Porphyrion, in his scholia, makes equivalent in meaning to "*assuescere saporibus nectaris.*" This is certainly a much more poetical term than the common reading *ducere*, especially when supposed to proceed from a goddess who is just parting with her enmity, and who imagines that she is bestowing a distinguished favour upon a mere mortal. Bentley, however, condemns *discere*, while Gesner approves of it though he retains the common reading.

Insultet armentum, et catulos ferae
Celent inultae, stet Capitolium
  Fulgens, triumphatisque possit
    Roma ferox dare jura Medis.

Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
  Secernit Europen ab Afro,
    Qua tumidus rigat arva Nilus:

Aurum irrepertum, et sic melius situm
Quum terra celat, spernere fortior,
  Quam cogere humanos in usus
    Omne sacrum rapiente dextra.

Quicunque mundo terminus obstitit,
Hunc tangat armis, vincere gestiens,
  Qua parte debacchantur ignes,
    Qua nebulae pluviique rores.

Sed bellicosis fata Quiritibus
Hac lege dico; ne nimium pii
  Rebusque fidentes avitae
    Tecta velint reparare Trojae.

Trojae renascens alite lugubri
Fortuna tristi clade iterabitur,
  Ducente victrices catervas
    Conjuge me Jovis et sorore.

VARIOUS READINGS.

49. Valart (*Pr.* IV.) considers this whole stanza spurious. And indeed, if the common meaning, ("as yet undiscovered,") be applied to *irrepertum*, it is difficult to say what peculiar merit there can be in despising gold thus situated. The absurdity, however, may be avoided by making *irrepertum* a general epithet of *aurum*. *vid.* Explanatory notes.

50. Some editions remove the comma at the end of the line, and place it after *cogere*.

54. Markland conjectures *vincere* in place of the common reading *visere*. His defence of this emendation is, "cujuslibet *otiosi* erat *visere;* sed Romanorum erat *vincere;* et eo tendunt *tangat armis, et bellicosis Quiritibus.*" We have adopted this reading as being far more spirited than *visere*.

54. Bentley suggests *Quacunque*. In some editions *mundi* occurs for *mundo*.

55. Markland reads *debacchantur*, as we have given it, in place of *debacchentur*, which is the reading generally received.

61. An anonymous critic in the Class. Journ. (No. 54. p. 202.) conjectures *Trojae renascenti alite lugubri*, on the ground that there is a confusion arising from construing both *renascens* and *iterabitur* with *Fortuna*. He is answered, however, in the words of Döring, "Exquisitius pro: *Fortuna Trojae renascentis.*"

Ter si resurgat murus aëneus
Auctore Phoebo, ter pereat meis
  Excisus Argivis; ter uxor
    Capta virum puerosque ploret.

Non haec jocosae conveniunt lyrae:
Quo Musa tendis? Desine pervicax
  Referre sermones deorum et
    Magna modis tenuare parvis.

Carmen IV.

AD CALLIOPEN.

Descende coelo, et dic age tibia
Regina longum Calliope melos,
  Seu voce nunc mavis acuta,
    Seu fidibus citharaque Phoebi.

Auditis? an me ludit amabilis
Insania? Audire et videor pios
  Errare per lucos, amoenae
    Quos et aquae subeunt et aurae.

Me fabulosae, Vulture in Appulo
Nutricis extra limen Apuliae,
  Ludo fatigatumque somno
    Fronde nova puerum palumbes

VARIOUS READINGS.

66. Bentley conjectures *Structore*, and Muretus cites, as an emendation, *Ductore*.

69. Lambinus has *Exscissus*.

69. Some of Bentley's MSS. have *conveniet*. Lambinus gives *convenient*. Two of Valart's MSS. read *conveniat*.

Ode 4.

4. The common reading is *citharave*. One of Bentley's MSS. has *citharaque*, which seems preferable.

5. Fea gives, on conjecture, *Audiris?* in the sense of, "Are you heard by me?" "Do you answer my invocation?" This conjecture, though ingenious, is rather forced. The poet's sudden address to his companions, or, to speak more correctly, his hearers, has all the boldness of lyric composition; nor are the latter again referred to in the ode for a very obvious reason, because the subject matter would not permit.

9. Bothe insists that *Appulo* is inconsistent with *extra limen Apuliae;* and he therefore proposes *abdito*. Bentley, for a similar reason, objects to *Apuliae*, in the 10th line, and proposes to read *Nutricis extra limina sedulae*. The common editions have nearly all *Nutricis;* and Valart asserts that it is the reading of fifteen MSS. The defence set up for *Appulo*, in the 9th line, is that it indicates the part of Mount Vultur which belonged to Apulia, in contra-distinction to that which was assigned to Lucania. But this certainly does not remove the inconsistency of the following line, *extra limen*, &c. Besides, the license assumed in the use of the dou-

Texere : mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae,
Saltusque Bantinos, et arvum
Pingue tenent humilis Forenti ;

Ut tuto ab atris corpore viperis
Dormirem et ursis ; ut premerer sacra
Lauroque collataque myrto,
Non sine dîs animosus infans.

Vester, Camenae, vester in arduos
Tollor Sabinos ; seu mihi frigidum
Praeneste, seu Tibur supinum,
Seu liquidae placuere Baiae.

Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non exstinxit arbor,
Nec Sicula Palinurus unda.

Utcunque mecum vos eritis, libens
Insanientem, navita, Bosporum
Tentabo, et urentes arenas
Litoris Assyrii, viator.

Visam Britannos hospitibus feros,
Et laetum equino sanguine Concanum ;
Visam pharetratos Gelonos
Et Scythicum inviolatus amnem.

VARIOUS READINGS.

ble consonant in *Appulo*, while the very next line has *Apuliae*, would of itself lead to a suspicion of the text having been corrupted. One of Vanderbourg's MSS. has *Puliae* written over *Apuliae*. Is this the name of the poet's nurse, and may we, by a slight alteration, read *Nutricis extra limina Publiae?* The only answer is, that such a reading seems wanting in dignity and spirit. The best course seems the one which we have pursued, that of leaving the common reading unaltered.

14. Glareanus has *Acheruntiae*.

16. Almost all the MSS. and early editions have *Forenti* as we have given it. The common reading is *Ferenti*. *vid. Gronov. ad Liv.* 9. 16.

31. The common reading is *arentes*, which wants spirit, and makes also a disagreeable alliteration with the first syllable of the following word. Many MSS. have *urentes*.

Vos Caesarem altum, militia simul
Fessas cohortes abdidit oppidis,
Finire quaerentem labores,
Pierio recreatis antro:

Vos lene consilium et datis, et dato
Gaudetis almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit corusco,

Qui terram inertem, qui mare temperat
Ventosum; et umbras regnaque tristia,
Divosque, mortalesque turbas
Imperio regit unus aequo.

Magnum illa terrorem intulerat Jovi
Fidens, juventus horrida, brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo.

Sed quid Typhoëus et validus Mimas,
Aut quid minaci Porphyrion statu.
Quid Rhoetus, evulsisque truncis
Enceladus jaculator audax,

VARIOUS READINGS.

37. Fea removes the comma after *altum*, and reads *Vos Caesarem, altum militia, simul*, &c. The expression *altum militia* he makes equivalent to *bello innutritum*, and refers it to Augustus's early acquaintance with arms. The common punctuation, however, is far more simple and natural.

38. Many editions have *reddidit*. We have preferred, however, *abdidit*, as referring to the military colonies established by Augustus.

44. Bentley conjectures *corusco*, and Cuningam *acuto*. We have not hesitated to adopt the former as far more spirited than the common reading *caduco*. It is the *αἰθαλόεντα κεραυνὸν* of Hesiod.

46. Bentley very justly objects to *urbes*, the reading of the common text, as making a mere tautology with *mortales turbas* in the succeeding line, and he therefore substitutes *umbras*, which we have received into the text together with the punctuation recommended by the critic. The common editions have a comma after *urbes*, and a colon at the end of the line, but no point after either *Ventosum* or *Divosque*. Cuningam reads *orbis*, and Wade *imbres*. It has been suggested by Weston, in opposition to Bentley's conjecture, that *umbras* is comprised in *regnaque tristia*, and is equally tautological with the common reading. The answer to this objection is found in the passages which Bentley cites in order to confirm his emendation. Thus in Seneca, (*Medea* 5. 10.) we have

——————————— noctis aeternae chaos,
Aversa superis *regna*, *manesque impios*
Dominumque *regni tristis*. ———

and again (*Oedip.* 869.)

——————————— tuque tenebrarum potens
In *Tartara* ima, *rector umbrarum*, rape.

and in Virgil (*Aen.* 5. 735.)

——————————— non me impia namque
Tartara habent, *tristesque umbrae*.

These authorities are fully sufficient to support the lection of our text.

55. Some editions have *Rhoecus*; but *vid.* Ode 2. 19. 23. Various Readings.

Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno, et
Nunquam humeris positurus arcum.

Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.

Vis consilî expers mole ruit sua!
Vim temperatam dî quoque provehunt
In majus; idem odere vires
Omne nefas animo moventes.

Testis mearum centimanus Gyges
Sententiarum, notus et integrae
Tentator Orion Dianae
Virginea domitus sagitta.

Injecta monstris Terra dolet suis,
Moeretque partus fulmine luridum
Missos ad Orcum: nec peredit
Impositam celer ignis Aetnen;

Incontinentis nec Tityi jecur
Relinquit ales, nequitiae additus
Custos: amatorem et trecentae
Pirithoum cohibent catenae.

Carmen V.

Coelo tonantem credidimus Jovem
Regnare: praesens divus habebitur
Augustus, adjectis Britannis
Imperio gravibusque Persis.

VARIOUS READINGS.

69. Some editions have *Gyas*, but *vid.* Ode 2. 17. 14.

70. The Venice edition and that of Lambinus remove the comma after *Sententiarum*, and place it after *notus*.

Milesne Crassi conjuge barbara
Turpis maritus vixit? et hostium —
Pro Curia, inversique mores! —
Consenuit socerorum in arvis,

Sub rege Medo, Marsus et Appulus!
Anciliorum et nominis et togae
Oblitus aeternaeque Vestae,
Incolumi Jove et urbe Roma?

Hoc caverat mens provida Reguli,
Dissentientis conditionibus
Foedis, et exemplo trahenti
Perniciem veniens in aevum,

Si non perirent immiserabilis
Captiva pubes. "Signa ego Punicis
Affixa delubris, et arma
Militibus sine caede," dixit,

"Derepta vidi: vidi ego civium
Retorta tergo brachia libero,
Portasque non clusas, et arva
Marte coli populata nostro.

Auro repensus scilicet acrior
Miles redibit! Flagitio additis
Damnum. Neque amissos colores
Lana refert medicata fuco,

VARIOUS READINGS.

Ode 5.

8. All the MSS. have *armis*. Faber conjectured *arvis*, which has been received by Heinsius, Bentley, Cuningam, Sanadon, Mitscherlich, Döring, &c. This conjecture is now confirmed by the reading of the Altorf MS. No. 1, as collated by Jani. Dacier's objection therefore, falls to the ground.

15. All the MSS., and old editions, have *trahentis*; whence Bentley was led to conjecture *exempli trahentis*. The reading which we have given is that which most modern editions exhibit, and was first suggested by Canter. (*Nov. Lect.* 7. 30.)

17. The common reading *periret* is objectionable in a metrical point of view. *vid.* Remarks on Glyconic metre, p. lviii, *in notis*.

21. The Venice edition and that of Glareanus have *Direpta*, which is less expressive.

23. The common reading is *clausas*, but *clusas* is a more poetical form, and is received by Mitscherlich, Jani, Döring, and others.

26. Fea reads *redibit?* but the irony implied in *redibit!* suits better the spirit of the passage.

Nec vera virtus, quum semel excidit,
Curat reponi deterioribus.
Si pugnet extricata densis
Cerva plagis, erit ille fortis,

Qui perfidis se credidit hostibus;
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis
Sensit iners, timuitque mortem

Hinc, unde vitam sumeret aptius:
Pacem et duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiae ruinis!" —— 9

Fertur pudicae conjugis osculum,
Parvosque natos, ut capitis minor,
Ab se removisse, et virilem
Torvus humi posuisse vultum:

Donec labantes consilio Patres
Firmaret auctor nunquam alias dato,
Interque moerentes amicos
Egregius properaret exsul.

Atqui sciebat, quae sibi barbarus
Tortor pararet; non aliter tamen
Dimovit obstantes propinquos,
Et populum reditus morantem,

Quam si clientum longa negotia
Dijudicata lite relinqueret,
Tendens Venafranos in agros,
Aut Lacedaemonium Tarentum.

VARIOUS READINGS.

36. We have adopted in this line, and the two which follow, the ingenious emendation of Bentley. The common editions place a period after *mortem*, and read *Hic, unde vitam sumeret, inscius, Pacem duello miscuit.* Bentley very justly objects to *Hic* as referring to the Roman soldier just before designated by *ille;* nor will it even, if regarded as an adverb, and equivalent to *in bello*, at all improve the sense. *Aptius* is found, moreover, in several MSS.

43. Some editions have *A se.* *Ab se* is Bentley's reading, and sanctioned by the best MSS.

51. Some MSS. and editions read *amicos.*

CARMEN VI.

AD ROMANOS.

Delicta majorum immeritus lues,
Romane, donec templa refeceris,
  Aedesque labentes deorum, et
    Foeda nigro simulacra fumo.

Dîs te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.
  Dî multa neglecti dederunt
    Hesperiae mala luctuosae.

Jam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
  Nostros, et adjecisse praedam
    Torquibus exiguis renidet.

Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops:
  Hic classe formidatus, ille
    Missilibus melior sagittis.

Fecunda culpae saecula nuptias
Primum inquinavere, et genus, et domos:
  Hoc fonte derivata clades
    In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo, et fingitur artibus:
  Jam nunc et incestos amores
    De tenero meditatur ungui.

VARIOUS READINGS.

ODE 6.

6. Some of the MSS. of Torrentius have *Huc omne*, &c.

10. Some editions read *Inauspicatos*, which makes a disagreeable alliteration with *impetus*.

20. Bentley conjectures *Inque patres populumque*, and Cuningam *In patriam, populosque*, meaning by *patriam* Rome, and by *populos* the nations generally. But there is no need whatever of any alteration, nor is the common reading in the text tautological. *vid.* Explanatory notes.

21. Faber (*ad Lucret.* 3. 568.) conjectures *Motus moveri*.

22. Acron and Porphyrion read *artubus*, and the latter commentator observes, "*Artubus* legendum, non *artibus*, quia non venit a nominativo *artes*, sed *artus*." But, as Lambinus and Bentley remark, if this opinion were correct we should want, in the present passage, *artus* in the accusative. Hunter opposes their authority, and Fea successfully defends it. If *artubus* be the true reading, as Hunter maintains, it forms an unmeaning pleonasm after *motus*. Mitscherlich, Jani, and Döring likewise have *artibus*.

Mox juniores quaerit adulteros
Inter mariti vina ; neque eligit,
Cui donet impermissa raptim
Gaudia, luminibus remotis ;

Sed jussa coram non sine conscio
Surgit marito, seu vocat institor,
Seu navis Hispanae magister,
Dedecorum pretiosus emtor.

Non his juventus orta parentibus
Infecit aequor sanguine Punico,
Pyrrhumque et ingentem cecidit
Antiochum, Hannibalemque dirum ;

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
Versare glebas, et severae
Matris ad arbitrium recisos

Portare fustes, sol ubi montium
Mutaret umbras et juga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.

Damnosa quid non imminuit dies !
Aetas parentum, pejor avis, tulit
Nos nequiores, mox daturos
Progeniem vitiosiorem.

Carmen VII.

AD ASTERIEN.

Quid fies, Asterie, quem tibi candidi
Primo restituent vere Favonii,
Thyna merce beatum,
Constantis juvenem fide,

VARIOUS READINGS.

36. Some editions have *durum*, *vid.* Ode 2. 12.

2. Various Readings.

Ode. 7.

4. Some editions have *fidei*, but *fide* is the reading of nearly all the MSS. and is itself one of the old forms of the genitive of the 5th declension. *vid. Ovid. Met.* 3. 341. *Virg. Georg.* 1. 208. *Sallust. Jug.* 56. *Id. ibid.* 102. &c. Compare the words of Hunter (*Praef. ad Virg.*) "Ex *die-is* factum vel *di-es* (*vid. Aul. Gell.* 9. 14.) vel *die-i*, et

Gygen? Ille Notis actus ad Oricum
Post insana Caprae sidera, frigidas
Noctes non sine multis
Insomnis lacrimis agit.

Atqui sollicitae nuntius hospitae,
Suspirare Chloën, et miseram tuis
Dicens ignibus uri,
Tentat mille vafer modis.

Ut Proetum mulier perfida credulum
Falsis impulerit criminibus, nimis
Casto Bellerophonti
Maturare necem, refert.

Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
Et peccare docentes
Fallax historias movet:

Frustra: nam scopulis surdior Icarî
Voces audit adhuc integer. At, tibi
Ne vicinus Enipeus
Plus justo placeat, cave:

Quamvis non alius flectere equum sciens
Aeque conspicitur gramine Martio,
Nec quisquam citus aeque
Tusco denatat alveo.

Prima nocte domum claude: neque in vias
Sub cantu querulae despice tibiae:
Et te saepe vocanti
Duram difficilis mane.

VARIOUS READINGS.

postremo, vel *di-i* vel *di-e* prout vocalis vel prior vel posterior ab altera absorpta fuerit;" Compare also Dunbar on the Greek and Latin Languages, p. 68. seqq.

5. Gygen appears to have its penult lengthened here by the *ictus*, if indeed it be the same form with that mentioned in Ode 2. 17. 14. and 3. 4. 69. Compare, however, *Ode.* 2. 5. 20.

20. Bentley conjectures *Pallax*.—In this same line the common editions have *monet*.

22. One MS. has *spernit* for *audit*.

Carmen VIII.

AD MAECENATEM.

Martiis caelebs quid agam Kalendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo
Cespite vivo,

Docte sermones utriusque linguae?
Voveram dulces epulas et album
Libero caprum, prope funeratus
Arboris ictu.

Hic dies anno redeunte festus
Corticem adstrictum pice demovebit
Amphorae fumum bibere institutae
Consule Tullo.

Sume, Maecenas, cyathos amici
Sospitis centum, et vigiles lucernas
Perfer in lucem: procul omnis esto
Clamor et ira.

Mitte civiles super Urbe curas:
Occidit Daci Cotisonis agmen:
Medus infestus sibi luctuosis
Dissidet armis:

Servit Hispanae vetus hostis orae,
Cantaber, sera domitus catena:
Jam Scythae laxo meditantur arcu
Cedere campis.

VARIOUS READINGS.

Ode 8.

1. The common orthography is *Calendis*, but *vid. Diomed.* p. 417 and the several authorities cited by Schneider, *L. G.* vol. 1. p. 292. seqq.

4. Most editions have *carbo in.*

5. The common text has a period after *linguae.* We have adopted the interrogation as imparting a more animated air to the sentence.

10. The common editions have *dimovebit*, but Lambinus gives *demovebit* as the reading of three MSS.

15. Some MSS. have *Profer*, which several editions adopt.

19. Fea places a comma after *infestus*, observing "*infestus* nempe Romanis." This punctuation is entirely at variance with the spirit of the passage.

Negligens, ne qua populus laboret
Parte, privatim nimium cavere,
Dona praesentis cape laetus horae, et
Linque severa.

Carmen IX.

CARMEN AMOEBAEUM.

Horatius.

Donec gratus eram tibi,
Nec quisquam potior brachia candidae
Cervici juvenis dabat:
Persarum vigui rege beatior.

Lydia.

Donec non aliam magis
Arsisti, neque erat Lydia post Chloën:
Multi Lydia nominis
Romana vigui clarior Ilia.

Horatius.

Me nunc Thressa Chloë regit,
Dulces docta modos, et citharae sciens:
Pro qua non metuam mori,
Si parcent animae fata superstiti.

Lydia.

Me torret face mutua
Thurini Calais filius Ornyti:
Pro quo bis patiar mori,
Si parcent puero fata superstiti.

VARIOUS READINGS.

26. Marklaud conjectures *privatis*. Some MSS. have *Parte*, on which is founded the elegant conjecture of Withofius (*ad Disticha*, pp. 556. 6.) which we have adopted in the text. The common reading places a comma after *laboret*, and in the 26th line has *parce privatus nimium*, &c. *vid.* Explanatory notes.

Ode 9.

5. Glareanus, Torrentius and Bentley read *aliam* which we have adopted, as the more elegant construction.

6. Markland conjectures *eram*.

9. Some MSS. have *Cressa*, but *Thressa* is sanctioned by Valckenaer (*apud Koppiers. Obs. Philol.* p. 145.)

14. The editions vary as to the form of the proper name *Ornyti*, some having *Ornythi* and others *Ornithi*.

Horatius.

Quid? si prisca redit Venus,
Diductosque jugo cogit aëneo?
Si flava excutitur Chloë,
Rejectaeque patet janua Lydiae?

Lydia.

Quamquam sidere pulchrior
Ille est, tu levior cortice, et improbo
Iracundior Adria:
Tecum vivere amem, tecum obeam libens.

Carmen X.

AD LYCEN.

Extremum Tanain si biberes, Lyce,
Saevo nupta viro; me tamen asperas
Projectum ante fores objicere incolis
Plorares Aquilonibus.

Audis quo strepitu janua, quo nemus
Inter pulchra satum tecta remugiat?
Sentis et positas ut glaciet nives
Puro numine Jupiter?

Ingratam Veneri pone superbiam,
Ne currente rota funis eat retro.
Non te Penelopen difficilem procis
Tyrrhenus genuit parens,

VARIOUS READINGS.

20. Cuningam conjectures *Ejectaeque.*

Ode 10.

1. The Greek form *Tanain* is preferable to *Tanaim* in Lyric composition. *vid.* Ode 1. 15. 2. Various Readings.

3 Bentley very properly reads *Projectum* as far more forcible than the common *Porrectum.* Compare Epode 10. 22. and Sat. 2. 3. 112. Various Readings.

6. Heinsius defends *satum* (*ad Sil.* 10. 533.) Many MSS., however, have *situm.* Valart makes *satum* the reading of five MSS. In this stanza we have adopted the punctuation of Bentley, and in the 7th line have given, on his conjecture, *Sentis* for the common reading *Ventis.* The reading generally received places a comma after *Audis,* and a mark of interrogation after *Ventis,* with no point at all after *remugiat. vid.* Explanatory notes.

8. Scaliger conjectures *lumine* (*Lect. Auson.* 1. 1.)

10. We have given this line according to the arrangement of Bentley. The common editions have *Ne, currente retro, funis eat, rota.* Bentley is guided in this emendation by MSS. Cuningam adopts it, but cites Erasmus, and the edition of 1477, besides referring to Bentley.

O, quamvis neque te munera, nec preces,
Nec tinctus viola pallor amantium,
Nec vir Pieria pellice saucius
Curvat: supplicibus tuis

Parcas, nec rigida mollior aesculo,
Nec Mauris animum mitior anguibus.
Non hoc semper erit liminis aut aquae
Coelestis patiens latus.

Carmen XI.

AD LYDEN.

Mercuri, nam te docilis magistro
Movit Amphion lapides canendo,
Tuque, Testudo, resonare septem
Callida nervis,

Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis:
Dic modos, Lyde quibus obstinatas
Applicet aures.

Quae, velut latis equa trima campis,
Ludit exsultim, metuitque tangi,
Nuptiarum expers, et adhuc protervo
Cruda marito.

Tu potes tigres comitesque silvas
Ducere, et rivos celeres morari,
Cessit immanis tibi blandienti
Janitor aulae,

Cerberus, quamvis furiale centum
Muniant angues caput, aestuetque
Spiritus teter saniesque manet
Ore trilingui.

VARIOUS READINGS.

Ode 11.

18. The common reading is *Muniant angues* *Ejus* appears altogether too tame and spiritless for *caput ejus, atque*, &c., which is certainly corrupt. so noble a stanza. Hence various emendations

Quin et Ixion Tityosque vultu
Risit invito : stetit urna paulum
Sicca, dum grato Danai puellas
Carmine mulces.

Audiat Lyde scelus atque notas
Virginum poenas, et inane lymphae
Dolium fundo pereuntis imo,
Seraque fata,

Quae manent culpas etiam sub Orco.
Impiae, nam quid potuere majus ?
Impiae sponsos potuere duro
Perdere ferro.

Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendide mendax, et in omne virgo
Nobilis aevum.

" Surge," quae dixit juveni marito,
" Surge, ne longus tibi somnus, unde
Non times, detur : socerum et scelestas
Falle sorores ;

Quae, velut nactae vitulos leaenae,
Singulos, eheu ! lacerant. Ego, illis
Mollior, nec te feriam, neque intra
Claustra tenebo.

Me pater saevis oneret catenis,
Quod viro clemens misero peperci :
Me vel extremos Numidarum in agros
Classe releget.

I, pedes quo te rapiunt et aurae,
Dum favet nox et Venus : I secundo
Omine : et nostri memorem sepulcro
Scalpe querelam."

VARIOUS READINGS.

have been offered. Bentley suggests *exeatque* in place of *ejus, atque*. Cuningam proposes *Muniunt a. c. aestuatque*, or else *efflat atque*, and in the following line *manet*. Gesner is in favour of *effluatque*, and Bothe of *ejulatque*. We have adopted the emendation of Wakefield.

28. Markland proposes *Certaque*.

30. One of Bentley's MSS. has *num* for *nam*.

52. The old reading is *Sculpe ;* but Muretus, Cruquius, Bentley, &c. prefer *Scalpe*. Fea contends for *Sculpe*, and endeavours to show that this is always the proper verb to express inscriptions,

CARMEN XII.

AD NEOBULEN.

Miserarum est, neque Amori dare ludum, neque dulci
Mala vino lavere: aut exanimari metuentes
Patruae verbera linguae. Tibi qualum Cythereae
Puer ales, tibi telas, operosaeque Minervae
Studium aufert, Neobule, Liparei nitor Hebri,
Simul unctos Tiberinis humeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
Neque segni pede victus: catus idem per apertum
Fugientes agitato grege cervos jaculari, et
Celer arcto latitantem fruticeto excipere aprum.

CARMEN XIII.

AD FONTEM BANDUSIUM.

O fons Bandusiae, splendidior vitro,
Dulci digne mero, non sine floribus.
Cras donaberis haedo,
Cui frons turgida cornibus

VARIOUS READINGS.

&c. He is expressly contradicted, however, by the remark of Noltenius, (*Lex Antibarb.* vol. i. p. 1735.) "Neque enim verbum sculpendi ad litteras, aut earum aliquid simile, sed ad materiam, quae litterarum elementa aut scripturam quandam repraesentet, accommodatur. Ita v. g. recte dicitur *Sculpere marmor;* sed non, *Sculpere litteras in marmore.*" Scheller (*Lat. D. Wörterbuch*) maintains that there is no difference whatever between these two verbs except in form, while Oudendorp (*ad Suet. Galb.* c. 10.) approves of *scalpe.* (Compare Baumgarten-Crusius *ad Sueton. l. c.*) Amid these conflicting authorities we have deemed it most advisable to adopt *Scalpe* in our text.

ODE 12.

5. The common editions have *Liparaei*, but Bentley, Cuningam, Jani, &c. give *Liparei.* The Greek form is Λιπαρεῖον, like Ὁμηρεῖον.

6. Cruquius, Bentley, and Cuningam give this line in its proper place. Aldus arranges it after *victus* in the 8th line: an order which is said to be observed in two MSS.

10. Many editors, and Bentley among the rest, prefer *arto* or *arcto*, which we have adopted, in place of *alto*, the common reading. Bentley, in speaking of *altus*, remarks; "Potius *profundus* hoc sensu dixerunt Latini, quam *altus*, ad evitandum credo ambiguum, cum de *silvis* loquantur."

ODE 13.

1. The common reading is *Blandusiae*, but *Bandusiae* is given in many MSS. and is adopted by Bentley, Sanadon, Jani, Döring, &c. In addition to these Fea cites an ecclesiastical record in its favour, (*Privileg. Paschalis* II. *anni* 1103. *ap. Ughell. Ital. Sacr. tom.* 7. *col.* 30. *ed. Ven.* 1721.) in the following words; "*In Bandusino fonte apud Venusiam;*" and a little after, "*cum aliis ecclesiis de castello Bandusii.*" Cuningam reads *Bandusie.*

Primis et Venerem et proelia destinat:
Frustra: nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.

Te flagrantis atrox hora Caniculae
Nescit tangere: tu frigus amabile
Fessis vomere tauris
Praebes, et pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae.

Carmen XIV.

AD ROMANOS.

Herculis ritu modo dictus, O Plebs!
Morte venalem petiisse laurum,
Caesar Hispana repetit Penates
Victor ab ora.

Unico gaudens mulier marito
Prodeat, justis operata divis;
Et soror clari ducis, et decorae
Supplice vitta

Virginum matres, juvenumque nuper
Sospitum. Vos o pueri, et puellae
Jam virûm expertes, male nominatis
Parcite verbis.

VARIOUS READINGS.

6. Bentley conjectures *liquidos*, but without any necessity. Gesner well remarks, "*non semper respondent sibi epitheta.*"

9. Wakefield conjectures *aura* for *hora*, an emendation which Eichstadt calls ingenious but unnecessary.

16. Some MSS. have *Nymphae*, and *dissiliunt.*

Ode 14.

5. Cuningam reads *Unice* on conjecture, which Sanadon also adopts. But there is no necessity for this emendation. *Unico* is here used in the sense of *praestantissimo.*

7. Some of Bentley's MSS. have *cari.*

11. Bentley conjectures *Non* for *Jam.* In the same line *virûm expertes* is an emendation of Cuningam's which has been received by Sanadon, Wakefield, Mitscherlich, and others. Bentley retains the common reading *expertae.* The MSS. and editions vary also as regards the close of the line. Muretus has *maled ominatis.* Sanadon con-

Hic dies vere mihi festus atras
Eximet curas: ego nec tumultum,
Nec mori per vim metuam, tenente
Caesare terras.

I, pete unguentum, puer, et coronas,
Et cadum Marsi memorem duelli,
Spartacum si quâ potuit vagantem
Fallere testa.

Dic et argutae properet Neaerae
Myrrheum nodo cohibere crinem:
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium et rixae cupidos protervae:
Non ego hoc ferrem, calidus juventa
Consule Planco.

CARMEN XV.

AD CHLORIN.

Uxor pauperis Ibyci,
Tandem nequitiae fige modum tuae,
Famosisque laboribus:
Maturo propior desine funeri
Inter ludere virgines,
Et stellis nebulam spargere candidis.
Non, si quid Pholoën satis,
Et te, Chlori, decet: filia rectius

VARIOUS READINGS.

jectures *ab inominatis*, and Bentley *male inominatis*. The commonly received reading is *male ominatis*, and it is the hiatus between these two words which has induced critics to suspect the genuineness of the text. A similar license occurs, however, in Catullus (8. 19.) Still, as many MSS. have *male nominatis*, we have preferred it for a reading, especially as it may be explained by the οὐκ ἀνοσπάστος of Homer and Hesiod. Withofius conjectures *male criminatis*.

19. Some editors object to *qua*, and read in its stead *quae*; but *qua* is here put for *qua ratione*, i. e. *forte*.

ODE 15.

2. Some of Lambinus' MSS. have *pone modum*.

Expugnat juvenum domos,
  Pulso Thyias uti concita tympano.
Illam cogit amor Nothi
  Lascivae similem ludere capreae:
Te lanae prope nobilem
  Tonsae Luceriam, non citharae, decent,
Nec flos purpureus rosae,
  Nec poti, vetulam, faece tenus cadi.

Carmen XVI.

AD MAECENATEM.

Inclusam Danaën turris aënea,
Robustaeque fores, et vigilum canum
Tristes excubiae munierant satis
  Nocturnis ab adulteris,

Si non Acrisium, virginis abditae
Custodem pavidum, Jupiter et Venus
Risissent: fore enim tutum iter et patens
  Converso in pretium deo.

Aurum per medios ire satellites,
Et perrumpere amat saxa potentius
Ictu fulmineo! Concidit auguris
  Argivi domus, ob lucrum

Demersa exitio. Diffidit urbium
Portas vir Macedo, et subruit aemulos
Reges muneribus. Munera navium
  Saevos illaqueant duces.

Crescentem sequitur cura pecuniam,
Majorumque fames. Jure perhorrui
Late conspicuum tollere verticem,
  Maecenas, equitum decus!

VARIOUS READINGS.

16. Some MSS. of Vanderbourg's give *vetula*.

Ode 16.

13. The earlier editions give *excidio*. But Bentley maintains *exitio* to be the reading of the best MSS.

Quanto quisque sibi plura negaverit,
Ab dîs plura feret. Nil cupientium
Nudus castra peto, et transfuga divitum
Partes linquere gestio;

Contemtae dominus splendidior rei,
Quam si, quidquid arat impiger Appulus,
Occultare meis dicerer horreis,
Magnas inter opes inops.

Purae rivus aquae, silvaque jugerum
Paucorum, et segetis certa fides meae,
Fulgentem imperio fertilis Africae
Fallit. Sorte beatior,

Quamquam nec Calabrae mella ferunt apes,
Nec Laestrygonia Bacchus in amphora
Languescit mihi, nec pinguia Gallicis
Crescunt vellera pascuis:

Importuna tamen Pauperies abest;
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa. Bene est, cui Deus obtulit
Parca, quod satis est, manu.

VARIOUS READINGS.

32. The true punctuation of this line has been strongly contested. Nearly all the editions have *Fallit sorte beatior:* and Mitscherlich endeavours to defend this reading by a reference to the Greek idiom; "ignoratur ei *sorte beatior*, sc. ὤν, Graece prorsus pro, *sorte beatiorem esse*." The Latinity of such an interpretation is, however, extremely questionable, if not decidedly incorrect. Where the reference, both in the primary and dependant propositions, is to the *same* person, there the principle contended for may operate, but otherwise not. We have adopted Wakefield's emendation, as decidedly superior to the commonly received punctuation; and it is sanctioned, moreover, by the authority of Döring.

39. Some few editions and MSS. have *Contracta*. But though *cupido* "desire," is by the general rule feminine, still the poets sometimes use the term as masculine, and Horace always. (*vid. Zumpt. L. G. sect.* 15. *Ruddiman. Instit. L. G.* vol. i. p. 16. *ed. Stalbaum.*)

41. Some editions have *Alyattici*, others *Alyathii*. The Attic and Ionic form of the proper name is Ἀλυάττης, which in Æolic becomes Ἀλυαττεύς, (*Maittaire Dial.* p. 247. *ed. Sturz.*) and in Latin is either pronounced with *eŭs* as one syllable, or, as in the present instance, *ĕus*.

Carmen XVII.

AD AELIUM LAMIAM.

Aeli, vetusto nobilis ab Lamo!
[Quando et priores hinc Lamias ferunt
Denominatos, et nepotum
Per memores genus omne fastos

Auctore ab illo ducit originem,]
Qui Formiarum moenia dicitur
Princeps et innantem Maricae
Litoribus tenuisse Lirim,

Late tyrannus: cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur

Annosa cornix. Dum potis, aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri,
Cum famulis operum solutis.

VARIOUS READINGS.

Ode 17.

2. We have included all from line 2 to 6 within brackets, as savouring strongly of interpolation. It is thrown entirely out by Sanadon, who well observes; "J'ai cru devoir decharger Horace de cette fade et inutile parentèse, qui défiguroit cette ode par sa longueur, par son tour prosaique, et par son obscurité. *Dicitur* est à la suite de *ferunt* dans la même phrâse, et dans le même sens. Le mot *denominatos* ne se trouve dans aucun bon auteur devant Quintilien. *Ducis*, qui est la leçon de tous les manuscrits et de toutes les éditions, mettoit dans la construction un embarras dont il n'est pas possible de se tirer." We have altered the common reading *ducis*, to which Sanadon alludes, into *ducit*, a conjecture of Heinsius and Bentley; which Cuningam adopts.

13. Instead of the common reading *Dum potes*, five MSS. have *Dum potis*. Jani observes of this reading, "sine dubio vera lectio, vix enim a librariis est tam exquisitum et rarum verbum. Itaque sic Bentleius, Cuningamius, Baxterus. Et extitit haud dubie in pluribus aliorum etiam codicibus, sed *neglectum fuit*."

CARMEN XVIII.

AD FAUNUM.

Faune, Nympharum fugientum amator,
Per meos fines et aprica rura
Lenis incedas, abeasque parvis
Aequus alumnis:

Si tener pleno cadit haedus anno,
Larga nec desunt Veneris sodali
Vina craterae, vetus ara multo
Fumat odore.

Ludit herboso pecus omne campo,
Quum tibi Nonae redeunt Decembres:
Festus in pratis vacat otioso
Cum bove pagus:

Inter audaces lupus errat agnos:
Spargit agrestes tibi silva frondes:
Gaudet invisam pepulisse fossor
Ter pede terram.

CARMEN XIX.

AD TELEPHUM.

Quantum distet ab Inacho
Codrus, pro patria non timidus mori,
Narras, et genus Aeaci,
Et pugnata sacro bella sub Ilio:

VARIOUS READINGS.

ODE 18.

4. Some editions have *Laetus*.

7. The Venice edition and others have *crateri*.

12. Some MSS. and editions have *pardus*. A marginal gloss of one of Vanderbourg's MSS. attempts to defend this strange reading in the following words: "Illo die festivitatis Fauni pardi cum bobus, lupi cum agnis, mansuete morantur, Fauno pacificante illos." But a critic well remarks in reference to this emendation; "Risum hic debuit Robortello Muretus, cum ex libro, ut ait, Patavio sibi misso pro *pagus* corrigit *pardus*, quasi in Italia pardi sint, uti in Africa et Syria." Bentley thinks that the copyists had in view the passage of Isaiah, cap. 11. v. 6. "Habitabit lupus cum agno et pardus cum haedo."

ODE 19.

1. The common reading is *distat*.

Quo Chium pretio cadum
  Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
  Pelignis caream frigoribus, taces.
Da Lunae propere novae,
  Da Noctis mediae, da, puer, auguris
Murenae: tribus aut novem
  Miscentor cyathis pocula commodis.
Qui Musas amat impares,
  Ternos ter cyathos attonitus petet
Vates: tres prohibet supra
  Rixarum metuens tangere Gratia,
Nudis juncta sororibus.
  Insanire juvat: cur Berecyntiae
Cessant flamina tibiae?
  Cur pendet tacita fistula cum lyra?
Parcentes ego dexteras
  Odi: sparge rosas: audiat invidus
Dementem strepitum Lycus
  Et vicina seni non habilis Lyco.
Spissa te nitidum coma,
  Puro te similem, Telephe, Vespero,
Tempestiva petit Rhode:
  Me lentus Glycerae torret amor meae.

VARIOUS READINGS.

11. The true orthography is *Murenae*, as we have given it. The name in Greek is Μουρῆνας.

12. All the MSS. of Heinsius and Bentley read *Miscentur*. Rutgersius and Heinsius, however, conjecture *Miscentor*, which is approved of by Bentley, Dacier, and Sanadon The last-mentioned critic observes; "Tout ceci est dit pour manière de commandement, l'expression est plus vive et convient parfaitement à la liberte de la table." In this same line Cuningam reads *commodum*, on conjecture.

27. The common reading is *Chloë*: Many MSS. however give *Rhode*, of which Jani observes; "Sine dubio vera haec lectio: vix enim librarii ignotum sibi et Horatio inusitatum nomen pro notiori Chloës substituerunt."

CARMEN XX.

AD PYRRHUM.

Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paulo fugies inaudax
Proelia raptor:

Quum per obstantes juvenum catervas
Ibit insignem repetens Nearchum:
Grande certamen, tibi praeda cedat
Major an illi.

Interim, dum tu celeres sagittas
Promis, haec dentes acuit timendos,
Arbiter pugnae posuisse nudo
Sub pede palmam

Fertur, et leni recreare vento
Sparsum odoratis humerum capillis;
Qualis aut Nireus fuit, aut aquosa
Raptus ab Ida.

CARMEN XXI.

AD AMPHORAM.

O nata mecum consule Manlio,
Seu tu querelas, sive geris jocos,
Seu rixam et insanos amores,
Seu facilem pia, Testa, somnum;

VARIOUS READINGS.

ODE 20.

1. Some editions have *Num vides*. In this same line some of Bentley's MSS. give *tumultu* for *periclo*.
3. Brodaeus has *Dira* and *paullum*, in which last reading some MSS. and early editions coincide.
6. Cuningam adopts the Greek form *Nearchon*.
10. One of Jani's Altorff MSS. has *superbos*.
15. Atterbury conjectures *Qualis aut Nireus, puer aut aquosa Raptus ab Ida*. Bentley prefers *Pastor* to *Raptus*.

ODE 21.

4. Bentley, (*Curae Noviss. Mus. Crit.* vol. I. p.

Quocunque laetum nomine Massicum
Servas, moveri digna bono die,
Descende, Corvino jubente
Promere languidiora vina.

Non ille, quamquam Socraticis madet
Sermonibus, te negliget horridus:
Narratur et prisci Catonis
Saepe mero caluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro: tu sapientium
Curas et arcanum jocoso
Consilium retegis Lyaeo:

Tu spem reducis mentibus anxiis
Viresque: et addis cornua pauperi,
Post te neque iratos trementi
Regum apices, neque militum arma.

Te Liber, et, si laeta aderit, Venus,
Segnesque nodum solvere Gratiae,
Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

VARIOUS READINGS.

194) alters the common punctuation. We have adopted his conjecture. The line is usually pointed as follows: *Seu facilem, pia testa, somnum.*

5. The common reading is *lectum nomine.* Bentley conjectures *foetum numine*, which Cuningam very justly condemns. The ground of Bentley's objection to *nomine* is, that it makes a disagreeable pleonasm with *consule Manlio* in the first line. Dacier appears to have foreseen this difficulty, since he refers the *amphora* itself to the consulship of Manlius, supposing it to have been made in that year; while he makes *nomine* allude to the year when the wine was poured into it. Bentley well observes of this interpretation, that Dacier "suo acumine ludum risumque praebet." Still, however, the great critic himself is in error, with respect to the necessity of his own emendation: *quocunque nomine* does not here signify "under whatsoever name," but is equivalent to *in quemcunque finem et usum:* we have therefore allowed it to stand. With regard to the epithet *lectum* we have introduced in its stead Valart's conjecture of *laetum*, which is decidedly the better of the two: (*Valart. Pr. ad Hor.* viii. ix.) it is also adopted by Kidd. Döring indeed retains *lectum*, and explains *lectum Massicum* by "vinum ex uvis, in monte Massico lectis, expressum." He seems, however, and with good reason we think, to have no great faith in the propriety of *lectum.*

7. The common editions place a comma after *jubente*, so that *promere* will depend on *descende*, a construction at once harsh and unmeaning.

10. Bentley and Cuningam prefer *negligit* on the authority of MSS. and early editions.

12. Bentley reads *incaluisse* on the authority of Marius Victorinus (p. 2606.) who so cites the line. This emendation is followed likewise by Cuningam and Sanadon, but it is in defiance of all the MSS. Hence it is not adopted by Mitscherlich, Fea, Döring, or Bothe.

24. Valart (*Pr. ad Hor.* IX.) maintains that correct Latinity requires *fuget;* but it must be observed in relation to *dum*, that in the sense of *until* it may have either the indicative or subjunctive; the indicative if nothing more is contemplated than the *time of termination;* the subjunctive if there is a reference to an object to be obtained. *vid.* Zumpt L. G. sect. 76. On this principle the true reading is here not *fuget* but *fugat.*

CARMEN XXII.

AD DIANAM.

Montium custos nemorumque, Virgo,
Quae laborantes utero puellas
Ter vocata audis, adimisque leto,
Diva triformis:

Imminens villae tua pinus esto,
Quam per exactos ego laetus annos
Verris obliquum meditantis ictum
Sanguine donem.

CARMEN XXIII.

AD PHIDYLEN.

Coelo supinas si tuleris manus
Nascente Luna, rustica Phidyle,
Si thure placaris et horna
Fruge Lares, avidaque porca:

Nec pestilentem sentiet Africum
Fecunda vitis, nec sterilem seges
Robiginem, aut dulces alumni
Pomifero grave tempus anno.

Nam, quae nivali pascitur Algido
Devota quercus inter et ilices,
Aut crescit Albanis in herbis,
Victima, pontificum securim

Cervice tinguet. Te nihil attinet
Tentare multa caede bidentium
Parvos coronantem marino
Rore deos fragilique myrto.

VARIOUS READINGS.

ODE 23.

2. The old editions have *Phidile.*
3. Markland (*ad Stat.* Sylv. 1. 3. 8.) conjectures *Pomiferi grave tempus anni.*
12. Bentley reads *securim* from MSS., which Cuningam adopts. The common reading is *secures.*

Immunis aram si tetigit manus,
Non sumtuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica,

Carmen XXIV.

Intactis opulentior
Thesauris Arabum et divitis Indiae,
Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum,
Si figit adamantinos
Summis verticibus dira Necessitas
Clavos, non animum metu
Non mortis laqueis expedies caput.
Campestres melius Scythae,
Quorum plaustra vagas rite trahunt domos,
Vivunt, et rigidi Getae :
Immetata quibus jugera liberas
Fruges et Cererem ferunt,
Nec cultura placet longior annua :
Defunctumque laboribus
Aequali recreat sorte vicarius.
Illic matre carentibus
Privignis mulier temperat innocens :
Nec dotata regit virum
Conjux, nec nitido fidit adultero :

VARIOUS READINGS.

19. The common reading is *mollibit*, but many MSS. and three early editions have *mollivit*, which Bentley adopts. The critic remarks with regard to this reading, "*Certe nemo unus illius aevi Futuros quartae conjugationis in* IBO *protulit.*" In farther confirmation of the correctness of *mollivit* we may cite the observation of Hunter : "In hujusmodi γνωμαῖς quas per tempus, vel praesens, vel praeteritum, vel futurum, efferre licet, Horatius saepe utitur praeterito; ut

Raro antecedentem scelestum
Deseruit Poena pede claudo. (*Carm.* 3. 2. 32.)"

Cuningam, however, on the authority of a single MS., reads *Mollirit*, in which he is followed by Sanadon. Fea finds this same reading also in one of his own MSS., but notwithstanding has *Mollivit* in his text. After all, however, the difference between these various readings is very slight; and, to quote the words of a grammarian, "cum de Natura loquimur, quae constans semper eademque est, nihil refert quo tempore utamur, quoniam idem semper *facit*, *fecit*, et *faciet*." *R. Johnson, Aristarch.* pt. 2. p. 38.

Ode 24.

4. *Apulicum* is the reading most generally received, and is sanctioned by many MSS. It is adopted by Lambinus, Bentley, Cuningam, and other editors. Landinus reads *Punicum*, while others have *Ponticum*, *Pulicum*, or *Publicum*.

5. Bentley, without any necessity, conjectures *Sic* for *Si*, and makes a parenthesis from *Sic* to *clavos* inclusive. He also proposes *dura* for *dira* in the 6th line. This, it seems, was the reading also of Porphyrion. Cuningam, Sanadon, and Markland, likewise approve of *dura*. We have allowed, however, the common reading to stand, as being far superior to these emendations. Bentley's strange explanation of the phrase *summis verticibis*, &c., may be seen in the Explanatory notes.

Dos est magna parentium
  Virtus, et metuens alterius viri
Certo foedere castitas,
  Et peccare nefas, aut pretium emori.
O quis, quis volet impias
  Caedes et rabiem tollere civicam ?
Si quaeret Pater Urbium
  Subscribi statuis, indomitam audeat
Refrenare licentiam,
  Clarus postgenitis, quatenus, heu nefas !
Virtutem incolumem odimus,
  Sublatam ex oculis quaerimus invidi.
Quid tristes querimoniae,
  Si non supplicio culpa reciditur ?
Quid leges, sine moribus
  Vanae, proficiunt, si neque fervidis
Pars inclusa caloribus
  Mundi, nec Boreae finitimum latus,
Durataeque polo nives,
  Mercatorem abigunt ? horrida callidi
Vincunt aequora navitae ?
  Magnum pauperies opprobrium jubet
Quidvis et facere et pati,
  Virtutisque viam deserit arduae ?
Vel nos in Capitolium,
  Quo clamor vocat et turba faventium,
Vel nos in mare proximum
  Gemmas, et lapides, aurum et inutile,

VARIOUS READINGS.

24. The common reading is *pretium est mori*. The best of Pulmann's MSS. has *emori*, in which it agrees with one of Bersmann's, and one also of Bentley's. This reading is adopted by Cuningam, Sanadon, Gesner, Mitscherlich, Döring, and others.

25. We have adopted Bentley's punctuation as more spirited than the common reading, which has *quisquis*, with a comma after *civicam*. Valart observes of this conjecture of Bentley's; "Quae lectio mihi videtur quam verissima." It is given also by Kidd.

27. Some of Bentley's MSS. have *quaerit*.

30. A MS. of Canter's has *Carus*, which is found also in some of Vanderbourg's.

32. Crusius conjectures *invidia*. Wakefield places a comma after *quaerimus*, and of course refers *invidi* to the clause *quatenus — odimus*.

35. Some editions have a comma after *moribus*, and remove the one after *vanae;* by which punctuation *vanae* is referred directly to *leges*.

39. Bentley conjectures *gelu* for the common reading *solo;* but Cuningam very justly condemns this suggestion. We have adopted in the text the emendation of Wyngaard (*Act. Soc. Traj.* vol. 1. p. 198.).

40. Some editions begin a new clause at *horrida*, and place a comma after *navitae*, and a period after *arduae*, in the 44th line.

44. Bentley reads *deserere* in opposition to all the MSS.

Summi materiem mali,
  Mittamus, scelerum si bene poenitet.
Eradenda cupidinis
  Pravi sunt elementa: et tenerae nimis
Mentes asperioribus
  Firmandae studiis. Nescit equo rudis
Haerere ingenuus puer,
  Venarique timet; ludere doctior,
Seu Graeco jubeas trocho,
  Seu malis vetita legibus alea:
Quum perjura patris fides
  Consortem, socium fallat, et hospitem,
Indignoque pecuniam
  Haeredi properet. Scilicet improbae
Crescunt divitiae: tamen
  Curtae nescio quid semper abest rei.

Carmen XXV.

AD BACCHUM.

Quo me, Bacche, rapis tui
  Plenum? Quae nemora? quos agor in specus,
Velox mente nova? Quibus
  Antris egregii Caesaris audiar
Aeternum meditans decus
  Stellis inserere et consilio Jovis?

VARIOUS READINGS.

49. Some of the old editions have *materiam.*

50. Some editions place a period after *Mittamus*, and begin a new sentence with *scelerum.*

54. Bentley very ingeniously conjectures *Firmandae*, as more in accordance with *nimis tenerae* and *asperioribus* than the common reading *Formandae.* We have adopted the emendation. Cuningam, Sanadon, and Gesner approve of it, although the latter still allows the common reading to remain.

60. The common editions have no comma after *Consortem* or *fallat.* But *consortem* must be distinguished from *socium*, as we have given it in the text. Porphyrion first adopted this punctuation, and it has been followed by Cuningam and others. Cuningam, however, prefers the plural forms *Consortes*, *hospites.* Bentley reads *Consortem* and *hospites.* The Milan edition of 1477 also has *hospites.* Cicero distinguishes between the terms in question; "Socium, et consortem gloriosi laboris amiseram." (*de cl. Orat.* 1.)

62. Markland conjectures *Sed licet* or *Cui licet* in place of *Scilicet;* with a comma after *divitiae;* and *crescant* for *crescunt.*

Ode 25.

2. Some editions insert the preposition *in* before *nemora*, but inelegantly. Cuningam removes *aut* from the text. We have adopted his reading and punctuation. The common editions have *Quae nemora, aut quos agor*, &c., with a mark of interrogation only after *nova.* The Venice edition and that of Glareanus have *et quos.*

6. The common reading is *concilio;* but the majority of MSS., and among them those of the best note, together with many of the early editions, read *consilio.* Gronovius has proved very successfully that *concilium* means an assembly of the people, or an assembly of deputies from several nations or bodies of men; whereas *consilium* means a meeting of counsellors, or chiefs. In this opinion

Dicam insigne, recens, adhuc
Indictum ore alio. Non secus in jugis
Exsomnis stupet Euias,
Hebrum prospiciens, et nive candidam
Thracen, ac pede barbaro
Lustratam Rhodopen. Ut mihi devio
Ripas et vacuum nemus
Mirari libet! O Naïadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos:
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum,
O Lenaee! sequi deum
Cingentem viridi tempora pampino.

Carmen XXVI.

AD VENEREM.

Vixi puellis nuper idoneus,
Et militavi non sine gloria:
Nunc arma defunctumque bello
Barbiton hic paries habebit,

Laevum marinae qui Veneris latus
Custodit. Hic, hic ponite lucida
Funalia, et vectes, et harpas
Oppositis foribus minaces.

VARIOUS READINGS.

Drakenborch concurs. *vid.* Gronov. ad Liv. 9. 15. Crombie's Gymnasium, vol. 1. p. 116.

9. The MSS. vary. The best have either *Exsomnis* or *Ex somnis*. The Florence edition of 1482, and that of Venice 1486, together with Cuningam, Sanadon, and others, have *E somnis*. Bentley reads *Edonis*, on mere conjecture.

13. All the MSS. and all the editions previous to that of Muretus have *ripas*. Muretus changes this into *rupes*, and Bentley gives on conjecture *rivos*. The emendation of Muretus is adopted by Lambinus, Stephens, Faber, Dacier, Heinsius, Cuningam, Sanadon, and others. These critics, together with Bentley, object to *ripas*, on the ground that *ripa* is never put by itself, but is always connected with the mention of some stream or piece of water. That this remark is altogether incorrect will appear at once from Ode 3. 1. 23. In the next place, the propriety of *ripas*, as a reading, will at once be manifest, if we suppose the poet to be instituting a comparison between himself while roaming along the banks of the Anio, and the Bacchant beholding the Thracian Hebrus from afar. Valart makes *ripas* the reading of 17 MSS.

17. Some MSS. and early editions have *humile*. The adoption of this reading will make no difference in the meaning, since *humile modo* and *humili modo* are precisely equivalent; like *praestans ingenio* and *praestanti ingenio*.

18. The common editions have *est* after *periculum*. We have omitted it, with Jani, on the authority of two MSS.

Ode 28.

7. Bentley suggests *securesque*, in place of *ar-*

O quae beatam, diva, tenes Cyprum, et
Memphin carentem Sithonia nive,
Regina, sublimi flagello
Tange Chloën semel arrogantem.

Carmen XXVII.

AD GALATEAM.

Impios parrae recinentis omen
Ducat, et praegnans canis, aut ab agro
Rava decurrens lupa Lanivino,
Fetaque vulpes:

Rumpat et serpens iter institutum,
Si per obliquum similis sagittae
Terruit mannos.—Ego cui timebo,
Providus auspex,

Antequam stantes repetat paludes
Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo
Solis ab ortu.

VARIOUS READINGS.

cus, the reading commonly adopted. Cuningam gives on conjecture *vectis*, for the common reading *vectes*, and *harpas* for *arcus*. The objection to *arcus* is, that "bows" are by no means fit instruments for "breaking open doors." Döring thinks that the poet alludes to the arrows which angry lovers might discharge against the closed doors of their mistresses: an interpretation far from satisfactory. Others, and particularly Dacier, suppose that the "bows" would be needed against the "lenones" who might be defending the gates; but this seems hardly consistent with "*oppositis foribus* minaces." Amid this diversity of interpretation, we have attempted to cut the knot by adopting the reading of Cuningam, *harpas*.

10. The common editions have *Memphim;* but Bentley, on the authority of MSS., and the usage of Horace himself in Lyric verse, restores *Memphin*.

Ode 27.

2. Cuningam reads *Ducit*, *aut*, in which he is followed by Sanadon.

3. The MSS. vary between *Lanuvino* and *Lanivino*. Some have also *Lanvino* and *Lanubino*. Fea, after a comparison of ancient inscriptions, decides in favour of the form which we have adopted.

5. Bentley and Cuningam read *Rumpit*. The first of these critics insists that *Rumpat* cannot be the true reading, since it would be a favour and benefit, not an evil, if the wicked were to be prevented from pursuing any inauspicious route by the force of evil omens. "Bene erit impiis, si rumpant iter infauste susceptum: si domum redeant, ubi contra auspicia se exire intellexerint." He proposes, therefore, to read *Rumpit* in the sense of *Rumpere solet*, and to make the clause from *Rumpit* to *mannos* parenthetical and general. Bentley, however, appears to us to have indulged here in something of hypercriticism. The poet merely wishes to express the following idea: "Let the wicked alone have evil omens to fill them with alarm. Let those omens either accompany them on their way, and, by presenting themselves every moment, fill their bosoms with constant and increasing alarm, or, assuming some still more terrific aspect, let them cause the intended journey to be completely given up." This interruption of their plans, especially if ambition, the love of gain, or some other motive of a similar nature, be the governing principle, would rather, we conceive, come to them as a hardship than a benefit.

7. The common reading is *Ego quid*, with a mark of interrogation after *auspex*. Some editions too have *Ego cur:* but *Ego cui* is decidedly superior, and is sanctioned by Stephens, Torrentius, Rutgersius, Heinsius, Burmann, Bentley, and others.

Sis licet felix, ubicunque mavis,
At memor nostri, Galatea, vivas:
Teque nec laevus vetet ire picus,
Nec vaga cornix.

Sed vides, quanto trepidet tumultu
Pronus Orion. Ego, quid sit ater
Adriae, novi, sinus, et quid albus
Peccet Iapyx.

Hostium uxores puerique caecos
Sentiant motus orientis Austri, et
Aequoris nigri fremitum, et trementes
Verbere ripas.

Sic et Europe niveum doloso
Credidit tauro latus; at scatentem
Belluis pontum mediasque fraudes
Palluit audax.

Nuper in pratis studiosa florum, et
Debitae Nymphis opifex coronae,
Nocte sublustri nihil astra praeter
Vidit et undas.

Quae simul centum tetigit potentem
Oppidis Creten, "Pater! O relictum
Filiae nomen! pietasque," dixit,
"Victa furore!

VARIOUS READINGS.

13. From *navis*, a vicious reading of one of Stephens's MSS., Rutgersius conjectures *nabis:* an emendation so very ingenious, especially when compared with the idea of an intended voyage, as to leave strong doubts whether it be not the true reading.

14. Cuningam and Sanadon read *at memor* in place of the common reading *et memor*. We have adopted their lection.

15. Lambinus, on the authority of a single MS., has *vetat*, in which he is followed by Bentley and Cuningam, the latter of whom reads *Namque* for *Teque*. Neither emendation is necessary.

18. The common arrangement is to place a mark of interrogation after *Orion;* but the full period accords better with the deep and anxious feelings of the monitor.

22. Muretus conjectures *Hoedi* in place of *Austri*, on the authority of Ode 3. 1. 28. but the wind *Auster* is the "companion of Orion."(Ode 1. 28. 21.)

23. Bentley conjectures *gementes*, but *trementes* is far more poetical.

26. The common reading is *et scatentem*. We have adopted *at scatentem* with Bentley.

34. In this and the following lines, down to *unde*, great variety of punctuation exists. That which we exhibit in the text appears to us the most spirited. Bentley reads *Pater O relictum filiae nomen*, and the rest as we have given it. Döring's punctuation is *Pater O, relictum filiae nomen*, and the remainder like Bentley's, agreeing with ours. Kidd adopts the pointing suggested by Best (p. 126), *Pater! O relictum filiae nomen! Pietas-*

Unde? quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum? an vitio carentem
Ludit imago

Vana, quam e porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit, an recentes
Carpere flores?

Si quis infamem mihi nunc juvencum
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri!

Impudens liqui patrios Penates:
Impudens Orcum moror! O deorum
Si quis haec audis, utinam inter errem
Nuda leones!

Antequam turpis macies decentes
Occupet malas, teneraeque succus
Defluat praedae, speciosa quaero
Pascere tigres.

VARIOUS READINGS.

que! dixit: Victa furore: making *Victa furore* begin a new sentence, and refer, not to *Pietas*, but to what follows. A very strong objection arises to this last-mentioned system of punctuation. It is harsh and aukward to open a new sentence with an Adonic verse, of which the first and natural use is to close the metre with an agreeable rest. In all the odes of Horace, if we follow the readings of the best MSS., there is only one which *seems* to yield any pretence for a deviation from this rule, (Ode 4. 11. 1...6.) Catullus, though very irregular, if compared with the models left by his successor Horace, never offends against it. (*vid.* Class. Journ. vol. 18. p. 378.)

38. Markland conjectures *Virginis* in place of the common reading *Virginum*. The frequent recurrence of the *s*, however, from *Levis* to *Virginis*, militates against the emendation.

39. Mancinelli reads *vitio* in opposition to the MSS., but more in accordance with pure Latinity than the common reading *vitiis*. His conjecture is adopted by Bentley, Cuningam, Sanadon, and others.

41. Sanadon reads *quam* for *quae;* making *Somnium* the nominative. "Il ne paroit pas naturel que l'image amène le songe, c'est plutôt le songe qui doit amener l'image." The same critic imagines *quae* to be corrected from *quam e*, which was placed by the Grammarians, according to him, as a marginal gloss. We differ from him in this respect, and are persuaded that *quam e* is the true reading. *vid.* Harii Opera. vol. 2. p. 423.

46. Some omit *et* as weakening the energy of the passage.

48. The best MSS. give *monstri* Others of inferior note have *tauri*. Eleven of Valart's have the former reading. Sanadon well remarks, "Je ne sais par quel goût *tauri*, qui n'est que la glose de *monstri*, a prevalu dans les editions depuis celle de Locher. L'expression est languissante en comparaison de *monstri* qui est énergique et passionée. Le poète a déja dit *juvencum* trois vers auparavant, et *taurus* reviendra au vers soixante dousième."

Vilis Europe, pater urguet absens,
Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
Laedere collum.

Sive te rupes et acuta leto
Saxa delectant, age, te procellae
Crede veloci: nisi herile mavis
Carpere pensum,

(Regius sanguis!) dominaeque tradi
Barbarae pellex." Aderat querenti
Perfidum ridens Venus, et remisso
Filius arcu.

Mox, ubi lusit satis, " Abstineto,"
Dixit, " irarum calidaeque rixae,
Quum tibi invisus laceranda reddet
Cornua taurus.

Uxor invicti Jovis esse nescis:
Mitte singultus; bene ferre magnam
Disce fortunam: tua sectus orbis
Nomina ducet."

VARIOUS READINGS.

59. Heinsius (*ad. Ovid. Fast.* 4. 371.) maintains, after Muretus, that the true reading here is *secuta e—lidere collum.* This lection is found in some of Lambinus's MSS., and is followed also by Bentley, Cuningam, and Sanadon. But *Laedere* is the general reading of the MSS., and, besides the use of the simple verb for the compound, is of constant occurrence in poetry. Lucretius furnishes an example to the point: (5.1000) " *nec turbida ponti Æquora* laedebant *naves ad saxa.*"

65. We have rendered the expression *Regius sanguis* more forcible, by enclosing it within a parenthesis and placing a mark of exclamation after it. The common editions merely put a comma after these words.

71. Markland conjectures *Jam tibi.* Bentley, however, before him had suggested *Jam tibi injussus,* The emendation is unnecessary. *vid.* Explanatory notes.

73. Stephens, Torrentius, Cruquius, Bentley, Cuningam, and others place a mark of interrogation after *nescis.* But this would express surprise, on the part of Venus, at Europa's being ignorant of what she could not possibly have learned. For how could the latter even for a moment have imagined the high destiny which awaited her, or what had occurred to induce her to believe that she was the wife of Jove? The colon is certainly preferable, especially as it conveys a delicate irony.

Carmen XXVIII.

AD LYDEN.

Festo quid potius die
  Neptuni faciam? Prome reconditum,
Lyde strenua, Caecubum,
  Munitaeque adhibe vim sapientiae.
Inclinare meridiem
  Sentis: ac, veluti stet volucris dies,
Parcis deripere horreo
  Cessantem Bibuli Consulis amphoram?
Nos cantabimus invicem
  Neptunum, et virides Nereïdum choros:
Tu curva recines lyra
  Latonam, et celeris spicula Cynthiae:
Summo carmine, quae Gnidon
  Fulgentesque tenet Cycladas, et Paphon
Junctis visit oloribus:
  Dicetur merita Nox quoque naenia.

Carmen XXIX.

AD MAECENATEM.

Tyrrhena regum progenies, tibi
Non ante verso lene merum cado,
  Cum flore, Maecenas, rosarum, et
    Pressa tuis balanus capillis

VARIOUS READINGS.

Ode 27.

2. Bentley maintains that Lyde was the mistress, not the slave, of Horace; and that, as the entertainment was to take place not at the poet's residence but her own, *faciam* must be altered to *facias*. And he observes, "omnino ineptum est, quod omnes hic editiones exhibent, *Quid faciam:* quasi ipse ex suo penu Caecubum praeberet." This reasoning is far from satisfactory. Zeune observes in reply: "Sed et ita *faciam* suum obtinet locum: *hodie nil melius facere possum quam bibere. Ergo*, &c." We are inclined, however, to adopt the opinion that the entertainment took place at the poet's own abode, and that Lyde was the superintendent of his household.

7. The Venice edition and that of Glareanus read *diripere*.

8. The common text has a mark of exclamation after *amphoram*. We have substituted the interrogation as much more spirited.

10. The common reading is *comas*, for which we have given *choros* on the authority of one of Jani's MSS.

13. The more usual, though not the more correct, form is *Cnidon*. *vid.* Ode 1. 30. 1. Various Readings.

Ode 29.

2. Brodaeus has *versum*.

Jam dudum apud me est. Eripe te morae :
Ut semper-udum Tibur, et Aesulae
Declive contempleris arvum, et
Telegoni juga parricidae.

VARIOUS READINGS.

6. The common text has *Neu semper udum*, for which some read *Nesemper udum*. We have adopted the very elegant and spirited emendation of N. Hardinge, Esq. "In the opening part of this Ode," observes Mr. G. Hardinge, the son of Mr. H. "is a passage, which, in every conceivable view of it, as it now stands, is so very absurd as to make it impossible that it was written as we find it. Having told his patron, that wine in the cask, a wreath of roses, and liquid perfumes, have been made ready for him some time, he adds: *Eripe te morae!* then come these lines :

Neu (or *Ne*) semper udum *Tibur* et *Aesulae*
Declive *contempleris* arvum, et
Telegoni juga parricidae.

The sense will therefore be this: 'your wine, the rose and the perfumes, wait for you; make haste, that you may not always contemplate the streams of *Tibur*, the sloping field of *Aesula*, or the hills of *Telegonus*.' Or, if *Neu* is preferred, 'make haste, nor always contemplate,' &c. the scenery above described. The first and the most obvious remark upon this passage was yet never made before it was pointed out by my father. *Make haste!* that you may not always contemplate *the very scene to which you are invited !!* whereas the natural turn of the challenge would be to hasten him away from Rome, that he might contemplate these new objects, which are to give him the enjoyment of the change and of the contrast. It is, however, explained, and is reconciled, as they would have us believe, by the interpreters thus: 'Maecenas lived upon the Esquilian hill. From that hill, and especially from his tower upon it, he could *see at a distance*, and could therefore *contemplate*, these three places.' There are some who suppose, that in the line '*molem propinquam nubibus*,' Horace adverts to the height of this tower, as having the command of so extensive a scene. We are told by Suetonius, that Nero, from that same tower, saw Rome in flames. There are some who represent that ruins either of the villa or the tower appear at this day; and that, when the building was up, it would command in its prospect the cities or villages here named. Indeed, Strabo represents 'that Rome' in general (that is upon *all* its hills) 'commanded the Tivoli scene." The distance, however, is twelve miles at least, and some call it sixteen. I will assume it at the distance of twelve miles, and as being commanded by Maecenas from his house or from his tower if you will. I will then ask if a more puerile absurdity was ever committed, than to say, 'Come to *me*, and come to the beauties of the scene around me; to their stream, and their shade, that *you may not always contemplate them at Rome !!!*' One should rather suppose that he would have said, '*Come to me, that you may not always contemplate the wealth and smoke of Rome*,' which *are* the objects of contemplation more *at hand* than *Tivoli*, at the distance of twelve miles. It happens too, that it is just what he does *actually* say in the following stanza, but in different words; for there, just after having exhorted him *to desert fastidious plenty* and *palaces of lofty height*, he says

'Omitte mirari beatae
Fumum, et opes, strepitumque Romae.'

would such a man as Horace, or would any man of common sense, desire his patron to contemplate no more a distant scene to which he invites him; and would he in the same breath deprecate his contemplation of the city which he inhabits? But is it forgot that Maecenas had *something else to do* than to be a kind of star-gazer at the environs of Horace's villa twelve or sixteen miles off? Is he not first magistrate of Rome, and politically intent upon her safety against invasion? Is he not surrounded with '*fastidious plenty*,' with *smoke*, and with *noise?* Are these proper channels for the *contemplation of Tivoli* at the distance of twelve miles? I have thus far assumed the verbal and literal construction of the word as applicable to a *distant view* of Tivoli, inasmuch as it has been so represented by the interpreters; and I have used the general term '*contemplate*;' but which must have the peculiar sense of a *distant view* before it can answer their purpose. It will then be interpreted thus, 'Come to me that you may *enjoy Tivoli* at your elbow, instead of seeing it from Rome, twelve miles off!' It happens, however, most inauspiciously, that *contemplor* means the direct reverse in all the best authorities for it, and peculiarly in Horace himself." Mr. H. then proceeds to cite the following: *Terence. Phorm.* 1. 4. 33. *Cic. pro Deiot.* 40. *Id. De Off.* 2. 153. *Id. De Nat. Deor.* 2. 2. *Id. pro Flacc.* 26. *Id. pro Plane.* 2. "In every one of these passages," resumes Mr. H. "the word *contemplor* imports *close inspection* of the subject. But it happens also that we have in Tully a similar use of the participle *contemplans*, applied by him to a villa as the subject. It is in the *De Senect.* 55. 'Cujus quidem ego villam *contemplans* (abest *enim non longe a me*) admirari satis non possum, &c.' In this passage it is emphatically distinguished from a distant view. But how did Horace himself understand the word? He shall tell us. He has twice made use of it, in Serm. 1. 2. 90. and 1. 1. 66. In both these passages it means *close inspection of a subject at hand*. Another circumstance adds a peculiar feature of ridicule to the dissuasive admonition; 'Make haste,' says the poet, "that you may not always take a distant view of the *wet Tibur*.' How does the view twelve miles off, address itself to the *cas-*

Fastidiosam desere copiam et
Molem propinquam nubibus arduis:
Omitte mirari beatae
Fumum et opes strepitumque Romae.

Plerumque gratae divitibus vices,
Mundaeque parvo sub lare pauperum
Coenae, sine aulaeis et ostro,
Sollicitam explicuere frontem.

Jam clarus occultum Andromedae pater
Ostendit ignem: jam Procyon furit
Et stella vesani Leonis,
Sole dies referente siccos.

Jam pastor umbras cum grege languido
Rivumque fessus quaerit, et horridi
Dumeta Silvani: caretque
Ripa vagis taciturna ventis.

Tu civitatem quis deceat status
Curas, et Urbi sollicitus times,
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

VARIOUS READINGS.

cades of Tivoli? One of my friends rather hastily conjectured that *udum Tibur* was *a marsh*, and was meant by Horace to be condemned as a disagreeable object. Against this critique two *little* objections occurred; one, that a marsh twelve miles off is a very innocent object of *sight;* and the second, that *udum* is nothing like a marsh, but, as applicable to Tibur, or Tivoli, means refreshed with streams. I have observed that some of the readings have it *ne*, and that others give us the word *neu*. Those who prefer the second, reason well upon the absurdity of the first, which makes *eripe te morae* an advice to operate against the *continued residence at Rome;* whereas the residence would be equally discontinued, whether by an accelerated change of scene, or by that of a remoter period. But the word *neu* is inadmissible; for it is never used in the sense of *nor*, unless where the negative divides the sentence, and where also the former branch of it is governed by a verb in the subjunctive mood. It is clear too, that the poet means to recommend the features of the scene to which he invites Maecenas, and of course does not mean to depreciate them by advising his patron to desert them or discontinue his contemplation of them. The ridicule of the word *semper* cannot be overlooked; it supposes Maecenas to have an eye intently and incessantly fixed on Tibur and its neighbourhood." ("Poems, &c by N. Hardinge, Esq. Fellow of King's College, Cambridge. Collected and Revised by G. Hardinge." London, 1818. p. 225. seqq.) This excellent piece of criticism is said to have been adopted by Bentley, though not recorded. It received the commendations also of Markland (*Explicat. V. A. A.* 258—267.) Parr, (*Memoirs of the Revd. Sneyd Davies*, D.D. by G. Hardinge. p. 248. note.) and Taylor (*Elements of the Civil Law*, p. 37.)

17. All the best MSS., and the early editions give *Andromedae*. Muretus first altered this to *Andromedes*, in which he has been followed by some subsequent editors.

22. The best MSS. have *Horridi*. Some few give *Horrida*.

23. One MS. reads *caret qua*.

26. Sanadon reads *Orbis*, and Cuningam *Urbis;* but *Urbi* is decidedly preferable.

28. Bentley conjectures *dissors* in place of *discors*, on the ground that *discors* is an improper epithet to be here applied to the Tanais; but *vid.* Explanatory notes. He explains *dissors* as follows: "quia neque ad Europam, nec ad Asiam pertineat, inter utramque medius, et quasi extra sortem positus."

Prudens futuri temporis exitum
Caliginosa nocte premit deus,
  Ridetque, si mortalis ultra
    Fas trepidat. Quod adest memento

Componere aequus: cetera fluminis
Ritu feruntur, nunc medio alveo
  Cum pace delabentis Etruscum
    In mare, nunc lapides adesos,

Stirpesque raptas, et pecus et domos
Volventis una, non sine montium
  Clamore vicinaeque silvae,
    Quum fera diluvies quietos

Irritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
  Dixisse, "Vixi: cras vel atra
    Nube polum Pater occupato

Vel sole puro: non tamen irritum,
Quodcunque retro est, efficiet: neque
  Diffinget infectumque reddet,
    Quod fugiens semel hora vexit."

Fortuna saevo laeta negotio, et
Ludum insolentem ludere pertinax,
  Transmutat incertos honores,
    Nunc mihi, nunc alii benigna.

Laudo manentem: si celeres quatit
Pennas, resigno quae dedit, et mea
  Virtute me involvo, probamque
    Pauperiem sine dote quaero.

VARIOUS READINGS.

42. The Milan edition of 1477 has *decet* for *licet*. Canter gives *degit* from some old MSS., according to Bersmann. This last reading is found also in two of Vanderbourg's.

50. Some of Jani's MSS. read *pervicax*

Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere ; et votis pacisci,
Ne Cypriae Tyriaeve merces
Addant avaro divitias mari.
Tum me, biremis praesidio scaphae
Tutum, per Aegaeos tumultus
Aura feret geminusque Pollux.

Carmen XXX.

Exegi monumentum aere perennius,
Regalique situ pyramidum altius ;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series et fuga temporum.
Non omnis moriar ! multaque pars mei
Vitabit Libitinam. Usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita Virgine pontifex.
Dicar, qua violens obstrepit Aufidus,
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis, et mihi Delphica
Lauro cinge volens, Melpomene, comam.

VARIOUS READINGS.

60. Markland conjectures *Tyriaeve*, as we have given it, for the common reading *Tyriaeque*.

62. Locher and Bentley read *Tum*, on the authority of MSS., in place of the common reading *Tunc*, Sanadon prefers *Dum*.

64. Bentley reads *ferat*, on the authority of MSS. This is also found in the Göttingen MS.

Ode 30.

12. The best MSS. have *Regnavit*. It is recognized by the old commentators, and also by Servius. Among more recent editors, Bentley, Cuningam, Sanadon, Gesner, Fea, Döring, and almost all others have adopted it. The Hellenism of this construction, however, seems to have been misunderstood by some of the grammarians, who accordingly changed *Regnavit* into *Regnator*; which latter reading has been followed in some inferior editions.

Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

Carmen I.

AD VENEREM.

Intermissa, Venus, diu
  Rursus bella moves. Parce, precor, precor!
Non sum, qualis eram bonae
  Sub regno Cinarae. Desine, dulcium
Mater saeva Cupidinum,
  Circa lustra decem flectere mollibus
Jam durum imperiis. Abi,
  Quo blandae juvenum te revocant preces.
Tempestivius in domum
  Paulli, purpureis ales oloribus,
Comissabere Maximi,
  Si torrere jecur quaeris idoneum.
Namque et nobilis, et decens,
  Et pro sollicitis non tacitus reis,
Et centum puer artium,
  Late signa feret militiae tuae:

VARIOUS READINGS.

Ode 8.

2. The common editions have a mark of interrogation after *moves*. But a period suits better, as it is rather a complaint or exclamation on the part of the poet.

4. The MSS. vary as to the form of this proper name. It is Κινάρα in Greek, and consequently *Cinara* in Latin.

9. Many MSS. and early editions have *in domo*, which is certainly more in accordance with the general idiom of the Latin tongue. The best editions, however, give *in domum*, examples of which construction are found in the Greek. Thus in Theocritus (Id. 3. 1.), Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα. Cuningam has *Tempestivior*.

11. The common editions have *comessabere*, as if the verb were derived from *comesse*. The true orthography is *comissabere*, and the root is the Greek κωμάζω (κωμάδσω, κωμάσσω), or perhaps a verb κωμίζω may have existed, of the same sense as κωμάζω.

Et quandoque potentior
  Largis muneribus riserit aemuli,
Albanos prope te lacus
  Ponet marmoream, sub trabe citrea.
Illic plurima naribus
  Duces thura, lyraeque et Berecyntiae
Delectabere tibiae
  Mixtis carminibus, non sine fistula.
Illic bis pueri die
  Numen cum teneris virginibus tuum
Laudantes, pede candido
  In morem Salium ter quatient humum.
Me nec femina, nec puer
  Jam, nec spes animi credula mutui,
Nec certare juvat mero,
  Nec vincire novis tempora floribus. —
Sed cur, heu, Ligurine, cur
  Manat rara meas lacrima per genas ?
Cur facunda parum decoro
  Inter verba cadit lingua silentio ?
Nocturnis ego somniis
  Jam captum teneo, jam volucrem sequor
Te per gramina Martii
  Campi, te per aquas, dure, volubiles.

Carmen II.

AD IULUM ANTONIUM.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis, vitreo daturus
  Nomina ponto.

VARIOUS READINGS.

18. Torrentius, on the authority of a few MSS., reads *largi ;* in which he is followed by Bentley and Cuningam. The best editions, however, have *largis*, and all the early ones of any note. Only two of Valart's MSS. have the former reading.

20. In place of *citrea* many MSS. and editions have *Cypria*, which Gesner adopts, on the ground that the citron wood was too rare and expensive a material to be employed for such works. But *vid.* Explanatory notes.

22. The true reading is *Berecyntiae*. The name of the mountain is *Berecyntus* in Latin, from the Greek Βερέκυντος. Some read *lyra* and *tibia* for *lyrae* and *tibiae*, but without the least necessity.

37. The MSS. and editions vary. Some have *Nocturnis te ego somniis*, others *Nocturnis te somniis*, and others again *Nocturnis ego te somniis*. But the reading which we have given is found in the best MSS., and adopted by Bentley, Cuningam, Mitscherlich, Fea, and Döring.

Ode 2.

1. The common editions have *aemulari I*—so

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindarus ore;

Laurea donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit, numerisque fertur
Lege solutis:

Seu deos, regesve canit, deorum
Sanguinem, per quos cecidere justo
Marte Centauri, cecidit tremendae
Flamma Chimaerae:

Sive, quos Elea domum reducit
Palma coelestes, pugilemve equumve
Dicit, et centum potiore signis
Munere donat:

Flebili sponsae juvenemve raptum
Plorat, et vires animumque moresque
Aureos educit in astra, nigroque
Invidet Orco.

Multa Dircaeum levat aura cycnum,
Tendit, Antoni, quoties in altos
Nubium tractus: ego, apis Matinae
More modoque,

VARIOUS READINGS.

that the next line will commence with —*ule*. There is no authority whatever for such a division of a simple word at the end of the first verse of a Sapphic stanza. (*vid.* Remarks on the Sapphic metre, p. lvi. of this volume, *in notis.*) The second line must contain the entire proper name *Iule*, which is to be pronounced as a dissyllable (*Yule*).

6. Two MSS. of Fabricius's have *totas*, which he attempts to defend. But *notas* is far more poetical. Some MSS. of no inferior note, have *Cum* for *Quem*.

7. Cuningam reads *Fervit*, which is also found in one of Cruquius's MSS.

13. The common reading is *regesque;* but *regesve* is more in accordance with the use of the disjunctive in lines 17, 18, and 21. Bentley suggests an additional reason in its favour: "Neque enim uno carminis genere et *Deos* et *Reges* sive Heroas cecinit Pindarus, sed illos in ὕμνοις et παιᾶσιν, hos in aliis."

14. The common reading is *justo*, with *Morte* at the commencement of the next line. We have adopted, in preference, the emendation of Markland.

25. The true orthography is *cycnum*, from the Greek κύκνος.

Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas operosa parvus
Carmina fingo.

Concines majore poëta plectro
Caesarem, quandoque trahet feroces
Per sacrum clivum, merita decorus
Fronde, Sygambros:

Quo nihil majus meliusve terris
Fata donavere bonique divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.

Concines laetosque dies, et Urbis
Publicum ludum, super impetrato
Fortis Augusti reditu, forumque
Litibus orbum.

Tum meae (si quid loquor audiendum)
Vocis accedet bona pars: et, "O Sol
Pulcher, O laudande," canam, recepto
Caesare felix.

Tuque dum procedis, "Io triumphe!"
Non semel dicemus, "Io triumphe!"
Civitas omnis, dabimusque divis
Thura benignis.

VARIOUS READINGS.

31. Bentley conjectures *rivos*, in which he is followed by Sanadon. The objection urged against *ripas* is, that *ripa* is never used by itself, but always with reference to some stream or piece of water. The presence of *uvidi* would, of itself, be a sufficient answer to this remark, if it were a well-grounded one: but *vid.* Ode 3. 25. 13. Various Readings.

36. *Sygambros* is undoubtedly the best orthography. They are called by Ptolemy, Σύγαμβροι, and by Strabo, Σουγάμβροι. Tacitus styles them *Sugambri*. The common form is *Sycambri*.

45. Bentley has *loquor* in place of the commonly received reading *loquar*. His argument in favour of it is as follows: "*si quid loquor;* hoc est, si quid *loqui soleo* Romanorum auribus dignum: quippe jam diu tres Carminum libros emiserat, qui avidissime ab omnibus legebantur." We have adopted the emendation.

49. The true reading of this line has been a subject of much controversy. The greater number of MSS. have *Teque*, which Bothe adopts; placing a period after *Teque*, and having none after *felix* in the preceding line. Heinsius conjectures *Duxque dum procedit*. Bentley, after reviewing the several readings and interpretations which have been given, suggests *Isque dum procedit*. But the reading which we have adopted is undoubtedly preferable, notwithstanding the opposition of the great critic. *Tuque* refers directly to Antonius. Cuningam conjectures *Tumque*, *dum procedit*, which Sanadon adopts, with the exception of *procedit*, for which he has *procedet*.

Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta
Matre, qui largis juvenescit herbis
In mea vota,

Fronte curvatos imitatus ignes
Tertium Lunae referentis ortum,
Qua notam duxit niveus videri,
Caetera fulvus.

Carmen III.

AD MELPOMENEN.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equus impiger
Curru ducet Achaico
Victorem, neque res bellica Deliis
Ornatum foliis ducem,
Quod regum tumidas contuderit minas,
Ostendet Capitolio:
Sed quae Tibur aquae fertile praefluunt,
Et spissae nemorum comae,
Fingent Aeolio carmine nobilem.
Romae principis urbium
Dignatur suboles inter amabiles
Vatum ponere me choros:
Et jam dente minus mordeor invido.

VARIOUS READINGS.

58. Some MSS. have *orbem* for *ortum*.

Ode 3.

10. The commonly received reading is *praefluunt*; but many MSS. and early editions have *perfluunt*. If this latter verb be taken in the sense of *irrigant*, it will make no bad reading; and Fea introduces it into the text with this interpretation. The common reading, however, is a more simple and natural one. Some editions have *profluunt*. Valart makes *praefluunt* the reading of eighteen MSS.

16. Cuningam has *torqueor*, on the authority of a few MSS. Sanadon adopts this reading, and remarks: "Le poète veut dire non seulement que l'envie commençoit à se déchaîner moins contre lui, mais encore qu'il commençoit à se mettre au dessus de l'envie, et à ne plus redouter ses traits." The defence is an ingenious one; but still *mordeor* is more directly in unison with *dente*.

O, testudinis aureae
  Dulcem quae strepitum, Pieri, temperas:
O, mutis quoque piscibus
  Donatura cycni, si libeat, sonum!
Totum muneris hoc tui est,
  Quod monstror digito praetereuntium
Romanae fidicen lyrae:
  Quod spiro et placeo, (si placeo,) tuum est.

Carmen IV.

DRUSI LAUDES.

Qualem ministrum fulminis alitem,
Cui rex deorum regnum in aves vagas
  Permisit, expertus fidelem
    Jupiter in Ganymede flavo,

Olim juventas et patrius vigor
Nido laborum propulit inscium:
  Vernique, jam nimbis remotis,
    Insolitos docuere nisus

VARIOUS READINGS.

Ode 4.

6. Some MSS. have *protulit*, which is less forcible than *propulit*.

7. J. Caesar Scaliger objects to the mention of *spring* in this passage, on the ground that the young eagle is not sufficiently strong, during any part of that season, to perform the several feats which the poet assigns to it. His criticism will be found answered in the Explanatory notes. Bentley, yielding to Scaliger's authority, and following the reading of some MSS. and early editions, gives *Vernisque jam nimbis remotis*, &c. This is adopted likewise in Burmann's edition, and also by Cuningam and Sanadon. Bentley's argument in favour of this reading is, that the Italian spring was marked by showers and stormy weather. But among the authorities which he cites in defence of this position, none will be found fully to the point. Eustace shows very conclusively, that the climate of Italy has undergone little variation in modern times; and, in his remarks on the Italian spring, he observes, "Rain is *not frequent* during the *spring* and summer months, yet occasional showers fall, abundant enough to refresh the air and to revive the face of nature." And again: "even the clouds and storms of winter are only transient and temporary interruptions of the general serenity that constitutes one of the principal advantages of this delightful climate." (Eustace's Tour, vol. 4. p. 142. Lond. ed.) We have adopted *Vernique*, the common reading, as conveying the best sense in connection with *venti*, and also as far more melodious than the disagreeable alliteration in "Vernisque jam nimbis remotis," although Sanadon pretends to consider this as no blemish. In favour of the common reading the following passage may be cited: "Ceteris hominibus, atque regionibus vi frigorum adstrictis, et oppressis, vos solos aurae lenes, *vernique flatus*, et deductis nubibus ad itinera vestra directi solis radii sequebantur." (*Claud. Mamertinus Paneg. Maxim.* 9.)

Venti paventem : mox in ovilia
Demisit hostem vividus impetus :
Nunc in reluctantes dracones
Egit amor dapis atque pugnae :

Qualemve laetis caprea pascuis
Intenta, fulvae matris ab ubere
Jam lacte depulsum leonem,
Dente novo peritura, vidit :

Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici : [quibus
Mos unde deductus per omne
Tempus Amazonia securi

Dextras obarmet, quaerere distuli :
Nec scire fas est omnia :] sed diu
Lateque victrices catervae,
Consiliis juvenis revictae,

VARIOUS READINGS.

10. Some of the early editions have *invidus* in place of *vividus*.

14. Brodaeus reads *furvae*.

15. Kuster conjectures *Jam jamque*.

17. Almost all the MSS. and early editions have *Rhaeti*, and in the following line *Vindelici*, without any *et* preceding it. Vanderbourg makes *Rhaeti*, in this reading, the name of a leader of the nation, and the genitive singular. The scholiasts Acron and Porphyrion, on the contrary, regard it as the nominative plural, and unite *Rhaeti* in construction with *Vindelici*. The expression *Rhaeti Vindelici* will then be equivalent to "the Vindelician Rhaeti." This reading and mode of interpretation, Bentley very properly condemns. The Rhaeti and Vindelici are always kept distinct by the ancient geographers, and occupied, in fact, different sections of territory. A few MSS. have *Rhaeti*, with *et Vindelici*, which makes a much better reading. The best, however, is the one that we have adopted. It is found in a Rottendorf MS., and in one of Cuningam's, and is adopted by Bentley, Cuningam, Sanadon, Döring, and many others. As regards the orthography of the word, however, the true form is undoubtedly *Raetis*, and the name of the people *Raeti*: for the name is not of Greek origin, and therefore should have no aspirate after the initial *R. vid.* Niehbuhr's Rome, (Hare and Thirlwall's translation) vol. i. p. 91. *in notis.* And also Ode 2. 2. 20. Various Readings.

18. We have inclosed a part of this and the succeeding stanza within brackets, as utterly unworthy of the poet, and consequently labouring under a strong suspicion of being spurious. Sanadon rejects the whole from the text, making *et diu* (which he reads for *sed diu*) a continuation of the 18th line, after *Vindelici*. "Les manuscrits," observes the critic, "ont beau charger Horace de cette impertinente parentèse, Horace se defend contre tous les manuscrits." A critic in the Classical Journal (vol 27. p. 202.) observes in relation to this passage : "It is not possible that Horace could have admitted any thing so prosaic and so foreign into this ode, where he was putting forth all his strength. The verses in question seem to me to have been inserted by some wag, in order to throw ridicule on the uncommon length of the first sentence : and the word *obarmet* seems to have been coined in ridicule of the licence which Horace sometimes allows himself in the use of new or obsolete words : such as *Adurgens*, (Ode 1. 37. 17.) *diluvies* for *diluvium* (3. 29. 40, and 4. 14. 28.) *aeternet*, (*ibid.* 15.) *inimicat* (4. 15. 20.) If *indecorant*, which many MSS. give, and some editors adopt for *dedecorant* v. 32. of this ode, be Horace's word, this we may suppose to be more immediately aimed at. *Obarmet* is an unknown compound, formed for no end (unless for ridicule), as it adds nothing to the force of the expression." Mr. Liston, the writer of the remarks just quoted, appears to us to have gone rather too far in his remarks on *obarmet*, as this verb is also used by Apuleius, *Metam.* 9. *init.* and Ausonius, *Epigr* 25. 1. Besides, the preposition *ob* may very well have its usual meaning of *against*, and *obarmare* signify, "to arm against the foe." In every other respect we consider Mr. Liston's criticism highly ingenious and probable.

24. For *revictae* some MSS. have *repressae*, which Bentley, Sanadon, and others adopt. The objection to *revictae* is, that it is a term of law, never used in war. Lucretius, however, uses it in a verse perfectly analogous. (5. 410.) Some read *revinctae*.

Sensere, quid mens rite, quid indoles,
Nutrita faustis sub penetralibus,
Posset, quid Augusti paternus
In pueros animus Nerones.

Fortes creantur fortibus: et bonis
Est in juvencis, est in equis patrum
Virtus: neque imbellem feroces
Progenerant aquilae columbam.

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant:
Utcunque defecere mores,
Indecorant bene nata culpae.

Quid debeas, o Roma, Neronibus,
Testis Metaurum flumen, et Hasdrubal
Devictus, et pulcher fugatis
Ille dies Latio tenebris,

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas,
Ceu flamma per taedas, vel Eurus
Per Siculas equitavit undas.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos:

Dixitque tandem perfidus Hannibal:
"Cervi, luporum praeda rapacium,
Sectamur ultro, quos opimus
Fallere et effugere est triumphus.

VARIOUS READINGS.

29. The true punctuation of this passage has been much contested. The one most commonly adopted has a colon after *bonis:* but *fortibus et bonis* makes an awkward pleonasm, since *bonus* is used by the best writers, both in prose as well as in poetry, with the same force as *validus, strenuus, praestans* or *fortis*. Wakefield's punctuation, on the contrary, is very ingenious, and we give it a decided preference over the common reading. It is exhibited in our text.

36. *Indecorant* is found in some MSS., and in the ancient scholiasts. The common reading is *dedecorant*. Bentley praises *indecorant*, and Cuningam receives it into the text.

42. Glareanus reads *it Italas*.

43. Cuningam gives, on conjecture, *ut Eurus*. Some MSS. and editions have *et Eurus*.

48. Brodaeus reads *tectos:* which is a conjecture of Marsilius's, and refers to the rebuilding of the temples which had been destroyed by the Carthaginians.

52. Cuningam rejects *est*.

Gens, quae cremato fortis ab Ilio
Jactata Tuscis aequoribus sacra,
Natosque maturosque patres
Pertulit Ausonias ad urbes,

Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro.

Non Hydra secto corpore firmior
Vinci dolentem crevit in Herculem:
Monstrumve submisere Colchi
Majus, Echioniaeve Thebae.

Merses profundo, pulchrior evenit:
Luctere, multa proruet integrum
Cum laude victorem, geretque
Proelia conjugibus loquenda.

Carthagini jam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis et fortuna nostri
Nominis, Hasdrubale interemto.

Nil Claudiae non perficient manus:
Quas et benigno numine Jupiter
Defendit, et curae sagaces
Expediunt per acuta belli.

Carmen V.

AD AUGUSTUM.

Divis orte bonis, optime Romulae
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus Patrum
Sancto consilio, redi.

VARIOUS READINGS.

60. One of Valart's MSS. has *animosque*. It is found also in two of Bentley's.

65. Many MSS. have *Mersus*, and also some of the early editions. Seventeen of Valart's MSS. have this reading. Two others read *exiit* for *evenit*.

66. One or two MSS. have *proruit*, and in the following line *geritque*.

73. A few MSS., and among them a very ancient one of Cruquius's, have *perficiunt*. Some of Torrentius's have *efficient*.

76. The Venice edition and that of Glareanus have *bella* for *belli*.

Lucem redde tuae, dux bone, patriae:
Instar veris enim vultus ubi tuus
Affulsit populo, gratior it dies,
Et soles melius nitent.

Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
Dulci distinet a domo,

Votis ominibusque et precibus vocat,
Curvo nec faciem litore dimovet:
Sic desideriis icta fidelibus
Quaerit patria Caesarem.

Tutus bos etenim tuta perambulat:
Nutrit rura Ceres, almaque Faustitas:
Pacatum volitant per mare navitae:
Culpari metuit Fides:

Nullis polluitur casta domus stupris:
Mos et lex maculosum edomuit nefas:
Laudantur simili prole puerperae:
Culpam Poena premit comes.

Quis Parthum paveat? quis gelidum Scythen?
Quis, Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
Bellum curet Iberiae?

VARIOUS READINGS.

Ode 5.

7. A few MSS. have *effulsit*. In this same line the punctuation of the editions varies. The Venice edition of 1479, that of Junta 1503, together with those of Lambinus, Cruquius, Rutgersius, Heinsius, Bentley, Cuningam, and others, place a comma or semicolon after *populo*. This accords better with what precedes *Lucem redde tuae patriae*. The common editions have a point after *Affulsit* and none after *populo;* which therefore depends, in construction, on what follows.

12. Eleven of Valart's MSS. have *distinet*, which is the reading most generally received. Some have *detinet*, and seven *destinet;* which latter reading is given also in the Milan edition of 1477, and in the Venice edition of 1479.

13. The editions vary, some reading *ominibus atque precibus;* and others *ominibus atque et precibus*.

14. The common reading is *dimovet:* but *demovet* is sanctioned by the authority of Lambinus Bentley, Cuningam, and others.

17. The common reading is *Tutus bos etenim rura perambulat:* the repetition of *rura*, however, in the next line, excites very naturally a strong suspicion respecting the genuineness of the text. Faber conjectures *prata* for *rura* in the 17th line, in which he is followed by Sanadon. Bentley retains *rura* in this line, but alters it in the next to *farra*. Cuningam for the second *rura* gives *culta*. In each line, however, the MSS. unite in reading *rura*, except that in one of Bentley's it is *nutrit ra*, which the critic conjectured to have been *nutritura:* a reading actually given by one of Jani's MSS. The most ingenious suggestion, however, is that of Bothe, who proposes *tuta* for *rura*, in the 17th line, which we have admitted into the text.

Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores :
Hinc ad vina venit laetus, et alteris
Te mensis adhibet deum :

Te multa prece, te prosequitur mero
Defuso pateris : et Laribus tuum
Miscet numen, uti Graecia Castoris
Et magni memor Herculis.

Longas o utinam, dux bone, ferias
Praestes Hesperiae ! dicimus integro
Sicci mane die, dicimus uvidi,
Quum Sol Oceano subest.

Carmen VI.

AD APOLLINEM.

Dive, quem proles Niobea magnae
Vindicem linguae, Tityosque raptor
Sensit, et Trojae prope victor altae
Phthius Achilles,

Caeteris major, tibi miles impar ;
Filius quamquam Thetidos marinae
Dardanas turres quateret tremenda
Cuspide pugnax.

Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro,
Procidit late posuitque collum in
Pulvere Teucro.

VARIOUS READINGS.

31. The common reading is *redit*. We have adopted *venit*, however, as making a better sense, and which Bentley and Cuningam give on the authority of MSS.

34. Many MSS. and some of the early editions have *Diffuso*, which has less precision than *Defuso*.

55. Faber conjectures *nomen*, which Brodaeus adopts.

37. Some of Bentley's MSS. have *rex* in place of *dux*.

Ode 6.

6. Lambinus, Bentley, and others read *quamvis*, of which Bothe remarks: "minus quidem eleganter et frequentiore *i* litera."

10. Cuningam reads *impressa*, which is also found in three of Valart's MSS.

Ille non, inclusus equo Minervae
Sacra mentito, male feriatos
Troas et laetam Priami choreis
Falleret aulam;

Sed palam captis gravis, heu nefas! heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo:

Ni, tuis flexus Venerisque gratae
Vocibus, divûm pater adnuisset
Rebus Aeneae potiore ductos
Alite muros.

Doctor Argivae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
Levis Agyieu.

Spiritum Phoebus mihi, Phoebus artem
Carminis, nomenque dedit poëtae.
Virginum primae, puerique claris
Patribus orti,

Deliae tutela deae, fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem, meique
Pollicis ictum,

Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum, celeremque pronos
Volvere menses.

VARIOUS READINGS.

13. Some editions very erroneously punctuate as follows: *Ille, non inclusus equo*

19. Some MSS. give *latentes* which is found also in a few of the early editions, but seventeen MSS. of Valart's have *latentem*, the reading commonly adopted.

21. A very ancient MS. of Cruquius's has *flexus* in place of the common reading *victus*. Bentley adopts the former, and we have also admitted it into the text.

25. Cuningam reads *Doctor Argeae*, but the common editions give *Doctor argutae*. Some MSS. have *Ductor* and a few *Argivae*. The reading which we have adopted appears to afford the best sense. *Ductor* would have, moreover, an aukward sound immediately after *ductos* in the 23d line, while *Argivae* seems preferable to *argutae* on account of its being put in direct opposition to *Daunia* (i. e. Latina) *Camena*.

28. *Agyieu* is the true orthography, from the Greek form Ἀγυιεύς. Some MSS. and early editions have *Agileu* and *Agylleu*.

38. Some MSS. give *noctiluca* and *prospera*.

Nupta jam dices: Ego dîs amicum,
Saeculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horatî.

Carmen VII.

AD TORQUATUM.

Diffugere nives; redeunt jam gramina campis,
Arboribusque comae:
Mutat terra vices: et decrescentia ripas
Flumina praetereunt:
Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne speres, monet Annus et almum
Quae rapit Hora diem.
Frigora mitescunt Zephyris: Ver proterit Aestas,
Interitura, simul
Pomifer Auctumnus fruges effuderit: et mox
Bruma recurrit iners.
Damna tamen celeres reparant coelestia lunae:
Nos, ubi decidimus,
Quo pius Aeneas, quo dives Tullus et Ancus,
Pulvis et umbra sumus.
Quis scit, an adjiciant hodiernae crastina summae
Tempora dî superi?
Cuncta manus avidas fugient haeredis, amico
Quae dederis animo.
Quum semel occideris, et de te splendida Minos
Fecerit arbitria:
Non, Torquate, genus, non te facundia, non te
Restituet pietas.

VARIOUS READINGS.

Ode 7.

12. Some of Lambinus's MSS. have *recurret*.

15. Bentley reads, *Quo pater Æneas, quo Tullus, dives et Ancus*, but he suspects the true reading to have been originally *pauper et Ancus*. Cuningam reads *Tullus dives, et Ancus, vid.* Explanatory notes. Some MSS. give *pater* in place of *pius*.

17. Many MSS. have *vitae* for *summae*.

19. Bentley conjectures *avidi*, of which Cuningam approves, although he assigns it also to Ascensius.

Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum:
Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

Carmen VIII.

AD CENSORINUM.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus;
Donarem tripodas, praemia fortium
Graiorum: neque tu pessima munerum
Ferres, divite me scilicet artium,
Quas aut Parrhasius protulit, aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis: nec tibi talium
Res est aut animus deliciarum egens.
Gaudes carminibus; carmina possumus
Donare, et pretium dicere muneri.
Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis
Post mortem ducibus; non celeres fugae,
Rejectaeque retrorsum Hannibalis minae,
[Non stipendia Carthaginis impiae,]
Ejus, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes, quam Calabrae Pierides: neque,

VARIOUS READINGS.

Ode 8.

1. Some of Lambinus's MSS. all those of Torrentius, and a few others give *commodis*.

4. The Milan edition of 1477 has *munera*.

8. Four of Valart's MSS. give *pingere* in place of *ponere*.

9. Some few editions have *non* for *nec*.

12. Torrentius, Bentley, Jani, Zeune, and Wakefield, are in favour of *muneri* as we have given it. Some MSS., however, have *muneris*, which is adopted in the Milan edition of 1476, in that of Venice 1492, and also by Ascensius, Bond, Heinsius, Fea, and Bothe. *vid.* Explanatory notes.

17. The common reading is *Non incendia Carthaginis impiae*, Bentley condemns the whole line as spurious, on the ground of its containing a direct and palpable error in ascribing the overthrow of Hannibal and the destruction of Carthage to one and the same Scipio. "Horribilis sane hallucinatio est," observes the great critic, "quae vix in ullum hominem de media plebe cadere potuit." Cuningam reads *impendia* and Döring *stipendia*. Fea retains the common reading and makes *incendia* refer, not to the final overthrow of Carthage, but to the disasters inflicted by the elder Scipio on the Carthaginian power. We are inclined to think with Bentley that the line is spurious, and have therefore enclosed it within brackets, making, however, the alteration recommended by Döring.

Si chartae sileant, quod bene feceris,
Mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori:
Coelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules:
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates:
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

Carmen IX.

AD LOLLIUM.

Ne forte credas interitura, quae,
Longe sonantem natus ad Aufidum,
Non ante vulgatas per artes
Verba loquor socianda chordis.

Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent,
Ceaeque, et Alcaei minaces,
Stesichorique graves Camenae:

Nec, si quid olim lusit Anacreon,
Delevit aetas: spirat adhuc amor,
Vivuntque commissi calores
Aeoliae fidibus puellae.

Non sola comtos arsit adulteri
Crines, et aurum vestibus illitum
Mirata, regalesque cultus
Et comites Helene Lacaena:

VARIOUS READINGS.

31. Cuningam and Sanadon read *ab intimis.* preferable, and is equivalent to *loqui soleo.*

Ode 9.

1. The early editions have *loquar*, but *loquor* is

Primusve Teucer tela Cydonio
Direxit arcu: non semel Ilios
Vexata: non pugnavit ingens
Idomeneus Sthenelusve solus

Dicenda Musis proelia: non ferox
Hector, vel acer Deiphobus graves
Excepit ictus pro pudicis
Conjugibus puerisque primus.

Vixere fortes ante Agamemnona
Multi: sed omnes illacrimabiles
Urguentur ignotique longa
Nocte, carent quia vate sacro.

Paulum sepultae distat inertiae
Celata virtus. Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens, et secundis
Temporibus dubiisque rectus:

Vindex avarae fraudis, et abstinens
Ducentis ad se cuncta pecuniae:
Consulque non unius anni,
Sed quoties bonus atque fidus

Judex honestum praetulit utili,
Rejecit alto dona nocentium
Vultu, per obstantes catervas
Explicuit sua victor arma.

VARIOUS READINGS.

17. Seven of Valart's MSS. have *Primusque*, a reading which Baxter has also adopted, but improperly.

31. Many MSS. and editions have *sileri* for *sileho*, but the latter is found in all the editions before that of Aldus (1519), and is adopted by Lambinus, Heinsius, Bentley, Burmann, Cuningam, Sanadon, Gesner, &c.

41. Most editors place *et* after *utili*, and also in the 43d line after *Vultu*. But Jani maintains that *et* is wanting in all the MSS., and likewise in all the early editions previous to that of Aldus. Valart, however, asserts that *et* is found in seven MSS. The omission of the conjunction is more in the spirit of Horace.

Non possidentem multa vocaveris
Recte beatum: rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti,

Duramque callet pauperiem pati,
Pejusque leto flagitium timet;
Non ille pro caris amicis
Aut patria timidus perire.

CARMEN X.

AD LIGURINUM.

O crudelis adhuc, et Veneris muneribus potens,
Insperata tuae quum veniet pluma superbiae,
Et, quae nunc humeris involitant, deciderint comae,
Nunc et, qui color est puniceae flore prior rosae,
Mutatus Ligurinum in faciem verterit hispidam:
Dices, heu! quoties te in speculo videris alterum,
Quae mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genae?

CARMEN XI.

AD PHYLLIDEM.

Est mihi nonum superantis annum
Plenus Albani cadus: est in horto,
Phylli, nectendis apium coronis:
Est ederae vis

VARIOUS READINGS.

ODE 10.

2. Bentley proposes *bruma* for *pluma*, on the ground that *pluma* is a very unusual word to express the meaning of *barba*. This emendation of Bentley's is adopted by Sanadon and Wakefield. Markland (*ad Eurip. Supp.* p. 259—268.) gives *poena* for *pluma*, while elsewhere (*vid. Class. Journ.* vol. 18. p. 128.) he suggests *ruga*. We have retained the common reading, however, as sufficiently expressive.

5. Two MSS. of Torrentius's give *Ligurine* but all the rest *Ligurinum*.

6. Many MSS. omit *te*.

ODE 11.

4. The true orthography is *ederae*. The word is derived from the Celtic *eidhear*.

Multa, qua crines religata fulges :
Ridet argento domus : ara castis
Vincta verbenis avet immolato
Spargier agno :

Cuncta festinat manus : huc et illuc
Cursitant mixtae pueris puellae :
Sordidum flammae trepidant rotantes
Vertice fumum.

Ut tamen noris, quibus advoceris
Gaudiis : Idus tibi sunt agendae,
Qui dies mensem Veneris marinae
Findit Aprilem :

Jure solennis mihi, sanctiorque
Paene natali proprio, quod ex hac
Luce Maecenas meus affluentes
Ordinat annos.

Telephum, quem tu petis, occupavit,
Non tuae sortis juvenem, puella
Dives et lasciva, tenetque grata
Compede vinctum.

Terret ambustus Phaëthon avaras
Spes : et exemplum grave praebet ales
Pegasus, terrenum equitem gravatus
Bellerophontem :

Semper ut te digna sequare, et, ultra
Quam licet sperare nefas putando,
Disparem vites. Age jam, meorum
Finis amorum, —

VARIOUS READINGS.

9. Heinsius and Cuningam read *festinant* on the authority of some MSS. But Fea well observes; "male, et contra solitum loquendi modum Horatii."

11. Bentley conjectures *crepitant*. This reading is found in both the Altorff MSS. of Jani. But *trepidant* is by far the more poetical reading.

13. Cuningam gives *advocere* on conjecture. The same reading is found in the collation of Saxius. The common is the more usual form.

27. Cuningam gives the Greek form *Pegasos*.

Non enim posthac alia calebo
Femina, — condisce modos, amanda
Voce quos reddas: minuuntur atrae
Carmine curae.

Carmen XII.

AD VIRGILIUM.

Jam Veris comites, quae mare temperant,
Impellunt animae lintea Thraciae:
Jam nec prata rigent, nec fluvii strepunt
Hiberna nive turgidi.

Nidum ponit, Ityn flebiliter gemens,
Infelix avis, et Cecropiae domus
Aeternum opprobrium, quod male barbaras
Regum est ulta libidines.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula,
Delectantque deum, cui pecus et nigrae
Colles Arcadiae placent.

Adduxere sitim tempora, Virgili:
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
Nardo vina mereberis.

VARIOUS READINGS.

3. A MSS. of Bersmann's, and another containing Acron's scholia, give *minuuntur*. It is found also in some of Valart's and Jani's MSS. We have adopted this reading as preferable to the common one *minuentur*. Bentley gives the latter, however, and considers it better than *minuuntur*. But *minuuntur* is received by Heinsius, Cuningam, Wakefield, and others.

Ode 12.

The title of this ode varies in the MSS. *vid.* Explanatory notes.

5. The editions vary, some reading *Itym*, others *Ithym*, and others again *Itin*.

11. Some MSS. have *delectante*, a reading which Gesner, Wakefield, and others adopt. Zeune, however, has removed it from Gesner's text, and substituted *Delectantque*, which is given likewise in the best editions.

11. Bentley, on the authority of an ancient MS. reads *nigrae* in the place of the common *nigri*. This is adopted also by Cuningam and Sanadon, the latter of whom observes: "Ce changement de *nigri* en *nigrae* est peu de chose, cependant il donne plus d'élégance à la construction."

16. The common reading is *merebere*, but many MSS. have *mereberis*, which Bentley and Kidd adopt. "Quare non recipiatur," observes the former in speaking of this reading, "nihil video: libentius enim hunc versum pede Cretico quam Dactylico claudere solet Noster."

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,
Spes donare novas largus, amaraque
Curarum eluere efficax.

Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tinguere poculis,
Plena dives ut in domo.

Verum pone moras et studium lucri;
Nigrorumque memor, dum licet, ignium,
Misce stultitiam consiliis brevem:
Dulce est desipere in loco.

Carmen XIII.

AD LYCEN.

Audivere, Lyce, dî mea vota, dî
Audivere, Lyce. Fis anus, et tamen
Vis formosa videri,
Ludisque et bibis impudens,

Et cantu tremulo pota Cupidinem
Lentum sollicitas. Ille virentis et
Doctae psallere Chiae
Pulchris excubat in genis.

Importunus enim transvolat aridas
Quercus, et refugit te, quia luridi
Dentes te, quia rugae
Turpant et capitis nives.

VARIOUS READINGS.

18. Some editions have *Sulpitiis*, but the true orthography is given in the text. *vid.* Fea *ad loc.*

Ode 13.

Some MSS. have *Licen* in the title of this ode.

10. In place of *luridi* the collation of Saxius has *lividi*.

11. Vanderbourg states that the punctuation of all his MSS. is *Dentes; te quia*, &c. which is followed also in the common editions.

Nec Coae referunt jam tibi purpurae,
Nec clari lapides tempora, quae semel
Notis condita fastis
Inclusit volucris Dies.

Quo fugit Venus? heu! quove color? decens
Quo motus? quid habes illius, illius,
Quae spirabat Amores,
Quae me surpuerat mihi?

Felix post Cinaram notaque et artium
Gratarum facies! Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem

Cornicis vetulae temporibus Lycen:
Possent ut juvenes visere fervidi,
Multo non sine risu,
Dilapsam in cineres facem.

CARMEN XIV.

AD AUGUSTUM.

Quae cura Patrum, quaeve Quiritium,
Plenis honorum muneribus tuas,
Auguste, virtutes in aevum
Per titulos memoresque fastos

VARIOUS READINGS.

14. The MSS. vary, some having *clari*, others *cari*. According to Hunter, "utriusque lectionis aequa fere auctoritas." Cruquius, Bentley, Cuningam, Sanadon, Wakefield, and others give the preference to *cari*, but *clari* is adopted by Fea, Mitscherlich, Döring, and all the more recent editions. It certainly makes the better sense. *vid.* Explanatory notes.

17. Best reads *color decens?* but the arrangement which we have adopted is sanctioned by the authority of Bentley, Gesner, Valart, Jani, Oberlinus, Fea, Döring, and others. Cuningam reads, *heu! quo color? heu! decens*

20. Most editions place a comma after *mihi* and a mark of interrogation after *facies*.

21. The meaning of this passage has been much contested, and some critics have ventured upon emendations of the text. Markland conjectures *notaque, et artium Gratarum: facili sed Cinarae.* Best proposes *Cinaram? nota quo et artium Gratarum facies?* Cannegietur (*Obs. Miscell.* c. 14. p. 432.) suggests. *Phoenix post Cynaram, nota quae*, &c. But *vid.* Explanatory notes.

28. Some editions have *Delapsam*, but *Dilapsam* gives a better meaning and is adopted by Bentley, Cuningam, Sanadon, Valart, and others.

ODE 14.

1. Cuningam conjectures *quaere* in his notes.

4. Bentley, Cuningam, Jani, Döring, and others prefer *fastus*. Jani considers this to be the more learned form; but the authority of Priscian is decisive against him. "*Fastus*, quando a fastidio est verbo, quartae est: quando vero pro *Annali* accipitur, a fastis et nefastis diebus sic dictum, frequentius secundae est." (*Priscian. Op.* vol. 1. p. 226. *ed. Krehl.*)

Aeternet? o, qua sol habitabiles
Illustrat oras, maxime principum:
Quem legis expertes Latinae
Vindelici didicere nuper,

Quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces, et arces
Alpibus impositas tremendis,

Dejecit acer plus vice simplici.
Major Neronum mox grave proelium
Commisit, immanesque Raetos
Auspiciis pepulit secundis:

Spectandus in certamine Martio,
Devota morti pectora liberae
Quantis fatigaret ruinis:
Indomitas prope qualis undas

Exercet Auster, Pleïadum choro
Scindente nubes: impiger hostium
Vexare turmas, et frementem
Mittere equum medios per ignes.

Sic tauriformis volvitur Aufidus,
Qua regna Dauni praefluit Appuli,
Quum saevit, horrendamque cultis
Diluviem meditatur agris:

VARIOUS READINGS.

5. Lambinus has *lux* for *sol*. It is found also in the collation of Saxius.

10. The form most commonly received is *Genaunos*. Brodaeus has *Genantos*. Baxter prefers *Genauvos* from some MSS. of Lambinus, which Wakefield also favours. Other editions have *Germanos*. The same difference exists in relation to the name *Breunos* in the succeeding line. Cruquius, Bentley, Fea, Döring and some others give the form just mentioned. But almost all the remaining editions have *Brennos*. The *Breuni* and *Genaunes* are mentioned by Pliny 3. 20. Ptolemy also speaks of Βρεῦνοι or Βρεννοί (2. 13.) and Strabo τῶν Βρεύνων (where the Aldine edition has Βρέγκων) καὶ Γεναύνων.

13. Jani places a comma after *acer*, and refers *plus vice simplici* to Nero. Cuningam conjectures in his notes *Disjecit* for *Dejecit*.

15. The common reading is *Rhaetos*, for which some of the early editions substitute *Rhoetos*. Both forms are incorrect. *vid.* Ode 4. 4. 17. Various Readings.

19. Some editions have *fatigaret*, others *fatigarit*.

20. Bentley conjectures *Indomitus*.

24. Bentley suggests *enses* for *ignes;* but the poet evidently alludes to some historical event which has not come down to us.

26. The commonly received reading is *Qui regna*, &c. We have adopted, however, the conjecture of Bentley, of which Cuningam does not disapprove.

28. Many MSS. of good repute have *minitatur*, and this reading is adopted by Rutgersius, Bentley, Valart, and others. But Lambinus, Cruquius, Muretus, Stephens, Heinsius, Dacier, Gesner, &c. give *meditatur*.

Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu,
  Primosque et extremos metendo
    Stravit humum, sine clade victor,

Te copias, te consilium et tuos
Praebente divos. Nam, tibi quo die
  Portus Alexandrea supplex
    Et vacuam patefecit aulam,

Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
  Laudemque et optatum peractis
    Imperiis decus arrogavit.

Te Cantaber non ante domabilis,
Medusque, et Indus, te profugus Scythes
  Miratur, o tutela praesens
    Italiae dominaeque Romae:

Te, fontium qui celat origines,
Nilusque, et Ister, te rapidus Tigris,
  Te belluosus qui remotis
    Obstrepit Oceanus Britannis:

Te non paventis funera Galliae
Duraeque tellus audit Iberiae:
  Te caede gaudentes Sygambri
    Compositis venerantur armis.

VARIOUS READINGS.

35. Some of the best MSS. have *Alexandrea*, and this form is adopted in the Milan edition of 1476, the Venice editions of 1478, 1479, 1483, 1486, 1490, 1492, 1509, the edition of Aldus 1501, and that of Junta, 1503. It is given also by Muretus, Cruquius, Torrentius, Stephens, Heinsius, Desprez, Rutgersius, Faber, Dacier, Bentley, Cuningam, Talbot, Jani, Oberlinus, Mitscherlich, Fea, Hunter, Döring, Bothe, &c. Nor is the adoption of this form the result of mere caprice or arbitrary usage: on the contrary, it is sanctioned by the language of numerous medals and MSS. *vid. Burmann ad Propert.* 3. 9. 33. *Ursin. ad Cic. ep. ad fam.* 4. 2. 10. *Fea. ad loc.*

49. Bentley, following the authority of two MSS., and also a MS. copy of Acron's scholia, reads *paventes* in place of *paventis*, so that *Galliae paventes* will be the nominative plural.

51. The common form is *Sicambri*. *vid.* Ode 4. 2. 36. Various Readings.

Carmen XV.

AUGUSTI LAUDES.

Phoebus volentem proelia me loqui
Victas et urbes, increpuit, lyra:
Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas

Fruges et agris retulit uberes,
Et signa nostro restituit Jovi,
Derepta Parthorum superbis
Postibus, et vacuum duellis

Janum Quirinum clusit, et ordinem
Rectum evaganti frena Licentiae
Injecit, emovitque culpas,
Et veteres revocavit artes:

Per quas Latinum nomen et Italae
Crevere vires, famaque et imperî
Porrecta majestas ad ortum
Solis ab Hesperio cubili.

VARIOUS READINGS.

Ode 15.

1. Torrentius conjectures *volente*.

2. Critics differ respecting the punctuation of this line. The common text has a comma after *urbes* and no stop after *increpuit*. By this arrangement, *increpuit* is joined in construction with *lyra*, and a double meaning arises. The first of these, "Phoebus smote me with his lyre," borders on the ludicrous. Virgil's *aurem vellit* (*Eclog.* 6. 3.) can no more be cited in its defence, than one instance of bad taste be allowed to palliate another. The second meaning is, "Phoebus chid me with his lyre," i. e. swept the strings in anger. Apollo is here compared to the leader of a chorus, regulating, by the tones of his instrument, the movements of his followers. Much may be said in favour of this mode of interpretation. The punctuation, however, which we have given in the text, appears to yield the simplest and most natural meaning. By it *lyra* is referred to *loqui*. Döring, in his last edition, adopts this way of explaining the passage. In his previous edition he had given the second interpretation mentioned above.

7. Most MSS. have *Direpta*.

9. All the MSS. and early editions have *Janum Quirini;* but Passeratius and Gronovius are in favour of *Quirinum*, and this emendation is adopted by Cuningam, Jani, Oberlinus, &c. Oudendorp also approves of it (*ad Suet. Aug.* 22.). *vid.* Explanatory notes. Passeratius found *Eanum* in one of his MSS., whence some editors have been led to conjecture *Fanum Quirini*.

10. A few editions have *vaganti* or *et vaganti*.

11. Some read *demovitque*, others *amovitque*.

15. *ortum* is the reading of the best editions. A few others have *ortus*.

Custode rerum Caesare, non furor
Civilis aut vis exiget otium,
  Non ira, quae procudit enses,
    Et miseras inimicat urbes.

Non, qui profundum Danubium bibunt,
Edicta rumpent Julia, non Getae,
  Non Seres, infidive Persae,
    Non Tanain prope flumen orti.

Nosque et profestis lucibus et sacris.
Inter jocosi munera Liberi,
  Cum prole matronisque nostris,
    Rite deos prius apprecati,

Virtute functos, more patrum, duces,
Lydis remixto carmine tibiis,
  Trojamque et Anchisen et almae
    Progeniem Veneris canemus.

VARIOUS READINGS.

18. Many MSS. have *eximet*, which is adopted by Muretus, Fabricius, Cruquius, Torrentius, Stephens, Faber, &c. But *exiget* is sanctioned by Heinsius, Talbot, Bentley, Cuningam, Sanadon, Jani, Oberlinus, Wakefield, Döring, and many others.

21. Some very old and excellent MSS. have *Danuvium*, which some critics have been led to consider an older form than *Danubium*. *vid.* Fea *ad loc.*

25. A MS. of Marcilius's has *Nosque profestis*, which Cuningam adopts.

30. Some editions have *remisto*.

Q. HORATII FLACCI

EPODON

LIBER.

Carmen I.

AD MAECENATEM.

Ibis Liburnis inter alta navium,
  Amice, propugnacula,
Paratus omne Caesari periculum
  Subire, Maecenas, tuo?
Quid nos, quibus te vita si superstite
  Jucunda, si contra, gravis?
Utrumne jussi persequemur otium,
  Non dulce, ni tecum simul?
An hunc laborem mente laturi, decet
  Qua ferre non molles viros?

VARIOUS READINGS.

Epode 1.

3. The common reading is *Caesaris*, with a period in the following line after *tuo*. Some editors, however, among whom is Bentley, place a mark of interrogation after *tuo*. Wakefield, (*Tragoed. Delect.* 2. p. 22.) conjectures *tui*, in imitation of Propertius (2. 1. 25.), "Bellaque resque *tui* memorarem *Caesaris*." Of this emendation Eichstadt approves, except as to its wanting the mark of interrogation after *tuo*. Bothe suggests *Caesari—tuo?* which we have adopted as decidedly preferable to every other. The common reading is tame and frigid.

5. The first Venice edition has *sit*, in which it is followed by many subsequent editions. But the edition of Locher gives *si*, which, according to Mancinellus, is sanctioned by all the more ancient MSS. The presence of *si* in the text is also expressly recognized by the scholiast Porphyrion. This latter reading is adopted by Bentley, Cuningam, Gesner, Oberlinus, Combe, Wakefield, Mitscherlich, Fea, Döring, and many others.

10. *Qua* is found in the Florence edition of 1482, that of Venice 1544, and is adopted also by Bentley, Cuningam, Sanadon, Mitscherlich, Fea, Hunter, Döring, &c. *Quem* is given in the collation of Saxius, in the Venice edition of 1479, in that of Milan 1486 and 1502, and also in 24 of Valart's MSS.

Feremus; et te vel per Alpium juga,
Inhospitalem et Caucasum,
Vel occidentis usque ad ultimum sinum
Forti sequemur pectore.
Roges, tuum labore quid juvem meo
Imbellis ac firmus parum?
Comes minore sum futurus in metu,
Qui major absentes habet:
Ut assidens implumibus pullis avis
Serpentium allapsus timet
Magis relictis; non, ut adsit, auxili
Latura plus praesentibus.
Libenter hoc et omne militabitur
Bellum in tuae spem gratiae;
Non ut juvencis illigata pluribus
Aratra nitantur mea:
Pecusve Calabris ante sidus fervidum
Lucana mutet pascuis:
Nec ut superni villa candens Tusculi
Circaea tangat moenia.
Satis superque me benignitas tua
Ditavit: haud paravero,
Quod aut, avarus ut Chremes, terra premam,
Discinctus aut perdam ut nepos.

VARIOUS READINGS.

12. Markland conjectures *aut* for *et*.

15. Glareanus, Torrentius, Dacier, Heinsius, Faber, Bentley, &c. give *labore*. Some editions read *laborem*, which violates the metre.

17. Heinsius conjectures *sim*, which Bentley adopts. The reason assigned by the latter for this emendation is far from convincing. "Lege *sim*, ut respondeat τῷ *juvem*." The expression *sim futurus*, denoting less of certainty than *sum futurus*, is manifestly at variance with the idea intended to be conveyed.

21. Most MSS. have *ut adsit*. Bentley reads, however, *uti sit*, which derives some sanction from *ut sit* in the *editio princeps*.

25. Glareanus has *alligata*.

26. Some MSS. have *mea* instead of the common reading *meis*: The former is certainly preferable, as the possessive should always refer to the nearest noun; and besides, a double epithet for *juvencis* is far from elegant. Heinsius, Bentley, Cuningam, Sanadon, Fea, Döring, Bothe, and many others, adopt *mea*:

28. The common reading is *pascua*: but *pascuis* is found in many MSS. of the best repute, and is adopted by Bentley, Cuningam, Sanadon, Fea, and Döring. Bentley's objection to *pascua* appears well-grounded: "Nos ideo *pascuis* praeferimus ne in tribus continuis Epodis eadem exeat terminatio. Quod vitium sedulo evitare solet Noster, ex reconditae artis praecepto."

29. Bentley considers *superni* an incorrect epithet to be applied to Tusculum, which, according to Cluver, whom he cites, but whose meaning he mistakes, the critic makes to have been situate "*in clivo leviter assurgente*." The truth is, ancient Tusculum was built on the *summit*, not on the declivity, of a hill. Thus, Eustace remarks; "From *Grotto Ferrata* we proceeded to the hills that hang over *Frescati*, the summit of which was once crowned with Tusculum, whose elevation and edifices of white stone made it a beautiful and striking object in Roman landscape. The modern town of *Frescati* stands on the side of the hill much lower down than the ancient city." *Classical Tour*, vol. 2. p. 264. *Lond. ed.*) So also Fea, in commenting on the propriety of Bentley's *supini*, observes: "Hoc de hodierno Tusculo, *Frescati*, dici quidem potest; at vetus in monte supremo situm erat, ut testantur scriptores omnes ab ipso Cluverio allati, et notat Acron, cujus aevo adhuc extabat, tantum anno 1191, funditus a Romanis eversum; et ruinae id comprobant a me pluries visae." Markland conjectures unnecessarily *superbi* (*ad Stat.* 1. 3. 86.).

Carmen II.

"Beatus ille, qui procul negotiis,
Ut prisca gens mortalium,
Paterna rura bubus exercet suis,
Solutus omni fenore.
Neque excitatur classico miles truci,
Neque horret iratum mare;
Forumque vitat et superba civium
Potentiorum limina.
Ergo aut adulta vitium propagine
Altas maritat populos,
Inutilesque falce ramos amputans
Feliciores inserit;
Aut in reducta valle mugientium
Prospectat errantes greges;
Aut pressa puris mella condit amphoris;
Aut tondet infirmas oves;
Vel, quum decorum mitibus pomis caput
Auctumnus agris extulit,
Ut gaudet insitiva decerpens pira,
Certantem et uvam purpurae,

VARIOUS READINGS.

Epode 2.

5. Glareanus reads *Nec.*—In this same line some editions have *ut miles.*

6. Glareanus and Bentley give *Nec.*

10. Some editions have *Albas* for *Altas.* But the poplar is styled "*alta*" by Tibullus (1. 4. 30), and "*celsa*" by Phaedrus (3. 17. 4.). Cicero too denominates it "*procerissima*" (*de Legg.* 1. 5.). Besides, according to Pliny (*H. N.* 17. 23.), it was not the *white* but the *black* poplar (*nigra*) which the ancients employed in their vineyards.

11. All the MSS. and early editions place this and the succeeding verse after the 13th and 14th, with the exception of a single MS. of H. Stephens's, in which they are arranged as we have given them. Stephens remarks: "Versus duos, loco suo motos, in eum restitui; quod non sine unius exemplaris assensu feci: quamvis illam iis deberi sedem tam manifestum sit, ut multi fortasse, si hoc animadvertissent, absque ullius libri auctoritate id ausuri fuerint." (*H. Steph. Diatribe* 1.) This disposition of the verses in question is followed by Baxter, Cuningam, Sanadon, Oberlinus, Wakefield, Klotz, Mitscherlich, Döring, Hunter, Valart, and others. Bentley opposes it, on the ground that the union of the vine with the poplar and other trees takes place in the autumn, whereas grafting is an operation performed in the spring. But this will form a strong argument in favour of the new arrangement; for the usurer Alphius, entirely unacquainted with the more accurate precepts of husbandry, merely blends together those ideas which most naturally present themselves to his mind. Hence, after alluding to the marriage of the vine with the trees, he immediately subjoins what appears to him to have reference to the same general branch of rural economy. Fea and Bothe, however, side with Bentley.

18. Many MSS. have *agris* in place of the common reading *arvis.* The first is certainly preferable; for though these two terms are frequently, even in Horace, synonymous, yet strictly speaking *arvum* means arable, or ploughed land, intended for the reception of grain; whereas *ager* denotes land in general, and has reference to all the productions of the earth.

Quis muneretur te, Priape, et te, pater
Silvane, tutor finium.
Libet jacere, modo sub antiqua ilice,
Modo in tenaci gramine.
Labuntur altis interim ripis aquae;
Queruntur in silvis aves;
Frondesque lymphis obstrepunt manantibus;
Somnos quod invitet leves.
At quum Tonantis annus hibernus Jovis
Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
Apros in obstantes plagas;
Aut amite levi rara tendit retia,
Turdis edacibus dolos;
Pavidumque leporem, et advenam laqueo gruem,
Jucunda captat praemia.
Quis non malarum, quas amor curas habet,
Haec inter obliviscitur?
Quod si pudica mulier in partem juvet
Domum atque dulces liberos,
Sabina qualis, aut perusta solibus
Pernicis uxor Appuli,
Sacrum et vetustis extruat lignis focum,
Lassi sub adventum viri;
Claudensque textis cratibus laetum pecus,
Distenta siccet ubera;

VARIOUS READINGS.

21. Cuningam has *Quis*, Sanadon *Queis*. Fea agrees with Cuningam. But all the MSS. and best editions have *Qua*. Notwithstanding, however, this uniform concurrence in favour of the last-mentioned reading, *Quis* is certainly preferable; since it refers not only to the grape, but also to the pear and the other fruits of the season, which are to form a common and united offering.

25. Many MSS. give *rivis;* but this reading would indicate the winter season, when the streams are swollen with the rains, and the *waters* are *deep*. Some MSS. and early editions, on the other hand, have *ripis*, which is far preferable, and suits the season of summer better, when the streams are diminished in size, and the *banks* are consequently *high*. This latter reading is adopted in almost every edition of note.

27. Markland conjectures *Frondesque*, of which Bowyer and Wakefield approve. We have also adopted it. The common reading is *Fontesque*, which presents not only an awkward tautology after *aquae labuntur*, &c.; but a still more awkward construction when connected with *lymphis manantibus*. Markland's emendation, on the contrary, presents an idea beautifully poetical. *vid.* Explanatory notes.

35. Bentley reads *Pavidumve*.

37. The Aldine edition of 1501, that of Strasburg 1515, and that of Basle 1527, have *malorum*.

39. Turnebus (*Advers.* 12. 15.) conjectures *juvans*, in which he is followed by Heinsius, Cuningam (who cites also the authority of MSS.) and Sanadon. But this emendation injures the sense of the passage. For, as Fea well observes; "Poeta non supposuit, mulierem juvare domum, atque dulces liberos; sed hoc officium, ut potius, primum enumerat, *quatenus*, *si* id exerceat uxor, aliaque sequentia obeat insimul; non *si* primum *exstruat focum;* quod fere puerile esset."

43. Lambinus conjectures *Sacrumque*, Muretus *Sacrum et;* Fea prefers *Sacrum* alone.

Et horna dulci vina promens dolio,
Dapes inemtas apparet:
Non me Lucrina juverint conchylia,
Magisve rhombus, aut scari,
Si quos Eois intonata fluctibus
Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
Non attagen Ionicus
Jucundior, quam lecta de pinguissimis
Oliva ramis arborum,
Aut herba lapathi prata amantis, et gravi
Malvae salubres corpori,
Vel agna festis caesa Terminalibus,
Vel haedus ereptus lupo.
Has inter epulas, ut juvat pastas oves
Videre properantes domum!
Videre fessos vomerem inversum boves
Collo trahentes languido!
Positosque vernas, ditis examen domus,
Circum renidentes Lares!"
Haec ubi locutus fenerator Alphius,
Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam —
Quaerit Kalendis ponere!

VARIOUS READINGS.

52. Heinsius conjectures *verrat*, but he is refuted by Bentley, who adopts the common reading *vertat*. Priscian quotes this same passage (*Op.* vol. 1. p. 455. *ed. Krehl.*) but reads *vertit*, on which his editor remarks: "Pro vulgato *vertat* secundum codices praestantissimos scribendum fuit *vertit*." But there is no necessity for this use of the indicative. If adopted, it would require a correspondent change in the verbs which precede, namely, *juvet*, *exstruat*, &c.

54. Sanadon and Fea read *Ionius*. But this form clashes with the remark of Maltby (*Morell. Lex. Graec. Pros. s. v.* Ἰωνικος *in notis*): "Ἰώνιος apud Poetas mihi nondum occurrit: nam ad Pind. Nem. 4, 87, recte dedit Heynius Ἰόνιον."

59. Joseph Scaliger reads *caesa festis agna*.

60. A MS. copy of Acron's scholia has *exceptus*.

63. Cuningam reads *fessas*, but *vid.* Epod. 9. 22. Various Readings.—In this same line Servius (*ad Virg. Ecl.* 2. 66.) gives *versum*.

67. Cuningam conjectures *ut locutus*.

69. The common reading is *relegit*, but the greater number of MSS. have *redegit*, which is adopted by Cruquius, Dacier, Bentley, Gesner, Oberlinus, Combe, Wakefield, Mitscherlich, Fea, Döring, Hunter, &c.

69. All the editions that we have seen place either a comma or semicolon after *pecuniam*. The unexpected turn of the last line will certainly admit of a better punctuation than this. We have ventured to arrange it therefore in a way which appears more in accordance with the spirit of the passage.

CARMEN III.

AD MAECENATEM.

Parentis olim si quis impia manu
  Senile guttur fregerit,
Edit cicutis allium nocentius.
  O dura messorum ilia!
Quid hoc veneni saevit in praecordiis?
  Num viperinus his cruor
Incoctus herbis me fefellit? an malas
  Canidia tractavit dapes?
Ut Argonautas praeter omnes candidum
  Medea mirata est ducem,
Ignota tauris illigaturum juga,
  Perunxit hoc Iasonem:
Hoc delibutis ulta donis pellicem,
  Serpente fugit alite.
Nec tantus unquam siderum insedit vapor
  Siticulosae Apuliae:
Nec munus humeris efficacis Herculis
  Inarsit aestuosius.
At, si quid unquam tale concupiveris,
  Jocose Maecenas, precor
Manum puella savio opponat tuo,
  Extrema et in sponda cubet.

VARIOUS READINGS.

EPODE 3.

3. *Edit* is given for *cdat*, according to the ancient mode of inflecting, *edim*, *edis*, *edit*; like *sim*, *sis*, *sit*. This form is adopted in all the best editions. The common reading is *Edat*.

5. Scaliger and Rutgersius read *Queis* with reference to the "messores."

12. Cuningam has *Iasona*.

20. Markland, Bowyer, and Wakefield, are in favour of *Jocosa*, applying the epithet to *puella*. Fea condemns this reading: "non *jocosa* dici potest puella, quae serio os avertit ab odore gravi alii."

21. There is something very hypercritical in the following emendation proposed by Markland. "Lege, *aut*: non enim conjungi haec possunt: si enim *savio manum opponat*, quomodo potest simul *in extrema sponda cubare?* Disjungenda igitur." But it does not follow from the common reading that the two acts here alluded to are *simultaneous*, and that therefore *et* is improper. Such a supposition is perfectly gratuitous.

Carmen IV.

Lupis et agnis quanta sortito obtigit,
Tecum mihi discordia est,
Ibericis peruste funibus latus,
Et crura dura compede.
Licet superbus ambules pecunia,
Fortuna non mutat genus.
Videsne, Sacram metiente te viam
Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
Liberrima indignatio?
"Sectus flagellis hic Triumviralibus,
Praeconis ad fastidium,
Arat Falerni mille fundi jugera,
Et Appiam mannis terit;
Sedilibusque magnus in primis eques,
Othone contemto, sedet.
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum?"

VARIOUS READINGS.

Epode 4.

8. All the MSS. and most editions give *bis ter* Sanadon well remarks of this reading: "On ne pardonneroit pas à un jeune écolier qui diroit *bis ter ulnae* pour *bis tres ulnae*, et l'on auroit raison." Barthius (*Adv.* 54. 26.) gives *trium*, in which he is followed by Bentley, Cuningam, Sanadon, Valart, Döring, and Bothe. Gesner retains the common reading, but confesses that it has an unusual and anomalous appearance. He suggests that the true form may have been *bis ternûm ulnarum*, subsequently shortened and corrupted to *ter*.

9. Cuningam reads *vertit*.

16. The Venice edition, of 1478, has *contento*.

17. Bentley proposes *aera* for *ora*, while Cuningam suggests *oro*; Sanadon reads *rostra* and in the following line *Aerata*. The whole difficulty arises from the phrase *ora navium* in the common reading; and Sanadon remarks that *ora navium rostrata* makes a gross pleonasm, being equivalent to *rostra rostrata*. But Markland well observes: "*ora navium*. i. e. *naves*: sic *ora bigae* pro *biga* apud *Sen. Herc. Oet.* v. 518. vide quae notavi ad *Stat. Sylv.* 2. 1. 215."

CARMEN V.

IN CANIDIAM VENEFICAM.

"At, o deorum quicquid in coelo regit
Terras et humanum genus!
Quid iste fert tumultus? aut quid omnium
Vultus in unum me truces?
Per liberos te, si vocata partubus
Lucina veris adfuit,
Per hoc inane purpurae decus precor,
Per improbaturum haec Jovem,
Quid ut noverca me intueris, aut uti
Petita ferro bellua?"—
Ut haec tremente questus ore constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora;
Canidia brevibus implicata viperis
Crines et incomtum caput,
Jubet sepulcris caprificos erutas,
Jubet cupressus funebres,
Et uncta turpis ova ranae sanguine,
Plumamque nocturnae strigis,
Herbasque, quas Iolcos atque Iberia
Mittit venenorum ferax,
Et ossa ab ore rapta jejunae canis,
Flammis aduri Colchicis.
At expedita Sagana, per totam domum
Spargens Avernales aquas,

VARIOUS READINGS.

EPODE 5.

1. Bentley successfully defends *regit*, which is the reading of the MSS. Some editions give *regis*, and *quisquis* for *quicquid*. Those of Milan, 1477 and 1486, have *quidquid regis*. H. Stephens and Rutgersius give *quisquis regit*.

3. *Aut quid* is found in many MSS. The common reading is *et quid*.

9. The Milan edition of 1477 has *tueris*.

11. The common editions have *trementi*, which is the reading of all the MSS. Bentley, however, prefers *tremente* in order to make the line a pure Iambic.

Horret capillis ut marinus asperis
  Echinus, aut Laurens aper.
Abacta nulla Veia conscientia
  Ligonibus duris humum
Exhauriebat, ingemens laboribus ;
  Quo posset infossus puer
Longo die bis terque mutatae dapis
  Inemori spectaculo ;
Quum promineret ore, quantum exstant aquae
  Suspensa mento corpora :
Exsucca uti medulla et aridum jecur
  Amoris esset poculum,
Interminato quum semel fixae cibo
  Intabuissent pupulae.
Non defuisse masculae libidinis
  Ariminensem Foliam,
Et otiosa credidit Neapolis,
  Et omne vicinum oppidum ;
Quae sidera excantata voce Thessala
  Lunamque coelo deripit.
Hic irresectum saeva dente livido
  Canidia rodens pollicem
Quid dixit ? aut quid tacuit ? " O rebus meis
  Non infideles arbitrae,
Nox, et Diana, quae silentium regis,
  Arcana quum fiunt sacra,
Nunc nunc adeste : nunc in hostiles domos
  Iram atque numen vertite.
Formidolosae dum latent silvis ferae,
  Dulci sopore languidae,

VARIOUS READINGS.

28. N. Heinsius conjectures *Laurens* in place of the common reading *currens*, which Bentley adopts but Fea condemns. Döring, however, successfully defends the proposed emendation on the ground that *currens* is not a proper epithet to be applied to the wild boar. " *currens* aprorum naturae repugnat, quippe qui non *currendo* sed *stando* et pugnae se aptando setis inhorrescere solent." Bentley moreover shows by various citations that *Laurens* is a very common epithet among the Latin poets, as well for the boar itself as for the woods in which the fiercest animals of this species were nurtured.

33. Aldus and R. Stephens read *terve*.

37. The MSS. vary in a remarkable degree with respect to the true reading of this line. The larger and better portion have either *exsecta* or *execta*, in which also the early editions and the scholiasts concur. Some MSS. of Lambinus's and one of Bersmann's give *exsucta*. Others have *exucta*, *exusta*, *exuta*, *exulta*. *exerta*, &c. Cuningam conjectures *Exsucca*, which is also found by Valart in the King's MS. This is certainly the best reading. Heinsius suggests *Exesta*, and Bentley *Exesa*, which they respectively adopt in their texts.

54. Instead of *Iram* a MS. of Brodaeus's has *Arcum*.

55. *Formidolosae* is found in many MSS. and in most of the early editions. Dacier and Bentley,

Senem, quod omnes rideant, adulterum
Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
Meae laborarint manus. —
Quid accidit? cur dira barbarae minus
Venena Medeae valent,
Quibus superbam fugit ulta pellicem,
Magni Creontis filiam,
Quum palla, tabo munus imbutum, novam
Incendio nuptam abstulit?
Atqui nec herba, nec latens in asperis
Radix fefellit me locis.
Indormit unctis omnium cubilibus
Oblivione pellicum. —
Ah! ah! solutus ambulat veneficae
Scientioris carmine.
Non usitatis, Vare, potionibus,
O multa fleturum caput!
Ad me recurres: nec vocata mens tua
Marsis redibit vocibus.
Majus parabo, majus infundam tibi
Fastidienti poculum.
Priusque coelum sidet inferius mari,
Tellure porrecta super,
Quam non amore sic meo flagres, uti
Bitumen atris ignibus." —
Sub haec puer, jam non, ut ante, mollibus,
Lenire verbis impias;
Sed dubius, unde rumperet silentium,
Misit Thyesteas preces:

VARIOUS READINGS.

however, contend for *Formidolosis* as given by Mancinelli and Ascensius, and in the Aldine edition of 1501, together with that of Junta 1503. This reading is adopted also by Cuningam, Sanadon, and others. Bentley well remarks; "*Formidolosus* ambigue significat, et qui formidat, et qui formidatur: quorum neutrum convenit *feris*, dum *sopore languidae sunt*."

58. Fea states that some of his MSS. and of the early editions have either *Suburbanae* or *Suburranae*. The true form is that given in the text, which Fea establishes from a comparison of ancient inscriptions, and likewise from the Greek form of the word, Σουβούρα.

59. Lambinus reads *nec perfectius*.

60. The Milan edition of 1482, that of Venice 1544, and in general all the early editions have *laborarunt*.

63. Brodaeus, the collation of Saxius, the Venice editions of 1479 and 1544, as well as the Milan edition of 1482, have *superba*. The reading *superbam*, however, is sanctioned by the best MSS. and advocated by many critics, especially Lambinus and Bentley. The latter observes "Rectius *superbam* legeris: dulcior enim compositio est, et epitheton aptissimum."

71. Bentley gives *Aha!* and Cuningam *Ha! ha!* The common reading, however, is preferable: *vid.* Explanatory notes.

80. Bentley in the text of his first edition has *projecta*, but in his preface recommends the substitution of *porrecta*.

" Venena magica fas nefasque, non valent
Convertere humanam vicem.
Diris agam vos: dira detestatio
Nulla expiatur victima.
Quin, ubi perire jussus expiravero,
Nocturnus occurram Furor,
Petamque vultus umbra curvis unguibus,
Quae vis deorum est Manium;
Et inquietis assidens praecordiis,
Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
Contundet obscenas anus.
Post insepulta membra different lupi
Et Esquilinae alites.
Neque hoc parentes, heu mihi superstites!
Effugerit spectaculum.

Carmen VI.

Quid immerentes hospites vexas, canis,
Ignavus adversum lupos?
Quin huc inanes, si potes, vertis minas,
Et me remorsurum petis?
Nam, qualis aut Molossus, aut fulvus Lacon,
Amica vis pastoribus,
Agam per altas aure sublata nives,
Quaecunque praecedet fera.

VARIOUS READINGS.

37. The true reading of this passage is extremely doubtful. The commonly received one is *Venena magnum fas nefasque, non valent convertere humanam vicem.* Bentley conjectures *Venena magica fas nefasque non valent, Non vertere humanas vices.* This emendation, although exceedingly ingenious, we have preferred adopting only in part. Perhaps after all the remark of Bentley is nearest the truth, in which he conjectures that the line may be a mere interpolation. " Frustra tamen, opinor, labor omnis impenditur: et fortasse locum spurium et interpolatum curamus, qui *sola spongia* sanari poterit, nulla alia medicina."

90. Gesner conjectures *expiator.*

100. Many of the earlier editions have *Exquilinae*, which Fea maintains is the true form. Both *Exquilinae* and *Esquilinae*, however, are in use, and the latter is given not only in good MSS., but also in the editions of Bond, Bentley, Cuningam, Sanadon, Valart, Oberlinus, Combe, Wakefield, Döring, &c.

102. *Effugerit* is the reading of many MSS. and is adopted in the best editions. Some have *Effugerint* or *Effugerant.*

Epode 6.

3. A MS. of Pulmann's reads; *Quid? hôc inaneis verte, si potes, minas, Et me remorsurum pete.*

5. Cuningam gives *Molossos* and *Laco*, which last is found in two of Valart's MSS.

8. Some few editions read *procedet.*

Tu, quum timenda voce complesti nemus,
Projectum odoraris cibum.
Cave, cave: namque in malos asperrimus
Parata tollo cornua;
Qualis Lycambae spretus infido gener,
Aut acer hostis Bupalo.
An, si quis atro dente me petiverit,
Inultus ut flebo puer?

CARMEN VII.

AD POPULUM ROMANUM.

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis?
Non ut superbas invidae Carthaginis
Romanus arces ureret:
Intactus aut Britannus ut descenderet
Sacra catenatus via:
Sed ut, secundum vota Parthorum, sua
Urbs haec periret dextera.
Neque hic lupis mos, nec fuit leonibus,
Nunquam, nisi in dispar, feris.
Furorne caecus, an rapit vis acrior?
An culpa? responsum date. —

VARIOUS READINGS.

12. Markland suggests *Irata*.

14. Many of the early editions have *Bubalo*, erroneously.

16. Cuningam reads *flero*, but without any necessity.

EPODE 7.

1. Cuningam gives *et cur*, but conjectures that Horace wrote *ecquid*.

12. All the MSS. and nearly all the early editions have *umquam* or *unquam*. The Florence edition, however, of 1482, together with those of Venice 1490, 1492, 1544, and 1546, give *nunquam*. This last reading Bentley was the first among more recent editors to adopt, and he is followed by Cuningam, Sanadon, Gesner, Oberlinus, Combe, Wakefield, Mitscherlich, Döring, Hunter, Kidd, &c.—In this same line a few MSS. and some of the early editions have *disparibus*, while others give *genus* for *feris*. This last originated probably from some gloss. N. Heinsius conjectures *Unquam, nisi dispari in fera*.

13. The best MSS., nearly all the early editions, together with those of Gesner, Oberlinus, Mitscherlich, Döring, Fea, Bothe, &c. have *caecus*, Bentley, however, on the authority of a few MSS. and the Venice edition of 1478, gives *caecos*, which Cuningam, Sanadon, Valart, and Wakefield adopt.

Tacent; et ora pallor albus inficit,
Mentesque perculsae stupent.
Sic est; acerba fata Romanos agunt,
Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

Carmen VIII.

IN ANUM LIBIDINOSAM.

Rogare longo putidam te saeculo,
Vires quid enervet meas?
Quum sit tibi dens ater, et rugis vetus
Frontem senectus exaret;
Hietque turpis inter aridas nates
Podex, velut crudae bovis.
Sed incitat me pectus, et mammae putres,
Equina quales ubera;
Venterque mollis, et femur tumentibus
Exile suris additum.
Esto beata, funus atque imagines
Ducant triumphales tuum;
Nec sit marita, quae rotundioribus
Onusta baccis ambulet.
Quid? quod libelli Stoici inter sericos
Jacere pulvillos amant:
Illiterati num minus nervi rigent?
Minusve languet fascinum?
Quod ut superbo provoces ab inguine,
Ore allaborandum est tibi.

VARIOUS READINGS.

15. The commonly received reading is that which we have given in the text: *et ora pallor albus inficit;* some MSS. however, and early editions give the following arrangement, *et albus ora pallor inficit*, which Bentley, Cuningam, Sanadon, Fea, and others adopt. The last mentioned critic considers this a softer and more harmonious reading than the former, but we may be permitted to doubt the accuracy of his remark.

16. The MSS. and editions vary, some having *perculsae* and others *percussae*. As regards the distinction between these two forms, Bentley well remarks: "In re graviore *perculsus* aptius vocabulum est: contra in leviore affectu *percussus* potius dixeris, ubi animus scilicet est *ictus, saucius;* non eversus tamen et consternatus. *vid.* Ode 1. 7. v. 11. Various Readings.

Epode 8.

1. One of Bersmann's MSS. has *putridam*, and in the following line *quod*.

2. The editions vary, some placing a note of admiration after *meas*, while others conclude the line with a mark of interrogation. The latter is preferable as expressing more of indignant feeling.

15. Some editions place a mark of interrogation after *Quid*, a comma after *amant*, *rigent*, and *fascinum*, respectively, and a second mark of interrogation after *tibi*

Carmen IX.

AD MAECENATEM.

Quando repostum Caecubum ad festas dapes,
  Victore laetus Caesare,
Tecum sub alta, sic Jovi gratum, domo,
  Beate Maecenas, bibam,
Sonante mixtum tibiis carmen lyra,
  Hac Dorium, illis barbarum?
Ut nuper, actus cum freto Neptunius
  Dux fugit, ustis navibus,
Minatus Urbi vincla, quae detraxerat
  Servis amicus perfidis.
Romanus, eheu! posteri negabitis,
  Emancipatus feminae,
Fert vallum et arma miles, et spadonibus
  Servire rugosis potest!
Interque signa turpe militaria
  Sol adspicit conopium!
Ad hoc frementes verterunt bis mille equos
  Galli, canentes Caesarem;
Hostiliumque navium portu latent
  Puppes sinistrorsum citae.
Io Triumphe! tu moraris aureos
  Currus, et intactas boves;
Io Triumphe! nec Jugurthino parem
  Bello reportasti ducem,

VARIOUS READINGS.

Epode 9.

1. N. Heinsius conjectures *Quando O repostum*, which Bentley and Cuningam adopt. "Quam dure et inepte!" observes Fea.

5. Two of Lambinus's MSS. have *mixtis*, of which Bentley and Cuningam approve. Torrentius states that this reading was found by him in no MSS. worthy of credit; and Fea remarks, "Ego neque in MSS. neque in editis (inveni.)" Valart gives *mistis* as the reading of the Sorbonne MS.

6. The Milan edition of 1476 has *Doricum*, which Rutgersius also adopts.

15. Some editions read *(turpe!)* Cuningam also introduces this among his *corrigenda*.

16. The true form is *conopium*, from the Greek κωνώπιον, which is given in the best editions. Some editors give *conopeum*, others *conopeium*.

17. The MSS. and early editions vary in the reading of this passage, some having *Ad hunc*, others *Adhuc*, *At huc*, and *Ad huc*. Bentley substitutes *Ad hoc*, which Cuningam, Gesner, Oberlinus, Combe, Wakefield, Mitscherlich, Döring, and others adopt. Fea reads *At hôc*, and Bothe *Ad hunc*.

20. Some MSS. of Cruquius's and Lambinus's have *situe*, but Cruquius acknowledges that the original writing in his MSS. appears to have been *citae*.

23. Dacier places a mark of interrogation after *boves*, in which he is followed by Fea and others.

Neque Africanum, cui super Carthaginem
  Virtus sepulcrum condidit.
Terra marique victus hostis, Punico
  Lugubre mutavit sagum ;
Aut ille centum nobilem Cretam urbibus,
  Ventis iturus non suis ;
Exercitatas aut petit Syrtes Noto ;
  Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos,
  Et Chia vina, aut Lesbia,
Vel, quod fluentem nauseam coërceat,
  Metire nobis Caecubum.
Curam metumque Caesaris rerum juvat
  Dulci Lyaeo solvere.

Carmen X.

IN MAEVIUM POETAM.

Mala soluta navis exit alite,
  Ferens olentem Maevium.
Ut horridis utrumque verberes latus,
  Auster, memento fluctibus.
Niger rudentes Eurus, inverso mari,
  Fractosque remos differat ;
Insurgat Aquilo, quantus altis montibus
  Frangit trementes ilices ;

VARIOUS READINGS.

25. Many MSS. and early editions have *Africano*, which is adopted by Muretus, Lambinus, Cruquius, D. Heinsius, Dacier, Gesner, Oberlinus, and Combe. But other MSS., and the Venice editions of 1479, 1483, 1490, 1492, give *Africanum*, which Bentley, Cuningam, Sanadon, Valart, Wakefield, Mitscherlich, Döring, and others adopt. The objections to *Africano*, as a reading, are well stated by Bentley. "Quid vero est *Africano bello?* annon et Jugurthinum etiam erat *Africanum?* Si id voluit Horatius, bello *Punico* dictum oportuit, non *Africano :* quo quidem nomine hoc ab illo distingui non potest. Sed esto hoc : quid deinde erit, quo illud *cui* referatur? *cui bello* in ea constructione necessario accipiendum erit ; quo nihil ineptius fingi potest."

34. Bentley conjectures *Aut Chia*, referring it to *metire* which follows.

37. Klotz conjectures *Caesaris tecum*, understanding by *tecum* Maecenas. But Fea very correctly remarks, "Quis, sine commentario, *tecum* ad Maecenatem referat, quum immediate Horatius puerum alloquatur ?"

Epode 10.

4. Burmann (*ad. Val. Flacc.* 1. 639.) conjectures *flatibus*, which is also found in one of Valart's MSS.

8. Wakefield reads *Plangit*, on the authority of the Editio Princeps, which Bothe adopts. Wakefield, in defending this reading, observes, "Praecesserat vox *fractos ;* et quorsum sodes *tremere*, si frangantur ?" To which Döring replies ; "Sed ex meo sensu τὸ *frangit* bene respondet τῷ *fractos*, et multo illo gravius est ; ut *frangit* enim Aquilo ilices, ita frangere quoque debet *remos ; franguntur* autem ilices dum *tremunt*." Cuningam reads *frementes*, and Klotz conjectures *gementes*.

Nec sidus atra nocte amicum appareat,
Qua tristis Orion cadit;
Quietiore nec feratur aequore,
Quam Graia victorum manus,
Quum Pallas usto vertit iram ab Ilio
In impiam Ajacis ratem.
O quantus instat navitis sudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Preces et aversum ad Jovem,
Ionius udo quum remugiens sinus
Noto carinam ruperit!
Opima quod si praeda curvo litore
Projecta mergos juveris,
Libidinosus immolabitur caper
Et agna Tempestatibus.

Carmen XI.

AD PECTIUM.

Pecti, nihil me, sicut antea, juvat
Scribere versiculos Amore percussum gravi:
Amore, qui me praeter omnes expetit
Mollibus in pueris aut in puellis urere.
Hic tertius December, ex quo destiti
Inachia furere, silvis honorem decutit.
Heu! me, per urbem, nam pudet tanti mali,
Fabula quanta fui! conviviorum et poenitet,

VARIOUS READINGS.

13. Cuningam reads *usta*.

20. Some few MSS. have *sinu*, and in the following line *Notus*.

22. Bentley reads *projecta*, which Cuningam adopts. Fea condemns the emendation, but in unbecoming terms: "Vel repugnantibus MSS. et impressis, vituperatis librariis, et tot editoribus, qui tam negligenter hic versati sunt, Bentleius suo periculo emendat *projecta*. Sed audenter, et inscite; quia neque contextum intellexit, neque verborum vim, ac differentiam." Bentley defends his emendation as follows: "Dic, sodes, quid mergorum interet, utrum *extentus*, an incurvatus, et quidem quadrupes constrictus jaceret? Nam utcumque, opinor, positi cadaveris rimari et lacerare viscera potuerunt. Sed, ut jam dixi, ab Horatii manu fuit, *Projecta litore praeda;* hoc est quae inhumata, insepulta, abjicitur."

Epode 11.

2. Bos (*Animadv.* p. 51.) gives *percussum* from MSS. Bentley among others advocates this reading on the ground that *perculsum*, which is given in the common editions, is too strong for the idea intended to be conveyed: *vid.* Epod. 7. 16. Various Readings.

8. Bentley thinks that the presence of *et* takes away from the spirit of the passage, and therefore substitutes *ut;* but *vid.* Explanatory notes. Torrentius conjectures *heu poenitet*.

In queis amantem et languor et silentium
  Arguit, et latere petitus imo spiritus.
Contrane lucrum nil valere candidum
  Pauperis ingenium! querebar applorans tibi;
Simul calentis inverecundus deus
  Fervidiore mero arcana promorat loco.
Quod si meis inaestuat praecordiis
  Libera bilis, ut haec ingrata ventis dividat
Fomenta, vulnus nil malum levantia;
  Desinet imparibus certare summotus pudor.
Ubi haec severus te palam laudaveram,
  Jussus abire domum, ferebar incerto pede
Ad non amicos heu! mihi postes, et heu!
  Limina dura, quibus lumbos et infregi latus.
Nunc, gloriantis quamlibet mulierculam
  Vincere mollitia, amor Lycisci me tenet:
Unde expedire non amicorum queant
  Libera consilia, nec contumeliae graves;
Sed alius ardor aut puellae candidae,
  Aut teretis pueri, longam renodantis comam.

Carmen XII.

IN ANUM LIBIDINOSAM.

Quid tibi vis, mulier nigris dignissima barris?
  Munera cur mihi, quidve tabellas
Mittis, nec firmo juveni, neque naris obesae?
  Namque sagacius unus odoror,

VARIOUS READINGS.

11. Some few editions read *Contraque.*

14. The Aldine edition of 1501, those of Basle, 1527, and 1531, and that of Fribourg 1536, give *Fervidiora mero arcana*, which is adopted by Baxter, Gesner, Oberlinus, Combe, Wakefield, and a few others. Fea asks with respect to this reading "Qua auctoritate, et qua significatione?" to which Bothe replies; "Fervidiora facta vino hic dicit arcana et tanquam effervescentia." But this is at best a forced and unnatural interpretation.

17. The Florence edition of 1482 and that of Venice 1483 give *allevantia*, which Cuningam adopts.

19. A MS. in the British Museum, cited by Combe, has *Ut haec*, a reading which Cuningam had previously given on conjecture.

24. Bentley, following the authority of some MSS., gives *mollitie*, which Cuningam and Wakefield adopt. The objection to *mollitia* is the unpleasant sound produced by the final *a* of *mollitia* coming in contact with the initial *a* of *amor*. Fea, however, answers this extremely well: "Immo dulcior et mollior evadit, si aliquanto suspendas, et trahendo pronuncies, languidulè; ut res videtur exigere."

28. Saxius gives as the reading of one of the Bodleian MSS. *longa renidentis coma.* The Florence edition of 1432, has *longam renidentis comam.*

Epode 12.

2. Bentley, on the authority of MSS., reads *quid mihi*, in which he is followed by Cuningam, Valart, and Wakefield. Some MSS. and early editions have, in this same line, *curve tabellas.*

3. Cuningam and Valart follow the reading of the Venice edition and Glareanus, *nec naris.*

Polypus, an gravis hirsutis cubet hircus in alis,
Quam canis acer, ubi lateat sus.
Qui sudor vietis et quam malus undique membris
Crescit odor! quum, pene soluto,
Indomitam properat rabiem sedare; neque illi
Jam manet humida creta, colorque
Stercore fucatus crocodili; jamque subando
Tenta cubilia tectaque rumpit.
Vel mea quum saevis agitat fastidia verbis:
"Inachia langues minus ac me:
Inachiam ter nocte potes; mihi semper ad unum
Mollis opus: pereat male, quae te,
Lesbia, quaerenti taurum. monstravit inertem;
Quum mihi Cous adesset Amyntas,
Cujus in indomito constantior inguine nervus,
Quam nova collibus arbor inhaeret.
Muricibus Tyriis iteratae vellera lanae
Cui properabantur? tibi nempe;
Ne foret aequales inter conviva, magis quem
Diligeret mulier sua, quam te.
O ego infelix, quam tu fugis, ut pavet acres
Agna lupos, capreaeque leones."

CARMEN XIII.

AD AMICOS.

Horrida tempestas coelum contraxit, et imbres
Nivesque deducunt Jovem; nunc mare, nunc siluae
Threïcio Aquilone sonant. Rapiamus, amici,
Occasionem de die; dumque virent genua,

VARIOUS READINGS.

7. Some editions have *Quis sudor.*
8. Cuningam has *Crescat.*
9. Glareanus gives *properanti* and *nec illis.*
12. The same critic has *rumpis*, and in the succeeding line *agitas.*
25. Some MSS. of Torrentius's, Bentley's, and Valart's, have *O egó infelix*, the reading of our text, and it is cited in this form by several of the ancient grammarians (*Charis.* p. 131. *Servius de ult. syll.* p. 1802. *Mart. Cap.* p. 64). Bentley, however, although he quotes these authorities, prefers *O ego non felix*, which is given also by Cuningam, Valart, and Fea. The reading *O ego infelix* is adopted, on the other hand, by Oberlinus, Combe, Gesner, Mitscherlich, Döring, and others.

EPODE 13.

1. Cuningam conjectures *constrixit*, a bold and unnecessary emendation.
3. Bentley reads *amice*, and gives as the title of the Epode AD AMICUM, in which he is followed

Et decet, obducta solvatur fronte senectus.
Tu vina Torquato move Consule pressa meo.
Caetera mitte loqui: deus haec fortasse benigna
Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo juvat, et fide Cyllenea
Levare diris pectora sollicitudinibus.
Nobilis ut grandi cecinit Centaurus alumno:
Invicte, mortalis dea nate, puer, Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina, lubricus et Simoïs;
Unde tibi reditum curto subtemine Parcae
Rupere; nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
Deformis aegrimoniae dulcibus alloquiis.

CARMEN XIV.

AD MAECENATEM.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus,
Pocula Lethaeos ut si ducentia somnos
Arente fauce traxerim,

VARIOUS READINGS.

by Cuningam, Sanadon, Valart, and Wakefield. The objection to *amici* is that the presence of *Tu* in the 6th, and *mitte* in the 7th line, prove the Epode to have been addressed to a single individual. To this we reply that *Tu* and *mitte* apply merely to one person of the assembled company, the singling out of whom from those present imparts spirit and animation to the passage. *vid.* Explanatory notes.

3. Some MSS., and nearly all the editions previous to that of Bentley, have *Achaemenia*. Bentley, on the authority of other MSS., reads *Achaemenio*, in which he is followed by Cuningam, Sanadon, Gesner, Valart, Oberlinus, Combe, Wakefield, Fea, and Hunter. *Nardum* as a neuter is preferable, in Horace at least, to *nardus* of the feminine gender, and the poet gives it as such in the 5th Epode, v. 59. *Nardo perunctum, quale*, &c. It is used also, as a neuter, by *Tibullus*, 2. 2. *Plin. H. N.* 12. 12. 26. *Celsus*, 3. 21. and *Columella* 12, 20. 5.

10. Bentley reads *duris*, in which he is followed by Cuningam, Sanadon, and Wakefield; but *diris* is found in the best MSS., and is adopted among others by Gesner, Mitscherlich, Fea, Döring, and Bothe.

15. The commonly received reading is *certo*, which Bentley alters to *curto*: an emendation of such peculiar elegance that we have not hesitated to admit it into our text. It is surprising that so few editions since Bentley's time have adopted it. For *subtemine* the collation of Saxius has *substamine*, and some of the early editions *subtegmine*; among which are the Milan edition of 1477, and that of Venice 1479. Klotz conjectures *certo sub nomine*, which Fea very properly condemns.

18. Bentley finds *et* interlined, in some of his MSS., between *aegrimoniae* and *dulcibus*; for which he conjectures *ac*, and reads as follows: *Illic omne malum vino cantuque levato Deformis aegrimoniae, ac dulcibus alloquiis.*"

EPODE 14.

3. Some of Bentley's MSS. have *veluti* for *ut si*.

Candide Maecenas, occidis saepe rogando:
Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
Ad umbilicum adducere.
Non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teïum;
Qui persaepe cava testudine flevit amorem,
Non elaboratum ad pedem.
Ureris ipse miser! quod si non pulchrior ignis
Accendit obsessam Ilion,
Gaude sorte tua; me libertina, neque uno
Contenta, Phryne macerat.

Carmen XV.

AD NEAERAM.

Nox erat, et coelo fulgebat Luna sereno
Inter minora sidera,
Quum tu, magnorum numen laesura deorum,
In verba jurabas mea,
Arctius, atque hedera procera adstringitur ilex,
Lentis adhaerens brachiis;
Dum pecori lupus, et nautis infestus Orion
Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
Fore hunc amorem mutuum.
O dolitura mea multum virtute Neaera,
Nam, si quid in Flacco viri est,
Non feret assiduas potiori te dare noctes,
Et quaeret iratus parem,
Nec semel offensae cedet constantia formae,
Si certus intrarit dolor.

VARIOUS READINGS.

5. Valart conjectures *me occidis;* but the absence of the pronoun in this line is much more elegant, especially as *me* occurs in the very next line.

6. Cuningam thinks that Horace wrote *me me vetat.*

Epode 15.

4. Some of Vanderbourg's MSS. have *vota.*

8. The commonly received reading is *Turbaret*, and, in the succeeding line, *agitaret.* Bentley, however, on the authority of two MSS. and the printed edition of Locher, gives *Turbarit* and *agitarit.* The Latinity of this emendation is extremely questionable: Hunter, indeed, directly condemns it, observing; "Vulgatam lectionem Bentleius pessime mutavit in *turbarit . . . . agitarit*, quod, ubi praecesserat *jurabas*, ne Latinum quidem est, nec cum voce *dum*, rei jam tum praesentis continuationem notante, omnino cohaerere potest: quam ob culpam a Ric. Iohnsono merito vapulabat."

15. The common reading is *offensae*, for which Bentley conjectures *offensi*, which Döring adopts

At tu, quicunque es felicior, atque meo nunc
Superbus incedis malo,
Sis pecore et multa dives tellure licebit,
Tibique Pactolus fluat,
Nec te Pythagorae fallant arcana renati,
Formaque vincas Nirea;
Eheu! translatos alio moerebis amores;
Ast ego vicissim risero.

Carmen XVI.

AD POPULUM ROMANUM.

Altera jam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marsi,
Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae, nec Spartacus acer,
Novisque rebus infidelis Allobrox;
Nec fera caerulea domuit Germania pube,
Parentibusque abominatus Hannibal:
Impia perdemus devoti sanguinis aetas;
Ferisque rursus occupabitur solum,
Barbarus, heu! cineres insistet victor, et Urbem
Eques sonante verberabit ungula;
Quaeque carent ventis et solibus, ossa Quirini,
Nefas videre! dissipabit insolens.
Forte, quid expediat, communiter, aut melior pars
Malis carere quaeritis laboribus.

VARIOUS READINGS.

and defends: "Dedi nempe pro vulgari lectione: *offensae*," observes the latter, "quae, sive hanc vocem active, (*ubi me semel offendisti*,) sive passive, (*ubi te semel offendero*,) explicaveris, friget et dura est, cum Bentleio *offensi*."

17. Instead of *At tu* many MSS and some of the early editions have *Et tu*.

22. Some MSS. and editions give *Nerea*; a manifest error.

Epode 16.

2. Barthius conjectures *ut* for *et*, in the sense of *ex quo*.

6. Bentley gives *Novisve*, and in the 8th line *Parentibusve*, on mere conjecture. Cuningam also adopts this reading.

15. We have retained the common reading as being sufficiently expressive. Fea, however, places a mark of interrogation after *expediat*, and another after *laboribus*, understanding *quaeretis* in the first clause. Rutgersius (*Lect Venusin. c.* 11.) conjectures *Forte, (quod expediat,) communiter, aut melior pars Malis carere quaeritis laboribus?* Bentley approves of this emendation, although he does not admit it into his text, but gives the common reading with a mark of interrogation after *laboribus*.

Nulla sit hac potior sententia; Phocaeorum
Velut profugit exsecrata civitas:
Agros atque Lares proprios, habitandaque fana
Apris reliquit et rapacibus lupis:
Ire, pedes quocunque ferent, quocunque per undas
Notus vocabit, aut protervus Africus.
Sic placet? an melius quis habet suadere? secunda
Ratem occupare quid moramur alite?
Sed juremus in haec: Simul imis saxa renarint
Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina;
In mare seu celsus proruperit Apenninus;
Novaque monstra junxerit libidine
Mirus amor, juvet ut tigres subsidere cervis,
Adulteretur et columba miluo;
Credula nec flavos timeant armenta leones;
Ametque salsa laevis hircus aequora.
Haec, et quae poterunt reditus abscindere dulces,
Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
Inominata perprimat cubilia.
Vos, quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus: arva, beata
Petamus arva, divites et insulas;

VARIOUS READINGS.

19. We have given *proprios*, which is found in the early editions, as preferable to the commonly received reading *patrios*.

20. Bonfin conjectures *Ite*, and some of the early editions give *ferunt* for *ferent*.

29. Fea substitutes *proruperit*, which he finds in several MSS., for the common reading *procurrerit*. We have adopted his emendation, as far more forcible and spirited than the last-mentioned form. "Proprius congruit," observes the critic, "alto monti, qui se magno impetu efferat, horrendoque strepitu in mare praecipitet."

32. Some MSS. and editions give *milvio*, but *milvius* can hardly be considered as a correct form; the best editions of the Latin poetical writers have either *miluus* or *milvus: vid. Phaed. Fab.* 1. 31. *ed. Burman. in notis.*

33. Lambinus gives *fulvos*, which is found in some MSS. The greater number of MSS., however, and most of the early editions, give *flavos*. But Bentley, on the authority of four MSS. of Cruquius's, reads *ravos*, because *rava lupa* occurs in Ode 3. 27. 3, and Cicero (*Acad.* 2. 33.) styles the sea *ravum*. Until more conclusive arguments for this emendation can be found, the common reading must be allowed to stand.

35. Some MSS. have *abcidere*. Cuningam reads *quae reditus poterunt abscindere*.

36. One of Bersmann's MSS. has *omnes;* but this reading is refuted by Jan. Dousa (*Commentat. c.* 7. p. 661.).

37. Some MSS. and editions have *expers*, a reading which Porphyrion would seem to have adopted, since he explains the latter part of this line as follows: "quae mollis animi, et sine spe est, expersque virtutis."

38. Cuningam and Sanadon have *perprimant*.

39 Lambinus, on the authority of MSS., prefers *pellite luctum*, but he is refuted by Torrentius.

41. The true punctuation of this line is greatly contested. We have followed in our text the one most commonly received, and which certainly af-

Reddit ubi Cererem tellus inarata quotannis,
  Et imputata floret usque vinea;
Germinat et nunquam fallentis termes olivae,
  Suamque pulla ficus ornat arborem;
Mella cava manant ex ilice, montibus altis
  Levis crepante lympha desilit pede.
Illic injussae veniunt ad mulctra capellae,
  Refertque tenta grex amicus ubera:
Nec vespertinus circumgemit ursus ovili;
  Nec intumescit alma viperis humus.
Nulla nocent pecori contagia, nullius astri
  Gregem aestuosa torret impotentia.
Pluraque felices mirabimur; ut neque largis
  Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis;
  Utrumque rege temperante Coelitum.
Non huc Argoo contendit remige pinus,
  Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae,
  Laboriosa nec cohors Ulixei.

VARIOUS READINGS.

fords the most spirited meaning. Bentley, Cuningam, Dacier, Valart, Gesner, Oberlinus, and Combe remove the colon after *circumvagus*, and make *arva* depend upon it in construction. They differ among themselves, however, in placing, some, as Bentley for example, a semicolon after *beata*, and a comma after *arva;* and others, as Gesner, a colon after *arva* and no point after *beata*, which last therefore will refer to *arva* in the succeeding line. Some again make *circumvagus*, as we have done, an entire word, while others read *circum vagus.*

48. Bentley mentions *Nympha* as the reading of some MSS., and as having been approved of by many critics. He rejects it, however, and adopts the common reading, which we have given. Among those who advocate *Nympha* is Markland. But *crepante pede* is too elegantly figurative when applied to *lympha* to require any alteration of the received text. In this same line, Terentianus Maurus (*ap. Putsch.* c. 249.) has *dissilit*, and Marcilius *prosilit.*

51. Markland conjectures *vespertinum* and *ovile;* as more poetical, and refers to *Serm.* 1. 6. 113. Cuningam reads *vespertinus* and *ovile;* we have retained the common reading as decidedly the best, although Zeune maintains that *ovile* is sanctioned by more numerous authorities, and therefore restores it to Gesner's text.

52. Markland conjectures *alma*, in place of the common reading *alta* which hardly has any meaning here. We have adopted the emendation. Döring also appears fully aware of the necessity of some alteration of the text: "Si statuere liceat, librarios fortasse in epitheto voci *humus* addito peccasse, equidem pro *alta* malim *alma*, vel *atra*, ut, sicut *intumescit*, ad *atrum* viperarum venenum referatur."

53. In most editions this line is given as the 61st, and the one immediately following as the 62d. An anonymous critic in the *Miscell. Obs.* 1733, edited by Burmann, first suggested the arrangement given in our text, and which Wakefield, Valart, and Döring adopt. The verses in question certainly appear to much more advantage as they are at present placed, and harmonize better with the general sense of the preceding lines. Perhaps, after all, however, they are, as Döring suspects, a mere interpolation. Gesner retains the old arrangement, but encloses the lines within brackets.

Jupiter illa piae secrevit litora genti,
Ut inquinavit aere tempus aureum:
Aerea dehinc ferro duravit saecula; quorum
Piis secunda vate me datur fuga.

Carmen XVII.

IN CANIDIAM

Horatius.

Jam jam efficaci do manus scientiae
Supplex, et oro regna per Proserpinae,
Per et Dianae non movenda numina,
Per atque libros carminum valentium
Defixa coelo devocare sidera,
Canidia, parce vocibus tandem sacris,
Citumque retro solve, solve turbinem.
Movit nepotem Telephus Nereïum,
In quem superbus ordinarat agmina
Mysorum, et in quem tela acuta torserat.
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis moenibus rex procidit
Heu! pervicacis ad pedes Achilleï.

VARIOUS READINGS.

63. Some MSS. of Torrentius's and Bentley's have *sacravit*. Bentley reads *secrêrat* in the text of his first edition, but in the preface observes "repone *secrevit*." The same critic remarks, with regard to the reading *sacravit*, that it is nearly the same in effect with *secrevit*: "si enim *secrevit* ea litora piae genti, etiam *sacravit*, sive dicavit ei ut propriora." The remark is not correct: *vid.* Explanatory notes.

65. Bentley adopts this reading in his text, with the exception of *quorum*, for which he has *quo nunc*; but in his preface he corrects it, and gives *Aere, dehinc ferro duravit saecula; quorum*, &c., which is followed also by Gesner, Fea, and others. But the former reading is certainly more spirited and poetical, and as such we have adopted it. Döring does the same.

66. A MS. of Graevius's has *meditatur*.

Epode 17.

1. Brodaeus has *manum*.

5. *Defixa*, as we have given it, is found in the collation of Saxius, in the Milan edition of 1477, in that of Venice 1479, in twelve of Valart's MSS., and is adopted by R. Stephens, Gesner, Mitscherlich, Döring, and others. *Refixa*, on the other hand, is found in numerous MSS., and is given by most editors. The former, however, seems best adapted to magic rites: *vid.* Explanatory notes.

11. Some MSS. give *Luxere*, which Lambinus and Bentley strive to defend. But *Unxere* is adopted by H. Stephens, D. Heinsius, Dacier, Gesner, Valart, Combe, Oberlinus, Döring, Hunter, and many others.

12. One of Bersmann's MSS. has *Hectora*.

Setosa duris exuere pellibus
Laboriosi remiges Ulixeï,
Volente Circa, membra ; tunc mens et sonus
Relapsus, atque notus in vultus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus.
Fugit juventas, et verecundus color
Reliquit ossa pelle amicta lurida ;
Tuis capillus albus est odoribus,
Nullum a labore me reclinat otium.
Urguet diem nox, et dies noctem, neque est
Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
Caputque Marsa dissilire naenia.
Quid amplius vis ? O mare ! O terra ! ardeo.
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
Furens in Aetna flamma. Tu, donec cinis
Injuriosis aridus ventis ferar,
Cales venenis officina Colchicis.
Quae finis ? aut quod me manet stipendium ?
Effare : jussas cum fide poenas luam ;
Paratus, expiare seu poposceris

VARIOUS READINGS.

16. The commonly received form is *Ulyssei*.

18. Some read *relatus*. Valart places immediately after this line, the 42d, 43d, 44th, and 45th.

22. Julius Scaliger objects to *ossa*, in which he is seconded by Bentley. "Quis," observes the former, "dicat colorem reliquisse *ossa ?* non igitur debuit dicere ossa amicta pelle, sed reliquisse pellem amicientem ossa." To the same purpose is the remark of Bentley. "Quid enim ? *Verecundus color* est rubor. Id quidem sine controversia est. *Rubor* ergo *reliquit ossa*. Qui pote, ut locum relinquat, ubi nunquam fuit? Quis *rubra ossa* vel fando audivit ?" Bentley therefore conjectures *ora*. Cuningam allows *ossa* to remain, but places a comma after *reliquit*, understanding *me*, and reads *ossa pelle amictus lurida*, in which he is followed by Sanadon and Wakefield. But, notwithstanding all this opposition and censure, the common reading is correct, and must not be changed either in the form of the words or in the punctuation. The error of Scaliger and Bentley consists in their supposing *reliquit ossa* to be equivalent here to *exiit ex ossibus*, which is very far from being the case. The verb *relinquo* is frequently used in reference to things which one on departing does not take with him, but suffers to remain behind. Precisely so in the present instance ; the vigour and bloom of youth depart, leaving behind them nought but a pallid and emaciated frame. Thus in Ovid, (*Am.* 9. 13. 14.) we have,

"Quid juvat in nudis hamata retundere tela
Ossibus ? *ossa* mihi *nuda reliquit* amor."

29. A MSS. of Burmann's has *desilire*.

30. Bentley gives *O terra* on the authority of a MS. copy of Acron's scholia, which Fea adopts as more forcible than the common reading *et terra*. We have also given it in the text. This reading is likewise received by Cuningam, Sanadon, Valart, and Wakefield.

33. A MS. of Vossius's has *Urens*. It is found also in many other MSS., and in some of the early editions. Many MSS. again have *virens*, from which Bentley suggests *vivens*. But *Furens* is found in some MSS. of Torrentius's, in one of Pulmann's, and in another of Bersmann's. It is undoubtedly the true reading.

35. Bentley gives *Calet* on conjecture.

38. The received reading and punctuation of this and the following lines down to the 41st is as follows : *Paratus expiare, seu poposceris cen-*

Centum juvencis, sive mendaci lyra
Voles sonare Tu pudica, tu proba;
Perambulabis astra sidus aureum.
Infamis Helenae Castor offensus vice,
Fraterque magni Castoris, victi prece,
Ademta vati reddidere lumina.
Et tu, potes nam, solve me dementia,
O nec paternis obsoleta sordibus,
Nec in sepulcris pauperum prudens anus
Novendiales dissipare pulveres.
Tibi hospitale pectus, et purae manus:
Tuusque venter Pactumeius; et tuo
Cruore rubros obstetrix pannos lavit,
Utcunque fortis exsilis puerpera.

Canidia.

Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis?
Et Esquilini Pontifex venefici

VARIOUS READINGS.

tum juvencos, sive mendaci lyra Voles sonari: tu pudica, tu proba, Perambulabis, &c. We have adopted in our text the reading and punctuation recommended by Bentley in his *Curae Novissimae* (*Mus. Crit.* vol. 1. p. 194.) and which is also followed by Kidd. The form *juvencis*, which Bentley adopts, is found in the Battelian MS. and is given also by Cuningam and Sanadon.

42. This verse and those immediately following down to the forty-fifth inclusive, are inserted by Valart after the 18th line.

50. Previous to Bentley's time, *partumeius*, the reading of a few MSS. of inferior note, was defended by Turnebus, Lambinus, Dacier, Talbot, Torrentius, Desprez, and others. Bentley, however, shows conclusively that *Pactumeius* is the true reading. "Nulla foedior sordes," observes the critic, "usquam Horatium inquinavit, quam hoc in loco; ubi ex malae notae codicibus *partumeius*, verbum ad ultimam Barbariam oblegandum, nobis obtrudunt. Quid autem est *venter partumeius?* Respondebunt tam lepidae mercis mangones, compositum esse a *partu* et *meiere;* qui tam facile scilicet et sine ullo nixu pariat, ut potius meiere quam parturire videatur. Quid autem? quisquamne alius hac voce usus est? Non. An ad analogiae regulas formatum est? Ne hoc quidem. Sunt tamen, qui *submeius* et *submeiulus* ex infima corruptae Latinitatis faece depromant. Praeclare vero comparatum est, si Flaccus ex Marcello Empirico Latine loqui discet. Revocanda igitur est antiqua et vera lectio *Pactumeius*, quam solam agnoscunt scholiastes uterque, et editiones priscae ante Aldum, et omnes opinor membranae paullo vetustiores." Vanderbourg observes to the same effect: "*Partumeius* ne se trouve point dans les anciens MSS. Parmi les miens le meilleur de ceux qui la rapportent n'est que du 12 siècle. Ce mot est tout-à-fait barbare. Il est bas et injurieux dans un passage où Horace soutient une ironie que ce seul mot auroit suffi pour dévoiler. *Pactumeius* au contraire, est la leçon des meilleures éditions et des plus anciens MSS." Every editor of note since Bentley's time adopts the reading which he advocates, except Fea, who seeks to renew the objections of Dacier. But every difficulty disappears if with Bentley we understand *erat*.

Impune ut Urbem nomine impleris meo?
Quid proderat ditasse Pelignas anus
Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent:
Ingrata misero vita ducenda est, in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater,
Egens benignae Tantalus semper dapis;
Optat Prometheus obligatus aliti;
Optat supremo collocare Sisyphus
In monte saxum; sed vetant leges Jovis.
Voles modo altis desilire turribus,
Modo ense pectus Norico recludere;
Frustraque vincla gutturi nectes tuo,
Fastidiosa tristis aegrimonia.
Vectabor humeris tunc ego inimicis eques,
Meaeque terra cedet insolentiae.
An, quae movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere Lunam vocibus possim meis,
Possim crematos excitare mortuos,
Desiderîque temperare poculum,
Plorem artis, in te nîl agentis, exitum?

VARIOUS READINGS.

60. Bentley gives *proderat* on the authority of two MSS. in place of the more common form *proderit*. Among the advocates of the latter reading are Cuningam, Sanadon, and Fea. The former, however, is decidedly superior.—For *ditasse*, in this same line, Markland conjectures *vicisse*.

62. Some read *Si tardiora*, but *Sed tardiora* is found in many good MSS., in the Milan edition of 1477, in the Venice editions of 1479, 1483, 1490, in the Florence edition of 1482, and is adopted by Bentley, Cuningam, Sanadon, Oberlinus, Gesner, Combe, Wakefield, Mitscherlich, Döring, and others. The editions which have *Si* remove the mark of interrogation after *toxicum* and place it after *manent*.

64. Bentley, on the authority of some of the early editions, reads *laboribus* in place of the common form *doloribus*. We have adopted the emendation, especially as the latter seems to have been originally a mere gloss of the former word.

65. The common reading is *infidus*. But almost all the MSS., together with the edition of Locher, have *infidi*, which is adopted by Bentley, Cuningam, Sanadon, Valart, Wakefield, Döring, Hunter, and Kidd.

72. Some have *innectes;* as for example R. Stephens, Lambinus, and Talbot. It is found also in the collation of Saxius, in the Milan edition of 1477, in that of Venice 1479, and in the Florence edition of 1482. But the greater number of authorities are in favour of *nectes*.

78 and 79. All Bentley's MSS., together with very many of Vanderbourg's and Fea's, have *possim*. It is found also in several of the early editions. On the other hand, *possum* is found in the Aldine edition of 1501, and is adopted by H. Stephens, Muretus, Dacier, and a few others. The former is to be preferred.

80. Bentley gives *pocula* on the authority of MSS.

81. The Milan edition of 1477, that of Venice 1479, together with R. and H. Stephens, give *habentis*. Lambinus, in his second edition, abandons the reading *agentis* and adopts *habentis* in its place. He is refuted by Torrentius and Talbot. Five of Valart's MSS. give *nil habentis exitûs*, and twenty-three *nil agentis exitûs*.

Q. HORATII FLACCI

CARMEN SAECULARE

PRO INCOLUMITATE IMPERII.

Phoebe, silvarumque potens Diana,
Lucidum coeli decus, o colendi
Semper et culti, date, quae precamur
Tempore sacro:

Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dîs, quibus septem placuere colles,
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis et celas, aliusque et idem
Nasceris, possis nihil urbe Roma
Visere majus.

Rite maturos aperire partus
Lenis Ilithyia, tuere matres:
Sive tu Lucina probas vocari,
Seu Genitalis.

VARIOUS READINGS.

SAECULAR HYMN.

4. One of the MSS. collated by Saxius has *prisco*, which is also given by the ancient scholiast.

5. Two of Bersmann's MSS. have *Quod*.

16. The commonly received reading is *Genetalis*, which is found in all the best editions except Bentley's. The great critic reads *Genetyllis*, and enters into a long and learned defence of his emendation. We will cite the words of Gesner on the other side. "Nec ego ausim *Genitalem* genendi et pariendi praesidem damnare, quam omnes in universum libri agnoscant: cum praesertim *Genetyllis* sit Latinis inauditum, et Graecis turpiculum fere, Veneris potius epitheton lascivae, quam Dianae." Cuningam suggests *Genitiva*, yet reads *Genitalis*. Sanadon adopts Bentley's conjecture, and it is approved of also by Burmann (*ad Propert. 3. 8. 11.*)

Diva, producas subolem, Patrumque
Prosperes decreta super jugandis
Feminis, prolisque novae feraci
Lege marita:

Certus undenos decies per annos
Orbis ut cantus referatque ludos,
Ter die claro, totiesque grata
Nocte frequentes.

Vosque veraces cecinisse, Parcae,
Quod semel dictum est, stabilisque rerum
Terminus servat, bona jam peractis
Jungite fata.

Fertilis frugum pecorisque Tellus
Spicea donet Cererem corona:
Nutriant fetus et aquae salubres,
Et Jovis aurae.

Condito mitis placidusque telo
Supplices audi pueros, Apollo:
Siderum regina bicornis, audi,
Luna, puellas.

VARIOUS READINGS.

21. Some MSS. and three editions of the 16th century have *ut denos*, and in the succeeding line *Orbis et*.

25. The true interpretation, and consequently the reading, of this stanza have been greatly contested. Bentley objects to *dictum est* and *servat*, on the ground that the subjunctive would be more in accordance with correct Latinity. For *servat* therefore he reads *servet*, and for *dictum est* he retains *dictum* merely, as an accusative case, while he substitutes *stabilis per aevum* for *stabilisque rerum*. The whole stanza as arranged by him then will be as follows:

Vosque veraces cecinisse, Parcae,
Quod semel dictum stabilis per aevum
Terminus servet, bona jam peractis
Jungite fata.

In his *Curae Novissimae*, however, the same critic suggests the following:

Quod semel dictum est, stabilisque rerum.
Terminus haeret:

to which he subjoins, "Ita fortasse pro *servet*, quod sane non capio. US producitur ob caesuram vel ob H." (*Mus. Crit.* vol. I. p. 196). This emendation, however, is far inferior to the former; and Kidd well remarks of it, "At, vir praestantissime, nisi ipsa illa acies judicii tui quotidiana pugna retunderetur, hanc licentiam non concessisses." The more usual reading in the editions is *Quod semel dictum est, stabilisque rerum Terminus servet*," which is given among others by Gesner. Cuningam has *Quod semel dictum, stabilisque rerum Terminus servet*. The reading which we have adopted appears to us decidedly superior to the rest; and if our interpretation of the whole passage (vid. Explanatory notes) be correct, the direct reference in *dictum est* and *servat* to what is certain and immutable necessarily requires the indicative mood. Aldus was the first that gave *servat*.

31. Editors differ with respect to the punctuation of this line, some placing a comma after *aquae*, and referring *salubres* to *aurae*, others placing a comma after *salubres*. This latter punctuation we have adopted, but *salubres* still may be referred as well to *aurae* as to *aquae*.

Roma si vestrum est opus, Iliaeque
Litus Etruscum tenuere turmae,
Jussa pars mutare Lares et urbem
Sospite cursu:

Cui per ardentem sine fraude Trojam
Castus Aeneas patriae superstes
Liberum munivit iter, daturus
Plura relictis:

Dî, probos mores docili juventae,
Dî, senectuti placidae quietem,
Romulae genti date remque prolemque
Et decus omne.

Quique vos bubus veneratur albis,
Clarus Anchisae Venerisque sanguis,
Imperet, bellante prior, jacentem
Lenis in hostem.

Jam mari terraque manus potentes
Medus Albanasque timet secures:
Jam Scythae responsa petunt, superbi
Nuper, et Indi.

Jam Fides, et Pax, et Honor, Pudorque
Priscus, et neglecta redire Virtus
Audet: apparetque beata pleno
Copia cornu.

VARIOUS READINGS.

45. For *docili* in this, and *senectuti* in the succeeding line, Bentley gives, on the authority of a few MSS., *docilis* and *senectutis*. One MS. has *Di, senectuti placidam quietem.*

49. Most of the MSS of Torrentius and Cruquius have *Quaeque* for *Quique*, and in the 51st line *impetret* for *imperet*; which reading one of the scholiasts favours. The Göttingen MS. and the collation of Saxius also have *Quaeque*. This reading is strongly advocated by Bentley, who introduces both *Quaeque* and *impetret* into his text. Cuningam likewise approves of it, and Bos (*Animadv.* p. 55.) We have preferred the common reading, however, with Gesner, Hunter, and others, as more in accordance with the precept of Anchises (*Virg. Æn.* 6. 852.)

"Tu *regere imperio* populos, Romane, memento;
Hae tibi erunt artes; pacisque imponere moram,
Parcere subjectis et *debellare superbos.*"

53. Bentley conjectures *manum potentem*, but *vid.* Explanatory notes.

Augur, et fulgente decorus arcu
Phoebus, acceptusque novem Camenis,
Qui salutari levat arte fessos
Corporis artus.

Si Palatinas videt aequus arces,
Remque Romanam Latiumque, felix,
Alterum in lustrum, meliusque semper
Proroget aevum.

Quaecque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet, et votis puerorum amicas
Applicet aures.

Haec Jovem sentire, deosque cunctos,
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae
Dicere laudes.

VARIOUS READINGS.

65. Many MSS. of good repute have *aras;* and this reading is recognized also by Porphyrion, who observes; "Apparet jam eo tempore ab Augusto dedicatum fuisse in Palatio Apollinis templum, et sensus est—*Si acceptas aras habet Apollo quae in Palatio dedicatae sunt.*" Other MSS., on the contrary, as well as all the early editions, have *arces* or *arcis*. We have retained *arces*. Bentley observes, "Utraque quidem lectio proba est et venusta, ut nescias fere utri priores partes jure sint deferendae."

68. Instead of *proroget* in this line, and *curet* and *applicet* in those which follow, four MSS. of Cruquius's, one of Bersmann's, and two of Bentley's have *prorogat*, *curat*, and *applicat*. Three of Bersmann's and the same number of Bentley's have *curat* and *applicat;* and in this reading many of the early editions concur. The greater number of MSS., however have *proroget*, *curet*, and *applicet*, and these forms are certainly preferable, particularly on account of what precedes: "*Si Palatinas videt aequus arces.*"

66. The editions vary with respect to the punctuation of this line, some placing no comma after *Romanam* or *felix*, but one between *Latiumque* and *felix;* others reading *Remque Romanam, Latiumque felix.* We have adopted the former, making *felix* an epithet of Phoebus, in the sense of "*propitius.*" This explanation is likewise given by the scholiast in one of Cruquius's MSS., and accords with the meaning given to *felix* in the following passage of Virgil (*Æn.* 1. 330.).

"*Sis felix, et nostrum leves quaecunque laborem.*"

Q. HORATII FLACCI

SERMONES.

Q. HORATII FLACCI

SERMONUM

LIBER PRIMUS.

Satira I.

IN AVAROS.

Quî fit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit, seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes?
O fortunati mercatores! gravis annis
Miles ait, multo jam fractus membra labore.
Contra mercator, navim jactantibus austris,
Militia est potior! Quid enim? concurritur: horae
Momento aut cita mors venit aut victoria laeta.
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat.

VARIOUS READINGS.

Satire 1.

2. Several MSS. have *ulla*, which is found also in the editio princeps. Fea approves of this reading as "elegantius et plenius vulgato *illa*." But the common *illa* is adopted, as it should be, in the best editions, being found in the best MSS.

4. An anonymous critic, supposed to be Bouhier, in the Journal published at Trevoux (June, 1715) conjectures *armis* for *annis*, which emendation is adopted by Sanadon, Valart, Wakefield, and Bothe. Among other advocates it has F. A. Wolf. (*Horat. Erste Satire Lat. u. Deutsch.* Berlin, 1813.) But *gravis armis* is much simpler, and more in accordance with the rest of the line: *multo jam fractus membra labore*. Besides, it is far from being an uncommon form. Thus in Virgil (*Æn.* 9. 246.) we have "*Hic annis gravis atque animis maturus Aletes*," and in Terence, (*Heaut.* 4. 1. 32.) "*Quanto tu me es annis gravior, tanto es ignoscentior.*" So also among the Greek writers: χρόνῳ βραδύς. Oed. Col. 851. ed. Brunck. ἐν γήρᾳ βαρὺς, Aj. 981. σὺν γήρᾳ βαρεῖς, Oed. Tyr. 17. βαρὺς ἐνιαυτοῖς. Theocr. Idyll. 34. 100. They who are in favour of *armis* here, give it a general signification: "quodvis officii militaris instrumentum."

7. A few MSS. have *Quid ni?* which Fea prefers. But *Quid enim?* is far preferable, answering to the τί γάρ of the Greeks.

8. In Bersmann's MSS. the first *aut* is wanting.

Ille, datis vadibus qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cetera de genere hoc, adeo sunt multa, loquacem
Delassare valent Fabium. Ne te morer, audi
Quo rem deducam. Si quis deus, *En ego*, dicat,
Jam faciam quod vultis : eris tu, qui modo miles,
Mercator : tu, consultus modo, rusticus : hinc vos,
Vos hinc mutatis discedite partibus. Eia,
Quid statis ? — nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Jupiter ambas
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat, votis ut praebeat aurem ?
Praeterea, ne sic, ut qui jocularia, ridens
Percurram : quamquam ridentem dicere verum
Quid vetat ? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima :
Sed tamen amoto quaeramus seria ludo.
Ille gravem duro terram qui vertit aratro,
Perfidus hic cautor, miles, nautaeque, per omne
Audaces mare qui currunt, hac mente laborem

VARIOUS READINGS.

19. Markland conjectures *At queis licet esse beatis, Quid*, &c.

23. An anonymous critic in Sandby's edition suggests *Praetereo.*

25. Many MSS. have *Quis.* In this same line Sanadon conjectures *et* for *ut.*

27. Markland observes of this line, "Vix est Horatii."

29. The commonly received reading is *Perfidus hic caupo*, for which Markland (*Epist. Crit. ad Hare*, p. 4.) proposes to substitute *Causidicus vafer hic.* The mode by which the critic arrives at this new reading is rather an amusing one. The letters *fidus hic cau*, says he, being transposed, give us the word *causidicus ;* for *s* and *f* are frequently mistaken in the manuscripts for each other, and the letter *h* is often thrown into the middle of a word by the blundering of copyists. "A manner of criticism," observes Dr. Francis, "not unlike that of Lord Peter, who not being able to find the word *shoulder-knot*, in the will *totidem syllabis*, was determined to find it *totidem literis.*" Schrader (*Emend.* c. 4) and an anonymous critic cited by Taylor (*Elements of Civil Law*, p. 220.) conjecture *cautor* for *caupo.* Valart (*Praef. ad Horat.* p. x.) suggests *Callidus hic cautor*, Wakefield, after accumulating many passages to illustrate St. Paul's use of καπηλεύοντες (2. *Corinth. c.* 2. *v.* 17.) decides in favour of the common reading, while Porson (*ad Toup*, p. 506.) declares for *cautor*, and also remarks, "Λόγων κάπηλος et *caupo verborum* pro *causidico* recte dicitur. Sed dubito an simplex κάπηλος vel *caupo* sensum eundem admittat." Fea, on the authority of a few MSS., gives *campo* for *caupo*, and on mere conjecture reads *praefidus*, in the sense of *fidissimus*, for *perfidus*, placing no point after *campo*, but a semicolon after *miles.* This same reading is also suggested by H. de Bosch. (*Praef. ad Poëm.* p. xxiii.), except that he gives *Pervigil* for *Perfidus.* Of all these emendations *cautor* is undoubtedly the best, and as such we have adopted it in our text. As to the common reading *caupo*, it is difficult to conceive on what grounds it can be defended. Horace, in order to prove his general proposition, that no man lives contented with his lot, introduces four classes of persons, the *soldier*, the *trader*, the *lawyer*, and the *farmer*, (v. 4—12,) each dissatisfied with their respective pursuits in life. The same characters are brought forward a second time (v. 18. 19.) and in the same order. When, however, they are mentioned a third time by the poet, and in an inverted order (v. 28—30.) he is made by the common reading to substitute for the lawyer, the *caupo* or "vintner," (for that *caupo* cannot here be taken in the sense of *causidicus* we have good reason with Porson to doubt.) Now, why is the lawyer excluded? If we believe Döring, it is done by Horace out of respect for that class of men, or else because the Roman lawyers did not then make the giving of advice to suitors a source of emolument to them-

Sese ferre, senes ut in otia tuta recedant,
Aiunt, quum sibi sint congesta cibaria; sicut
Parvula (nam exemplo est) magni formica laboris
Ore trahit quodcunque potest, atque addit acervo,
Quem struit, haud ignara ac non incauta futuri.
Quae, simul inversum contristat Aquarius annum,
Non usquam prorepit, et illis utitur ante
Quaesitis sapiens: quum te neque fervidus aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum;
Nil obstet tibi, dum ne sit te ditior alter.
Quid juvat immensum te argenti pondus et auri
Furtim defossa timidum deponere terra? —
Quod, si comminuas, vilem redigatur ad assem. —
At, ni id fit, quid habet pulchri constructus acervus?
Millia frumenti tua triverit area centum;
Non tuus hoc capiet venter plus ac meus: ut, si
Reticulum panis venales inter onusto
Forte vehas humero, nihilo plus accipias, quam
Qui nil portarit. Vel dic, quid referat intra
Naturae fines viventi, jugera centum an
Mille aret? — *At suave est ex magno tollere acervo.* —
Dum ex parvo nobis tantundem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris?
Ut tibi si sit opus liquidi non amplius urna
Vel cyatho, et dicas: *Magno de flumine malim,*
Quam ex hoc fonticulo tantundem sumere. Eo fit,

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selves. The first supposition is entirely gratuitous; the second is based very probably upon the Cincian Law. Now, even though this law had been newly enforced by Augustus under severe penalties, still this would not prevent many of the lawyers of the day from habitually violating that statute. Indeed the very nature of the penalty imposed by the emperor (*τετραπλάσιον ἴσον ἂν λάβωσιν. Dion. Cass.* 54. c. 18.) proves the previous frequency of the practice. But, waiving all these objections, how are we to defend the propriety of the term *caupo* which has been substituted in the common text? What peculiar hardships and privations does the "*vintner*" undergo, that he more than any other should grow weary of his employment? Is there not, on the contrary, every thing in that employment, especially if he who pursues it be *perfidus*, to attach him more strongly to it? The common reading then must be abandoned, and *cautor* substituted for *caupo*. For remarks on the propriety of *cautor* as applied to the legal profession, *vid.* Explanatory notes.

38. The greater number of editions, and among them those of the best note, together with the editio princeps, give *sapiens:* Some MSS., on the other hand, and most of the early editions, have *patiens:* which Fea adopts. Three of the early editions have *potieris:* an evident error for *potiens:* Gesner's remark very probably is not far from the truth: "Interdum putare subit, ex *potiens* rariusculo ortum *patiens;* hoc cum displiceret, mutatum in *sapiens.*"

43. A MS. of Bersmann's has *in assem.*

46. Some of the early editions have *plus quam meus*, in which they have been followed by many subsequent ones. The reading which we have given in the text is found in two of Bersmann's MSS. and in ten of Bentley's. In this same line Glareanus gives *hinc capiet* for *hoc capiet.*

55. The more common reading is *mallem*, Bentley gives the preference to *malim* on the authority of MSS. in which he is followed by Cuningam, Sanadon, Wakefield, Fea, and others.

Plenior ut si quos delectet copia justo,
Cum ripa simul avulsos ferat Aufidus acer:
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam, neque vitam amittit in undis.
At bona pars hominum, decepta cupidine falso,
Nil satis est, inquit; quia tanti, quantum habeas, sis.
Quid facias illi? Jubeas miserum esse, libenter
Quatenus id facit. Ut quidam memoratur Athenis
Sordidus ac dives populi contemnere voces
Sic solitus: Populus me sibilat, at mihi plaudo
Ipse domi, simul ac nummos contemplor in arca. —
Tantalus a labris sitiens fugientia captat
Flumina: Quid rides? mutato nomine de te
Fabula narratur: congestis undique saccis
Indormis inhians, et tanquam parcere sacris
Cogeris, aut pictis tanquam gaudere tabellis.
Nescis quo valeat nummus? quem praebeat usum?
Panis ematur, olus, vini sextarius: adde,
Queis humana sibi doleat natura negatis.
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc juvat? Horum
Semper ego optarim pauperrimus esse bonorum. —
At si condoluit tentatum frigore corpus,
Aut alius casus lecto te affixit, habes qui
Assideat, fomenta paret, medicum roget, ut te
Suscitet, ac natis reddat carisque propinquis. —
Non uxor salvum te vult, non filius: omnes

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59. The collation of Saxius and one of Bersmann's MSS. have *tantulo*. In this same line Bentley gives *quantum* on the authority of MSS. in which he is followed by Cuningam, Sanadon, and Wakefield.

63. Bentley conjectures *miseram* (referring to *bona pars*,) in which he is followed by Cuningam and Sanadon. Valart finds this same reading in one of his MSS., and adopts it in like manner. Every other edition, however, of any celebrity has *miserum*, which may be satisfactorily explained by Synesis.—In this same line, the more usual punctuation is to place a comma after *libenter*, and none after *esse*. We have pointed the line in the mode adopted by Torrentius, Cuningam, Sanadon, Markland, Fea, Döring, and others, on the authority of good MSS.

71. Markland conjectures *Qui dormis* for *Indormis*.

77. Fea places a comma after *malos*, and refers to *Serm.* 1. 4. 3. But his reference does not bear him out, since the poet here alludes to vice in general.

81. Most MSS., and nearly all the editions, as well of an early as a more recent date, have either *affixit* or *adfixit*. Others give *afflixit*, The first is preferable, and Gesner well remarks: "Affixit mihi magis hic placet, quia vehementia et primus impetus morbi, quem exprimit *afflixit*, non tam eget amicorum auxilio, quam ejus duratio et longa molestia, quam signat *affixit*, ut surgere, et rebus suis superesse, ministrare sibi necessaria, non possit."

83. Many editions have a mark of interrogation

Vicini oderunt, noti, pueri atque puellae.
Miraris, quum tu argento post omnia ponas,
Si nemo praestet, quem non merearis, amorem?
An sic cognatos, nullo natura labore
Quos tibi dat, retinere velis, servareque amicos?
Infelix operam perdas, ut si quis asellum
In campo doceat parentem currere frenis!
Denique sit finis quaerendi; quoque habeas plus,
Pauperiem metuas minus, et finire laborem
Incipias, parto quod avebas. Ne facias, quod
Ummidius, qui, tam (non longa est fabula) dives,
Ut metiretur nummos; ita sordidus, ut se
Non unquam servo melius vestiret; ad usque
Supremum tempus, ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.
Quid mî igitur suades? ut vivam Maenius aut sic
Ut Nomentanus? Pergis pugnantia secum
Frontibus adversis componere? Non ego, avarum
Quum veto te fieri, vappam jubeo ac nebulonem.
Est inter Tanain quiddam socerumque Viselli:
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.

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after *propinquis*, others a simple period. The latter is preferable, and is sanctioned by the authority of Markland. *vid.* Explanatory notes.

87. The more usual mode is to place a comma after *amorem*.

88. The common reading is *At, si* for which many MSS. of good repute give *An, si*. Bentley contends strenuously for this latter reading. Baxter and Sandby give *Atqui*, but Gesner alters Baxter's text to *An si* Wakefield conjectures *An sic* which Valart also finds in the Sorbonne MS. We have adopted this with Valart, Fea, and Döring.

92. Nearly all the MSS. have *Cumque*, which Bentley receives into his text. Others read *quumque*, but *quoque* is found in some of the best editions. Markland declares in favour of it, observing, "Lege *quoque*, i. e. *quanto* plus habeas *tanto* minus metuas pauperiem." So also Taylor (*ad Lys.* p. 576. 2.) "*quoque*, ita scribendum puto, pro *quomque*, id est, *quumque*: *quo* magis dives sis, *eo* minus pauperiem metuas."

94. The punctuation of this line varies in different editions, some placing a semicolon or colon, others a full stop, after *avebas*. The latter we have adopted as more impressive and forcible. Some editions have *Nec facias*.

95. Bentley acutely conjectures *qui tam* in place of *quidam* the common reading. He is followed by Cuningam, Sanadon, Valart, Wakefield, Fea, Döring, Hunter, Kidd, and many others. Heindorff endeavours to defend the common reading, and places a full stop after *fabula*. But this produces a very awkward effect. With regard to *quidam* it need only be observed that Horace, who never applies the term to any but inferior and ignoble personages, would certainly never apply it to a man so wealthy as to measure his riches, and who besides must have been known to all. We have given Bentley's emendation, slightly improved in punctuation by Döring.

100. Cuningam reads on conjecture *Tyndarearum*.

101. The more usual reading is *Naevius*, but some MSS. and several of the early editions have *Mevius*, from which Bentley gives, on conjecture, *Macnius*, especially as an individual of the same name, and similar character, is mentioned in Epist. 1. 15. 26. This emendation is adopted in the best editions.

107. Markland conjectures *citrave*

Illuc, unde abii, redeo. Nemon' ut avarus
Se probet, ac potius laudet diversa sequentes?
Quodque aliena capella gerat distentius uber,
Tabescat? neque se majori pauperiorum
Turbae comparet? hunc atque hunc superare laboret?
Sic festinanti semper locupletior obstat:
Ut, quum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat, et exacto contentus tempore, vita
Cedat, uti conviva satur, reperire queamus.
Jam satis est. Ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.

Satira II.

IN MOECHOS.

Ambubaiarum collegia, pharmacopolae,
Mendici, mimae, balatrones, hoc genus omne
Moestum ac sollicitum est cantoris morte Tigelli.
Quippe benignus erat. Contra hic, ne prodigus esse
Dicatur metuens, inopi dare nolit amico,
Frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
Praeclaram ingrata stringat malus ingluvie rem,
Omnia conductis coëmens opsonia nummis:
Sordidus atque animi parvi quod nolit haberi,
Respondet. Laudatur ab his, culpatur ab illis.
Fufidius vappae famam timet ac nebulonis;

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108. A very ancient MS. of Cruquius's has *quî nemo ut avarus*.

117. One of Bersmann's MSS. has *Unde*.

118. The common reading is *vitae*, depending in construction on *tempore*, the one which we have adopted is found in many MSS., and received into the text by Bentley, Cuningam, Sanadon, Valart, Wakefield, Fea, Hunter, and Kidd.

Satire 2.

2. A few MSS. have *baratrones*.

6. The more usual reading is *depellere*. Many MSS., however, and a few of the early editions have *propellere*. Bentley defends the former, but at the same time acknowledges that the latter has more manuscript authority in its favour. Torrentius had previously made the same confession. We have therefore given it the preference, along with Cuningam, Valart, Fea, Döring, and Bothe.

10. The Venice edition of 1490 has *animi parvi quod* as we have given it in our text, and which Bothe also adopts. To our ears at least it has a much better sound than the usual reading *animi quod parvi*.

12. Many editions have a comma after *nebulonis*, and a period at *nummis*.

Dives agris, dives positis in fenore nummis,
Quinas hic capiti mercedes exsecat, atque
Quanto perditior quisque est, tanto acrius urguet:
Nomina sectatur, modo sumta veste virili,
Sub patribus duris, tironum. Maxime, quis non,
Jupiter, exclamat, simul atque audivit?— *At in se*
Pro quaestu sumtum facit hic. — Vix credere possis,
Quam sibi non sit amicus: ita ut pater ille, Terentî
Fabula quem miserum nato vixisse fugato
Inducit, non se pejus cruciaverit atque hic.

Si quis nunc quaerat, Quo res haec pertinet? Illuc:
Dum vitant stulti vitia, in contraria currunt.
Malthinus tunicis demissis ambulat; est qui
Inguen ad obscoenum subductis usque facetus:
Pastillos Rufillus olet, Gargonius hircum:
Nil medium est. Sunt qui nolint tetigisse nisi illas,
Quarum subsuta talos tegat instita veste:
Contra alius nullam, nisi olente in fornice stantem.
Quidam notus homo quum exiret fornice, *Macte*
Virtute esto, inquit sententia dia Catonis:
Nam simul ac venas inflavit tetra libido,
Huc juvenes aequum est descendere, non alienas
Permolere uxores. Nolim laudarier, inquit,
Sic me, mirator cunni Cupiennius albi.

Audire est operae pretium, procedere recte
Qui moechos non vultis, ut omni parte laborent;
Utque illis multo corrupta dolore voluptas,
Atque haec rara cadat dura inter saepe pericla.

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14. Some MSS. and early editions have *exigit*, which seems to have originated in a gloss.

18. Glareanus has *exclamet;* and for *At in se* gives *At ipse.*

25. The editions vary in the form of this proper name. Nearly all the early ones have *Malchinus*, which Muretus, Bentley, Cuningam, Wakefield, Fea, and Kidd adopt. *Malthinus*, however, has found many and able advocates, the more especially as it is thought, by its peculiar formation, to have an allusion to Maecenas. *vid.* Explanatory notes.

27. Bentley defends *Gargonius*, from ancient inscriptions, although the weight of MSS. authority is decidedly in favour of *Gorgonius*, the common reading. *Gargonius* is given in the best editions since Bentley's. An objection may lie against *Gorgonius* on the score of metre. Thus Bothe observes, "*Gorgonius*, si a Gorgone deducas, ut faciendum videtur, versum non intrat, quippe quod Graece sonet Γοργόνιος, pro Γοργόνειος."

36. Markland conjectures *alti* in the sense of *nobilis.*

38. Some editions have *moechis.* Bentley gives *moechos*, on the authority of MSS.; and this reading is followed by Cuningam, Wakefield, Hunter, Bothe, and Kidd. In a fragment of Ennius (*ex Annal.* p. 31,) we have the following passage, "*Audire est operae pretium, procedere recte, Qui rem Romanam, Latiumque augescere voltis.*" Chishull deduces an argument from this in favour of *moechos.*

Hic se praecipitem tecto dedit: ille flagellis
Ad mortem caesus: fugiens hic decidit acrem
Praedonum in turbam: dedit hic pro corpore nummos:
Hunc perminxerunt calones; quin etiam illud
Accidit, ut cuidam testes caudamque salacem
Demeterent ferro. Jure omnes: Galba negabat.

Tutior at quanto merx est in classe secunda!
Libertinarum dico, Sallustius in quas
Non minus insanit, quam qui moechatur. At hic si,
Qua res, qua ratio suaderet, quaque modeste
Munifico esse licet, vellet bonus atque benignus
Esse; daret quantum satis esset, nec sibi damno
Dedecorique foret: verum hoc se amplectitur uno;
Hoc amat, hoc laudat: Matronam nullam ego tango.
Ut quondam Marsaeus, amator Originis ille,
Qui patrium mimae donat fundumque laremque,
Nil fuerit mî, inquit, cum uxoribus unquam alienis.
Verum est cum mimis, est cum meretricibus, unde
Fama malum gravius, quam res, trahit. An tibi abunde
Personam satis est, non illud, quidquid ubique
Officit, evitare? Bonam deperdere famam,
Rem patris oblimare, malum est ubicunque. Quid inter-
Est, in matrona, ancilla peccesne togata?

Villius in Fausta Sullae gener, hoc miser uno
Nomine deceptus, poenas dedit usque superque
Quam satis est; pugnis caesus, ferroque petitus;
Exclusus fore, quum Longarenus foret intus.
Huic si mutonis verbis mala tanta videntis

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46. Barthius (*Advers.* 38. 6.) conjectures *Demeterent ferro.* Bentley also suggests the same reading. Fea finds this in two of his MSS., which confirms the conjecture. Nearly all the MSS. and early editions have *Demeteret ferro.*

48. Bentley, on the authority of a single MS., reads *in qua*, which Cuningam and Wakefield adopt.

51. Sixteen of Valart's MSS. have *Munifico;* and it is found also in the best editions. Others give *Munificum.*

54. Many MSS. have *et laudat* for *hoc laudat;* and Bentley, Fea, Kidd, together with a few others, adopt it.

56. The collation of Saxius gives *mimae censum donavit avarae.*

61. Cuningam reads *disperdere* on conjecture.

63. Lambinus conjectures *peccesne* for the common reading *peccesve.* Bentley confirms the conjecture by the authority of MSS.; and Cuningam, Valart, Wakefield, Döring, Bothe, Hunter, Kidd, &c., likewise adopt it. The Latinity of *peccesve* is extremely doubtful.—In this same line many editors place a comma after *ancilla*, separating it from *togata.* This punctuation is erroneous. *vid.* Explanatory notes.

68. Bentley reads *videnti* on the authority of his MSS.: but *videntis* is found in other MSS. of equal note, according to Fea. This latter reading is given also in most of the early editions, and is adopted by Muretus, Cruquius, D. Heinsius, Dacier, Cuningam, Gesner, &c.

Diceret haec animus: *Quid vis tibi? numquid ego a te*
Magno prognatum deposco Consule cunnum,
Velatumque stola, mea quum conferbuit ira?
Quid responderet? Magno patre nata puella est.
At quanto meliora monet, pugnantiaque istis,
Dives opis natura suae, tu si modo recte
Dispensare velis, ac non fugienda petendis
Immiscere! Tuo vitio rerumne labores,
Nil referre putas? Quare, ne poeniteat te,
Desine matronas sectarier, unde laboris
Plus haurire mali est, quam ex re decerpere fructus.
Nec magis huic, niveos inter viridesque lapillos
Sit licet, hoc, Cerinthe, tuo tenerum est femur aut crus
Rectius, atque etiam melius persaepe togatae est.
Adde huc, quod mercem sine fucis gestat; aperte,
Quod venale habet, ostendit; nec, si quid honesti est,
Jactat habetque palam, quaerit quo turpia celet.

Regibus hic mos est, ubi equos mercantur, opertos

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72. Markland places a note of interrogation after *est*.

74. The common reading is *si tu*

81. The common editions have (*Sit licet hoc Cerinthe tuum*) Cuningam and Valart read *Sit licet, hoc, Cerinthe, tuae* Bentley gives *Sit licet, o Cerinthe, tuo* Gesner approves of Bentley's emendation, with the exception of *o* for *hoc*. He restores the pronoun, and makes it equivalent to *ideo*, or *ob hoc*. We have adopted his reading.

82. The common editions have merely *togatae* without *est*, which is added by Bentley on the authority of MSS.

86. In the edition of Francis's Horace published in 1807, under the care of Mr. Du Bois, the following note occurs, which was obtained by the editor from Sir P. Francis, the son of the translator. "*Opertos*, confirmed by the greater number of MSS., is the right reading in this line. *Operiunt eos*, says the old scholiast, *ne, pulchritudine inducti, emant equos mollibus pedibus*. Montaigne was of this opinion, and has afforded us a very pleasing comment on the passage, which we shall transcribe: 'Vous n'achetez pas un chat en poche: si vous marchandez un cheval, vous luy ostez ses bardes, vous le voyez nud et à decouvert: ou, s'il est couvert, comme on les présentoit anciennement aux princes à vendre, c'est par les parties moins nécessaires, affin que vous ne vous amusiez pas à la beauté de son poil, ou largeur de sa croupe, et que vous vous arrestiez principalement à considérer les jambes, les yeux, et le pied, qui sont les membres les plus utiles: *Regibus*, &c. Pourquoy estimant un homme, l'estimez vous tout envellopé et empacqueté? Il ne vous faict montre que des parties qui ne sont aucunement siennes: et nous cache celles, par lesquelles seules on peut vrayement juger de son estimation?' *Essais*. tom. 1. liv. 1. c. 42. This latter part exemplifies, in some measure, what Horace would say of the Roman matrons and their peculiar dress. Xenophon, in his tract *de re Equestri* (περὶ ἱππικῆς), has well illustrated the importance of the feet of horses, by comparing them to the foundation of a house; which being bad, the rest of the structure, however beautiful, is of no value: *ὥσπερ γὰρ οἰκίας οὐδὲν ὄφελος ἂν εἴη, εἰ τὰ ἄνω πάνυ καλὰ ἔχοι, μὴ ὑποκειμένων οἷων δεῖ θεμελίων, οὕτω καὶ ἵππου πολεμιστηρίου οὐδὲν ἂν ὄφελος εἴη, οὐδ' εἰ τὰ ἄλλα πάντα ἀγαθὰ ἔχοι, κακόπους δ' εἴη.* 'My mind,' says the learned Dr. Parr, in a private letter to a friend, 'was made up on this passage in Horace, before I had read Mr. Francis's letter. I peremptorily pronounce in favour of *opertos*. You shall have the history of the reading: all the valuable MSS. are for *opertos*; Lipsius, puzzled at the passage, offered the conjectural reading of *apertos*. Faber and Dacier adopted the conjecture, and supported it by reasonings, which to me are quite unsatisfactory, and against the context. You will be glad to hear that Bentley is *σύνψηφος* with our friend. I see that with his usual, and to me his delightful, eagerness, Mr. Francis declares against *apertos*. Bentley says very properly: common men, when they purchase common horses, do not find them *opertos*, nor is there any occasion for them to be covered: they have no charms to de-

Inspiciunt; ne, si facies, ut saepe, decora
Molli fulta pede est, emtorem inducat hiantem,
Quod pulchrae clunes, breve quod caput, ardua cervix:
Hoc illi recte: ne corporis optima Lyncei
Contemplere oculis, Hypsaea caecior illa
Quae mala sunt spectes. — *O crus! O brachia!* — Verum
Depygis, nasuta, brevi latere ac pede longo est.
Matronae praeter faciem nil cernere possis,
Cetera, ni Catia est, demissa veste tegentis.
Si interdicta petes, vallo circumdata, (nam te
Hoc facit insanum), multae tibi tum officient res:
Custodes, lectica, ciniflones, parasitae,
Ad talos stola demissa, et circumdata palla;
Plurima, quae invideant pure apparere tibi rem.

Altera nil obstat: Cois tibi paene videre est
Ut nudam; ne crure malo, ne sit pede turpi;
Metiri possis oculo latus. An tibi mavis
Insidias fieri, pretiumque avellier, ante
Quam mercem ostendi? *Leporem venator ut alta*
In nive sectetur, positum sic tangere nolit,
Cantat; et apponit, *Meus est amor huic similis; nam*
Transvolat in medio posita, et fugientia captat.
Hiscine versiculis speras tibi posse dolores,
Atque aestus, curasque graves e pectore tolli?

VARIOUS READINGS.

ceive the eye of the purchaser, and to seduce him from examining their feet, or tempt him to infer from the *breve caput*, &c., that the foot was not tender. You must observe that the horses of the ancients did not wear shoes; that hardness of feet was therefore an essential point; and that, in training them, the jockeys accustomed them to tread on rough and hard pavement for the purpose of strengthening the hoof. All this you may find in Beckmann's History of Inventions, under the article 'Horse-shoe.' Now, when horses were brought to *reges* (a word which Horace uses for men of wealth or rank), they might have the *pulchrae clunes*, &c., and these circumstances might deceive the purchaser, and draw off his attention from their feet. To prevent, therefore, all deceit, these beautiful parts were covered; and, their effect being destroyed, the purchaser was led to examine the feet. The horses were actually put into body clothes: though Mr. Fox supposes this absurd. They were put so when they were beautiful; though, in ordinary cases, the covering was taken off; and this you may see in the two passages taken from Seneca, and in one from Apuleius by Bentley. I see that the Delphin editor prefers *apertos*, "*ob clariorem sensum*," and on the authority of some "*antiqui codices*." The *clarior sensus* I cannot discover. If the horses were *aperti*, one does not see any peculiar merit in the inspection. But when they were *operti*, the *emptor* was in no danger *hiandi*, and of being deceived by his eye *quod pulchrae*, &c." The letter then proceeds to apply these remarks to the context.

90. The common reading is *Lynceis;* but, as its penult is long, it violates the metre. Bentley gives *Lyncei* on the authority of MSS. Heusinger (*Observ. Antib. c. 2. v.* Lynceus, p. 373.) strives to defend the reading of the common editions.—Bentleo has also *Hoc illi apte: nae tu*, and in the succeeding lines *contemplans* and *spectes*. Cuningam reads *spectas*, but in the rest of the passage follows Bentley: *vid.* Explanatory notes.

101. Scaliger observes, (*ad Propert.* p. 206.), "*Coa* proprie puellarum famae non nimium bonae fuerunt. Quare qui lectionem Horatii in *Chlorin* pro *Cois* mutarunt, minus prudenter fecisse videntur."

106. The common reading is *sectatur*, but many MSS., and several of the early editions give *sectetur*, which is certainly preferable.

110. The common reading is *pelli*, which Bent-

Nonne, cupidinibus statuat natura modum quem,
Quid latura, sibi quid sit dolitura negatum,
Quaerere plus prodest, et inane abscindere soldo?
Num, tibi quum fauces urit sitis, aurea quaeris
Pocula? num esuriens fastidis omnia praeter
Pavonem rhombumque? tument tibi quum inguina, num, si
Ancilla aut verna est praesto puer, impetus in quem
Continuo fiat, malis tentigine rumpi?
Non ego: namque parabilem amo Venerem facilemque. —
Illam, *Post paulo: Sed pluris: Si exierit vir:*
Gallis; hanc Philodemus ait sibi, quae neque magno
Stet pretio, neque cunctetur, quum est jussa venire.
Candida rectaque sit; munda hactenus, ut neque longa
Nec magis alba velit, quam det natura, videri.
Haec ubi supposuit dextro corpus mihi laevum,
Ilia et Egeria est; do nomen quodlibet illi,
Nec vereor, ne, dum futuo, vir rure recurrat,
Janua frangatur, latret canis, undique magno
Pulsa domus strepitu resonet, vae! pallida lecto
Desiliat mulier, miseram se conscia clamet;
Cruribus haec metuat, doti deprensa, egomet mî.

VARIOUS READINGS.

ley alters to *tolli*, on the authority of a very ancient MS. N. Heinsius conjectures *velli*, which is favoured by one of the MSS. of Trin. Coll. Cambridge. We have adopted Bentley's reading.

111. The common reading is *statuit*, for which some MSS. of good note have *statuat* a better form.

120. The common punctuation is *Gallis hanc;* that, however, which we have given is founded on the authority of several MSS. It is followed by Bentley and many other editors, and is more in accordance with the epigram itself of Philodemus. *vid.* Explanatory notes.

129. The reading usually followed is *vepallida*, which is found in many MSS. and early editions, though generally with its component parts separated, as *ve pallida*. It is given in its compound form by Lambinus, Dacier, Cuningam, Gesner, Valart, Oberlinus, Combe, Döring, &c.; and the signification which these critics attach to it is, "very pale," or "deadly pale." Bentley, however, reads *ne pallida*, in which he is followed by Kidd, and condemns *vepallida* on two grounds. His first objection is that *ve* in composition diminishes, and cannot be proved by unquestionable authorities ever to have an intensive signification. This assertion is altogether too broad. For, even if the passages which he cites and combats be not conclusive against him, yet there is an authority in Cicero for the intensive force of *ve* in composition, which Bentley does not notice; and which, even if he had noticed, he could not have disproved. It occurs in the second oration on the Agrarian law of Rullus (*c. 4. extr.*), and is as follows: "Quem hominem *vegrandi* macie torridum, Romae contemtum atque abjectum videbamus," &c. Bentley's second objection to *vepallida* is, that even allowing *ve* in composition to have occasionally an intensive force, still it is improper to make Horace use, without any necessity, a term of ambiguous import, and calculated only to mislead. The reply to this is an easy one. In the first place, from the very nature of the transaction alluded to, there can be no danger whatever of any misconstruction; and, in the next, the caution against unnecessary emendation comes with a bad grace from one whose chief fault was the very habit which he here undertakes to reprobate. The reading *vepallida*, then, is not by any means so inferior as Bentley would wish us to believe; and were we not in possession of a better one, we would give it without hesitation in the text. The reading to which we allude is *vae! pallida*, which Fea adopts on the authority of good MSS., and which appears to us both expressive and spirited. Compare the remarks of Morgenstern on this reading. *Class. Journ.* vol. 26. p. 242.

131. Cuningam conjectures in his notes, *doti illa prensa*. Bentley adopts the emendation of N. Hein-

Discincta tunica fugiendum est ac pede nudo,
Ne nummi pereant, aut pyga, aut denique fama.
Deprendi miserum est; Fabio vel judice vincam.

Satira III.

IN OBTRECTATORES ET SUPERCILIUM STOICUM.

Omnibus hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati,
Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc. Caesar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non
Quidquam proficeret: si collibuisset, ab ovo
Usque ad mala citaret Io Bacche! modo summa
Voce, modo hac, resonat quae chordis quatuor ima.
Nil aequale homini fuit illi. Saepe velut qui
Currebat fugiens hostem, persaepe velut qui
Junonis sacra ferret: alebat saepe ducentos,
Saepe decem servos: modo reges atque tetrarchas,
Omnia magna, loquens: modo, *Sit mihi mensa tripes et*
Concha salis puri et toga quae defendere frigus,

VARIOUS READINGS.

sus, *doli haec deprensa*, and insists that the presence of *haec* is necessary in order to prevent *deprensa* being applied by mistake to the female attendant. But the common reading, as we have given it, is sufficiently correct. *Deprendere* or *deprehendere* is the term always used in the Roman Law with reference to such transactions, and is of constant occurrence in the Pandects. (*l.* 2. § 2. *et* 6. *l.* 14. *pr. et.* § 1. *l.* 23. *l.* 24. *ad leg. Jul. de adult. coerc. et Ulpin l.* 25. *pr.*) It signifies, when thus used, "in ipsa turpitudine deprehendere." In the passage under consideration, therefore, *deprensa* can in no way apply to the female attendant, and hence the emendation is not needed.

Markland throws out the succeeding line, reads in this *egomet mi*, with a comma; and in the 133d line alters the arrangement to *Ne nummi pereant, aut fama, aut denique pyga.* We will quote his own words: "Ejecto isto monachali versu, lege et distingue, *egomet mi, Ne nummi pereant, aut fama, aut denique pyga.* Crescit autem, opinor, oratio in ultimo versu; et istius modi heroes non tam solliciti solent esse de fama quam de pyga: de hac vero, quia *quosdam moechos et mugilis intrat.*" (Expl. V. A. 263—271, 2.)

134. Markland suggests the omission of *est*, so that the line may read *Deprendi miserum, Fabio vel judice, vincam.*

Satire 3.

7. Bentley reads *iteraret* for *citaret*, on conjecture; and Valart finds this same reading in the Sorbonne MSS. Bentley maintains that *citare* is a law term, signifying "to cause a person to appear," and therefore improper in connexion with *Io Bacche!* Cicero, however, uses the verb *citare* in a sense precisely similar to that in which it is here employed. "Hoc nos si facere velimus, ante condemnentur ii, quorum causas receperimus, quam toties, quoties prescribitur, *paeanem* aut *munionem citarimus.*" (Cic. de Orat. 1. 59.) Neither is there any thing in *citare* itself to contradict this use of the term, for it is nothing more than a frequentative from *ciere*, and hence is equivalent to *saepe ciere*, or *repetere.*—In this same line some read *Bacchae!* supposing *Bacche* to be a violation of the metre; but the final vowel of *Bacche* is in the *arsis* of the dactyl, and consequently lengthened.

11. The common reading is *habebat.* A MS. of Vossius's, however, has *halebat*, which Bentley, cited by Kidd, considers a corruption for *alebat*, and approves of the latter as an emendation of the text. We have adopted it as such with Kidd.

Quamvis crassa, queat. Decies centena dedisses
Huic parco, paucis contento, quinque diebus
Nil erat in loculis. Noctes vigilabat ad ipsum
Mane; diem totum stertebat. Nil fuit unquam
Sic impar sibi.
Nunc aliquis dicat mihi, *Quid tu?*
Nullane habes vitia? Imo alia, et fortasse minora.
Maenius absentem Novium quum carperet, *Heus tu,*
Quidam ait, *ignoras te? an ut ignotum dare nobis*
Verba putas? Egomet mî ignosco, Maenius inquit.
Stultus et improbus hic amor est dignusque notari.
Quum tua pervideas oculis male lippus inunctis,
Cur in amicorum vitiis tam cernis acutum,
Quam aut aquila aut serpens Epidaurius? At tibi contra
Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paulo; minus aptus acutis
Naribus horum hominum; rideri possit, eo quod
Rusticius tonso toga defluit, et male laxus
In pede calceus haeret: at est bonus, ut melior vir
Non alius quisquam; at tibi amicus; at ingenium ingens
Inculto latet hoc sub corpore: denique te ipsum
Concute, num qua tibi vitiorum inseverit olim
Natura aut etiam consuetudo mala: namque
Neglectis urenda filix innascitur agris.
Illuc praevertamur: amatorem quod amicae
Turpia decipiunt caecum vitia, aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae.
Vellem in amicitia sic erraremus, et isti
Errori nomen virtus posuisset honestum.
At pater ut gnati, sic nos debemus amici,

VARIOUS READINGS.

20. All the MSS. and all the early editions previous to the time of Aldus have *et fortasse*, as we have given it. Aldus first read *haud fortasse*, in which he is followed by a few subsequent editions. Baxter introduced *at fortasse* into his text, but Gesner restores the genuine reading.

25. The common reading is *pervideas* and *mala*. Bentley, however, on the authority of a single MS., reads *praevideas* (in the sense of *praetervideas*, παραβλέπῃς), and, on the authority of several MSS., *male* for *mala*; so that *male lippus* may be united in construction like *male parvus*. We have adopted a part of this emendation. Sanadon reads *praetereas*.

35. Markland conjectures *Excute*.

38. Markland gives, also on conjecture, *amatoremque ut*.

40. The Venice edition of 1483 has *Hagnae*, which is found in many MSS., and generally adopted. Some, among whom are Sanadon and Valart, give *Hagnes*, from the Greek Ἄγνης. According to Fea, both forms occur in ancient inscriptions.

43. Markland conjectures *gnato* and *amico*.

Si quod sit vitium, non fastidire: strabonem
Appellat Paetum pater; et Pullum, male parvus
Si cui filius est, ut abortivus fuit olim
Sisyphus: hunc Varum, distortis cruribus; illum
Balbutit Scaurum, pravis fultum male talis.
Parcius hic vivit? frugi dicatur. Ineptus
Et jactantior hic paulo est? concinnus amicis
Postulat ut videatur. At est truculentior atque
Plus aequo liber? simplex fortisque habeatur.
Caldior est? acres inter numeretur. Opinor,
Haec res et jungit, junctos et servat amicos.
At nos virtutes ipsas invertimus atque
Sincerum cupimus vas incrustare. Probus quis
Nobiscum vivit? multum est demissus homo? Illi
Tardo cognomen pingui et damus. Hic fugit omnes
Insidias, nullique malo latus obdit apertum?
(Quum genus hoc inter vitae versemur, ubi acris
Invidia atque vigent ubi crimina:) pro bene sano
Ac non incauto fictum astutumque vocamus.
Simplicior quis, et est, qualem me saepe libenter
Obtulerim tibi, Maecenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus?
Communi sensu plane caret, inquimus. Eheu,
Quam temere in nosmet legem sancimus iniquam!
Nam vitiis nemo sine nascitur: optimus ille est,
Qui minimis urguetur. Amicus dulcis, ut aequum est,
Quum mea compenset vitiis bona, pluribus hisce,
Si modo plura mihi bona sunt, inclinet. Amari
Si volet hac lege, in trutina ponetur eadem.
Qui, ne tuberibus propriis offendat amicum,

VARIOUS READINGS.

48. Cuningam and Sanadon read *talis fultum male parvis*.

51. Markland conjectures *postulet*.

54. Faber and Cuningam have *jungat* and *servat*.

57. Bentley omits *est*, and in this and the following line reads, *multum demissus homo ille*: *Tardo ac cognomen pingui damus*. Other editions have in the 58th line *Tardo, cognomen pingui damus*.

59. Markland conjectures *dolo* for *malo*.

60. The common reading is *versetur*, which Bentley alters to *versemur* on the authority of a very ancient MS. of Cruquius's. We have given this emendation along with Hunter and Kidd.

63. The punctuation of this line is variously given. Most editions have *Simplicior quis et est*, but that which we have adopted is preferable. Lambinus, from some of his MSS., reads *quis at est? qualem*.

65. The common reading is *impellat*, which is found in fourteen of Valart's MSS. Muretus gives *impellam*, which Valart finds in some of his MSS. Lambinus and Cuningam have *adpellet*, and Bentley *impediat*. We have retained the common reading as sufficiently expressive, although Acron would seem, from his scholium on this passage, to have adopted *adpellet* previous to Lambinus. Acron's explanation is, "Si quis libere et sine observatione temporis *appellaverit* amicum suum, hunc dicunt stultum et molestum."

Postulat, ignoscet verrucis illius; aequum est,
Peccatis veniam poscentem reddere rursus.
Denique, quatenus excidi penitus vitium irae,
Cetera item nequeunt stultis haerentia: cur non
Ponderibus modulisque suis ratio utitur? ac res
Ut quaeque est, ita suppliciis delicta coërcet?
Si quis eum servum, patinam qui tollere jussus
Semesos pisces tepidumque ligurrierit jus,
In cruce suffigat, Labeone insanior inter
Sanos dicatur. Quanto hoc furiosius atque
Majus peccatum est? Paulum deliquit amicus;
Quod nisi concedas, habeare insuavis; acerbus
Odisti, et fugis, ut Rusonem debitor aeris,
Qui nisi, quum tristes misero venere Kalendae,
Mercedem aut nummos unde unde extricat, amaras
Porrecto jugulo historias, captivus ut, audit.
Comminxit lectum potus, mensave catillum
Evandri manibus tritum dejecit: ob hanc rem,
Aut positum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc jucundus amicus
Sit mihi? Quid faciam, si furtum fecerit? aut si
Prodiderit commissa fide? sponsumve negarit?
Queis paria esse fere placuit peccata, laborant,
Quum ventum ad verum est: sensus moresque repugnant:
Atque ipsa utilitas, justi prope mater et aequi.
Quum prorepserunt primis animalia terris,
Mutum et turpe pecus, glandem atque cubilia propter
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quae post fabricaverat usus;

VARIOUS READINGS.

74. We have given with Bentley *ignoscet*, which is found in many MSS., in the Milan edition of 1477, in that of Florence 1482, in the Venice edition of 1490, and in Locher's. After this period it seems to have been dropped, and *ignoscat* substituted. Bentley first restored it to the text, and it has been received by Cuningam, Sanadon, Gesner, Valart, Oberlinus, Wakefield, Döring, Fea, &c. Bentley well remarks in its defence, "Civile magis est, futuris quam imperativis praecipere, idque Horatio solemne."

81. Some MSS. give *trepidumque*, which Fea, who thinks *tepidum* an unmeaning epithet in this passage, adopts in his text: but *vid.* Explanatory notes.

85. Markland puts a note of interrogation after *aeris*.

86. The best MSS. and all the early editions previous to that of Aldus, have *Rusonem*. Aldus first gave *Drusonem* from some MSS., which many subsequent editions have adopted.

91. Bentley, on the authority of a single MS., has *tortum* in the sense of *tornatum*, or *coelatum*: "fashioned," "carved." Cuningam receives the emendation.

94. Cuningam has *furtum si*

99. The Venice edition of 1509 has *glebis* for *terris*.

101. Cuningam has *Unguibus, hinc pugnis*, Fea remarks of this reading; "*Et* optime conjungit ungues et pugnos adeo sibi immediatos: *hinc* dissociat."

Donec verba, quibus voces sensusque notarent,
Nominaque invenere: dehinc absistere bello,
Oppida coeperunt munire, et ponere leges,
Ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam cunnus teterrima belli
Causa: sed ignotis perierunt mortibus illi,
Quas, Venerem incertam rapientes, more ferarum,
Viribus editior caedebat, ut in grege taurus.
Jura inventa metu injusti fateare necesse est,
Tempora si fastosque velis evolvere mundi.
Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis:
Nec vincet ratio hoc, tantundem ut peccet idemque,
Qui teneros caules alieni fregerit horti,
Et qui nocturnus sacra divûm legerit. Adsit
Regula, peccatis quae poenas irroget aequas,
Nec scutica dignum horribili sectere flagello.
Ne ferula caedas meritum majora subire

VARIOUS READINGS.

107. Markland considers the whole passage from *Nam fuit* to *taurus* parenthetical; and in the 107th line reads *mulier*, to which he adds the remark, "haec vox de *nupta* proprie dici videtur." Sanadon also has *mulier*.

117. Nearly all the MSS. and early editions have *sacra divûm*. Some of the old editions, however, give *divûm saera*, which Lambinus, Cruquius, Muretus, D. Heinsius, Dacier, Oberlinus, and others adopt. Bentley first restored the older and more genuine reading, in which he has been followed by Sanadon, Valart, Fea, Bothe, Döring, Kidd, &c. Cuningam gives on conjecture, *sacra Dis sublegerit;* which same reading has been subsequently found by Valart in one of his MSS.

120. The common text has *Nam ut ferula caedas* The Latinity of this reading, however, appears exceedingly questionable, and we insert with pleasure the very able criticism of Mr. Liston on this subject. (*Class. Journal.* vol. 27. p. 202.) "This use of *vercor ut caedas* for *ne caedas* (as it is generally explained) is contrary to the universal usage of the Latin language: nor does the solution of the difficulty given by Dr. Clarke (*ad. Caes. B. G.* 5. 47.) and generally acquiesced in, appear to me at all satisfactory. '*Nam ut ferula caedas meritum majora subire verbera*, id equidem *non vereor*.' This appears to me to leave the matter where it found it—id non vereor, quid non verearis?—*ut ferula caedas*. He adds 'vel, id ne facias *non vereor*.' If this did produce the meaning wished for (which yet I doubt), it would make the author mean *yes* when he says *no*: and, by a similar process, in every instance *vereor ut* might be made equivalent to *vereor ne:* and any thing might be made of any thing. In other instances Horace has expressed himself as other Latin authors do. '*Opuer* ut *sis vitalis metuo; et majorum* ne *quis amicus frigore te feriat*.' '*Sedit, qui timuit* ne non *succederet;* equivalent to *ut succederet*.' '*Sed vereor* ne *cui de te plus quam tibi das;*' where, if we should put *ut* for *ne*, we should reverse the sense; but which by Dr. Clarke's process might be made to bear Horace's meaning. If Horace really wrote the passage as it stands, I would explain it thus: *Ut caedas ferula*, (h. e. ne non caedas *vel* ferula) *non vereor*. 'I am not afraid that you will *not even* punish with the rod him who deserves severer chastisement;' that is, 'I am not afraid, lest you Stoics draw from your doctrine that all crimes are equal, this consequence, that *no crime should be punished at all*, which may as justly be drawn from it, as that all crimes ought to be punished with equal severity. If sacrilege be no greater crime than heedlessly breaking down a few coleworts (v. 115. seqq.) it ought not to be punished even with the *ferula:* you will not reason in this manner, for you say, &c.' This explanation gives the Latin phrase its true meaning, and is quite in the author's argument. But after all, it is not so easy and natural as *Ne ferula caedas* would be; which therefore I suspect he wrote." Mr. Liston does not stand unsupported in his objections to the common text. Döring also acknowledges that correct Latinity requires *ne* in this passage and not *ut*. He considers it as an anacoluthon, and supposes that Horace, in place of *non vereor*, had intended to

Verbera, non vereor, quum dicas esse pares res
Furta latrociniis, et magnis parva mineris
Falce recisurum simili te, si tibi regnum
Permittant homines. Si dives, qui sapiens est,
Et sutor bonus, et solus formosus, et est rex;
Cur optas quod habes? —*Non nosti, quid pater*, inquit,
Chrysippus dicat. Sapiens crepidas sibi nunquam
Nec soleas fecit; sutor tamen est sapiens. — *Quî?* —
Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenus vafer, omni
Abjecto instrumento artis clausaque taberna,
Tonsor erat: sapiens operis sic optimus omnis
Est opifex solus, sic rex. — Vellunt tibi barbam
Lascivi pueri, quos tu nisi fuste coërces,
Urgueris turba circum te stante, miserque
Rumperis, et latras, magnorum maxime regum.
Ne longum faciam, dum tu quadrante lavatum
Rex ibis, neque te quisquam stipator, ineptum
Praeter Crispinum, sectabitur: et mihi dulces
Ignoscent, si quid peccaro stultus, amici;
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.

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have subjoined *vix adduci poteris*, or some equivalent phrase. We have deemed it the most advisable plan to remove this blot from the text of Horace, by reading *Ne ferula caedas* at once. One of Fea's MSS. gives merely *Nam ferula caedas*, omitting *ut*, and the change from *Ne* to *Nam* might very easily have occurred through a mistake of the copyists. At all events, we obtain correct Latin by this emendation, as well as a meaning free from any serious objection: 'That you will punish indeed merely with the rod, one who deserves to undergo severer chastisement, I am not at all afraid.' On the usage of *vereor*, and other verbs of fearing when connected with *ut* or *ne*, compare *Perizonius, ad Sanct. Minerv. lib.* 4. c. 14. (vol. 2. p. 514. ed. Bauer.) *Ruddiman, Instit. Gram. Lat.* (vol. 2. p. 237. ed. Stalbaum) *Zumpt's L. G.* p. 334. (Kenrick's transl. ed. 2d.) *Scheller. Praecept. Styl.* (vol. 1. p. 163.)

128. Bentley, on the authority of one of his MSS., reads *Quî?* which we have adopted with Cuningam, Sanadon, Wakefield, Valart, Fea, and others. The same reading occurs in three of Valart's MSS. The common text has *Quo?*

132. The common reading is *Sutor*, which Bentley, on the authority of two MSS., one of them a MS. copy of Acron, changes to *Tonsor*. His emendation is adopted by Cuningam, Sanadon, Oberlinus, Wakefield, Fea, and others. It is certainly preferable to the old reading, especially as it prevents the same line of business from being awkwardly mentioned twice.—In this same line, Cuningam and Sanadon, on the authority of a MS., give *protinus* for *optimus*.

133. Some of Lambinus's MSS. have *Vellent*.

140. Some read *peccavero*. Bentley first restored *peccaro* to the text, and it has been since followed in the best editions.

Satira IV.

IN OBTRECTATORES SUOS.

Eupolis atque Cratinus Aristophanesque, poëtae,
Atque alii, quorum Comoedia prisca virorum est,
Si quis erat dignus describi, quod malus, aut fur,
Quod moechus foret, aut sicarius, aut alioqui
Famosus, multa cum libertate notabant.
Hinc omnis pendet Lucilius, hosce secutus,
Mutatis tantum pedibus numerisque, facetus,
Emunctae naris, durus componere versus.
Nam fuit hoc vitiosus, in hora saepe ducentos,
Ut magnum, versus dictabat stans pede in uno.
Quum flueret lutulentus, erat quod tollere velles:
Garrulus, atque piger scribendi ferre laborem,
Scribendi recte: nam ut multum; nil moror. Ecce,
Crispinus minimo me provocat. — *Accipe, si vis,*
Accipiam tabulas; detur nobis locus, hora,
Custodes; videamus, uter plus scribere possit. —
Dî bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro et perpauca loquentis;
At tu conclusas hircinis follibus auras,
Usque laborantes, dum ferrum emolliat ignis,
Ut mavis, imitare.
Beatus Fannius, ultro
Delatis capsis et imagine! quum mea nemo

VARIOUS READINGS.

Satire 4.

3. Some editions have *ac fur*, but *aut fur* is preferable, since *malus* is the generic term, and *fur* a specific designation.

14. Bentley ingeniously conjectures *nummo* for *minimo*. Gesner praises the emendation, although he does not adopt it in the text. The common reading is sufficiently forcible, and as such we have retained it.

15. *Accipiam* is sanctioned by numerous MSS., and most of the early editions. Landinus, however, Aldus (1509), Muretus, Torrentius, Dacier, Bentley, Sanadon, Cuningam, Wakefield, and others prefer *accipe jam*, on the authority of other MSS.

15. Some MSS. have *dentur*, contrary to the usual style of Horace.

18. Lambinus objects to the expression *animi loquentis*, and conjectures *loquentem*, of which Bentley approves. "But in truth," observes Francis, "it is the mind, especially in writing, that speaks, and the pen is only a kind of interpreter. It is an expression like that in the twelfth line, *garrulus*." To the same effect is the remark of Döring; "animus loqui dicitur, cum ea, quae meditatus est, profert et edisserit."

20. Bentley conjectures *emolliat*, as affording a better sound after *ferrum* than the common reading *molliat*. We have followed his authority.

Scripta legat, vulgo recitare timentis, ob hanc rem,
Quod sunt quos genus hoc minime juvat, utpote plures
Culpari dignos. Quemvis media elige turba;
Aut ab avaritia aut misera ambitione laborat.
Hic nuptarum insanit amoribus, hic puerorum;
Hunc capit argenti splendor; stupet Albius aere;
Hic mutat merces surgente a sole ad eum, quo
Vespertina tepet regio; quin per mala praeceps
Fertur, uti pulvis collectus turbine, ne quid
Summa deperdat metuens, aut ampliet ut rem.
Omnes hi metuunt versus, odere poëtas. —
Fenum habet in cornu, longe fuge; dummodo risum
Excutiat sibi, non hic cuiquam parcet amico;
Et, quodcunque semel chartis illeverit, omnes
Gestiet a furno redeuntes scire lacuque,
Et pueros et anus. — Agedum, pauca accipe contra.
Primum ego me illorum, dederim quibus esse poëtis,
Excerpam numero. Neque enim concludere versum
Dixeris esse satis, neque, si qui scribat, uti nos,
Sermoni propiora, putes hunc esse poëtam.
Ingenium cui sit, cui mens divinior, atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, Comoedia necne poëma
Esset, quaesivere; quod acer spiritus ac vis
Nec verbis nec rebus inest, nisi quod pede certo
Differt sermoni, sermo merus. — *At pater ardens*
Saevit, quod meretrice nepos insanus amica
Filius uxorem grandi cum dote recuset,

VARIOUS READINGS.

25. The common reading is *erue*, which is said only to appear in the editions subsequent to that of Aldus. This, however, Fea denies. Bentley conjectures *arripe*, which Sanadon receives. Most of the early editions give *elige*, which is adopted in some of the best recent editions, and among the rest, in those of Gesner and Döring.

26. The reading of this line varies. The one which we have adopted is given by some MSS. of Marcilius's and Bentley's, and is received by Bentley, Cuningam, Wakefield, Döring, and others. Some read *ob avaritiam*, which is an unusual form for Horace. Not a few MSS. have *miser*, which Sanadon receives; but he is refuted by Fea, who refers to *Serm.* 1. 6. 51 and 129: 2. 3. 78: *Epist.* 2. 207. *Cic. de Off.* 1. 25. *Apul. Apol.* p. 85, &c.

27. Some editions have *insanus*, for which Bentley reads *insanit*, in accordance with the Milan edition of 1477, and that of Venice 1479. It is sanctioned also by the authority of Glareanus and Lambinus. Bentley's reading is followed by Cuningam, Fea, Döring, and others.

35. Rutgersius conjectures *tibi*, of which Heindorff approves.

39. Acron reads, in his scholia on Serm. 1. 6. 25. *dederim quibus esse poëtis*, which some of the best editions adopt as in full conformity with the usual style of Horace. The MSS., however, have *poëtas*.

41. The common reading is *quis*, but *qui* is sanctioned by many MSS.

48. Bentley, in his first edition, gives *sermo est merus* in the text, but alters it to *sermo merus* in his preface.

50. Some MSS. have *recusat*, and in the following line *ambulat;* which Cuningam, Sanadon, and others adopt.

Ebrius et, magnum quod dedecus, ambulet ante
Noctem cum facibus. — Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis,
Quem si dissolvas, quivis stomachetur eodem
Quo personatus pacto pater. His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et quod prius ordine verbum est,
Posterius facias, praeponens ultima primis:
Non, ut si solvas, "*Postquam discordiâ tetra*
Belli ferratos postes portasque refregit:"
Invenias etiam disjecti membra poëtae;
Hactenus haec: alias, justum sit necne poëma;
Nunc illud tantum quaeram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer
Ambulat et Caprius, rauci male cumque libellis,
Magnus uterque timor latronibus: at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Caelî Birrîque, latronum,
Non ego sum Caprî neque Sulcî: cur metuas me?
Nulla taberna meos habeat neque pila libellos,
Queis manus insudet vulgi Hermogenisque Tigellî,
Nec recito cuiquam, nisi amicis, idque coactus,
Non ubivis, coramve quibuslibet. — *In medio qui*
Scripta foro recitent, sunt multi, quique lavantes;
Suave locus voci resonat conclusus. — Inanes
Hoc juvat, haud illud quaerentes, num sine sensu,
Tempore num faciant alieno. — *Laedere gaudes,*
Inquit, *et hoc studio pravus facis.* — Unde petitum
Hoc in me jacis? est auctor quis denique eorum,
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum famamque dicacis,

VARIOUS READINGS.

68. Cuningam reads *puris vivat manibus.*

69. Bentley and most subsequent editors have *Birrique.* Fea, however, reads *Byrrhique,* on the authority of Walch, (*Act. Soc. Jen. vol.* 1. *p.* 161.)

73. Almost all the MSS. have *Nec recito* Some of Lambinus's give *Non recitem* Bentley reads *Nec recitem quicquam,* adopting *quicquam* on the authority of a single MS. The collation of Saxius also gives *quicquam.* Cuningam conjectures *Nec recitem quidquam,* which he receives into the text. Sanadon follows him. Oberlinus and Wakefield read *Nec recitem quidquam.*

74. Cuningam has *Non ubi ubi.*

79. The common reading is *Inquis,* for which Bentley has *Inquit,* as more in accordance with the idiom of the language. He is followed by Cuningam, Sanadon, Wakefield, Döring, Hunter, Kidd, Bothe, and others.

Fingere qui non visa potest, commissa tacere
Qui nequit: hic niger est, hunc tu, Romane, caveto.
Saepe tribus lectis videas coenare quaternos,
E quibus imus amet quavis adspergere cunctos,
Praeter eum, qui praebet aquam: post, hunc quoque potus,
Condita quum verax aperit praecordia Liber:
Hic tibi comis et urbanus liberque videtur
Infesto nigris: ego si risi, quod ineptus
Pastillos Rufillus olet, Gargonius hircum,
Lividus et mordax videor tibi? Mentio si qua
De Capitolini furtis injecta Petillî
Te coram fuerit, defendas, ut tuus est mos: —
Me Capitolinus convictore usus amicoque
A puero est, causaque mea permulta rogatus
Fecit, et incolumis laetor quod vivit in urbe,
Sed tamen admiror, quo pacto judicium illud
Fugerit. — Hic nigrae fucus loliginis, haec est
Aerugo mera, quod vitium procul afore chartis,
Atque animo prius, ut si quid promittere de me
Possum aliud vere, promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis. Insuevit pater optimus hoc me,
Ut fugerem, exemplis vitiorum quaeque notando.
Quum me hortaretur, parce, frugaliter, atque
Viverem uti contentus eo, quod mî ipse parasset:
Nonne vides, Albî ut male vivat filius? utque

VARIOUS READINGS.

87. Fea reads *imus*, instead of *unus*, which last all the previous editions adopt. In defence of his emendation he refers to *Epist.* 1. 18. 10: *Epist. ad Pisones*, 32., and to *Petronius*, c. 38. We have received his reading with Döring and Bothe.—In this same line, Bentley, on the authority of a MS. of Cruquius's, reads *amet*, in the sense of *soleat*, for the common *avet*. Fea undertakes to defend the reading *avet*, on the ground that Cicero uses the verb *aveo* in a stronger sense than *amo*. But Cicero most commonly uses *aveo* to denote a strong desire of *knowing* or *hearing* merely. *vid. Schutz, Index. Lat. Cic.* Bentley's reading is followed in the best editions, and deserves the preference. *Avet* only denotes, as we have just remarked, an inclination, whereas *amet* implies a frequency of acting. Besides, even if *avet* answered in point of meaning, it would break the construction, which would require *aveat* after *videas*. Valart, moreover, finds *amet* in two of his MSS.

94. The Göttingen MS. has *Capitolinis*.

95. The collation of Saxius has *defensas*, and Cuningam *defenses*.

100. The common reading is *succus*, but many old MSS. have *fucus*, which Fea very properly adopts. From *fucus* appears to have come, by carelessness in transcribing, the form *sucus*, which some MSS. give; and this last was no doubt altered by ignorant grammarians to *succus* as it at present stands.—In this same line Fea reads *lolliginis*, on the ground that *loliginis* violates the metre, having the antepenult short. The best editions read *loliginis*, however, and the lexicographers invariably give the first syllable with the long quantity. Were it not for this uniformity, we should be inclined to adopt Fea's orthography. *vid. Nolten. Lex. Antibarbarum.* p. 196. *Forcellini Lex. Tot. Lat. ad voc. Schellers Lateinisch-Deutsches Wörterb.*

109. Bentley conjectures *ut qui Panis inops?* or *ut qui Farris inops?* which last Sanadon receives into the text. The objection to the common

Barrus inops? magnum documentum, ne patriam rem
Perdere quis velit. A turpi meretricis amore
Quum deterreret: *Scetani dissimilis sis.*
Ne sequerer moechas, concessa quum Venere uti
Possem: *Deprensi non bella est fama Trebonî,*
Aiebat. *Sapiens, vitatu quidque petitu*
Sit melius, causas reddet tibi; mî satis est, si
Traditum ab antiquis morem servare, tuamque,
Dum custodis eges, vitam famamque tueri
Incolumem possum; simul ac duraverit aetas
Membra animumque tuum, nabis sine cortice. Sic me
Formabat puerum dictis, et sive jubebat
Ut facerem quid, *Habes auctorem, quo facias hoc;*
Unum ex judicibus selectis objiciebat:
Sive vetabat, *An hoc inhonestum et inutile factum*
Necne sit, addubites, flagret rumore malo quum
Hic atque ille? Avidos vicinum funus ut aegros
Exanimat, mortisque metu sibi parcere cogit;
Sic teneros animos aliena opprobria saepe
Absterrent vitiis. Ex hoc ego sanus ab illis,
Perniciem quaecunque ferunt; mediocribus, et queis
Ignoscas, vitiis teneor. Fortassis et istinc
Largiter abstulerit longa aetas, liber amicus,
Consilium proprium; neque enim, quum lectulus aut me
Porticus excepit, desum mihi. *Rectius hoc est;*
Hoc faciens vivam melius; sic dulcis amicis
Occurram; hoc quidam non belle; numquid ego illi
Imprudens olim faciam simile? Haec ego mecum
Compressis agito labris; ubi quid datur otî,
Illudo chartis. Hoc est mediocribus illis

VARIOUS READINGS.

reading is, that, in the case of every other vice, only one example is given by the father of Horace; whereas here two are mentioned. This argument, however, is far from being conclusive. Why may not two examples be here cited on account of the superior importance and leading nature of this first admonition? Bentley thinks, that, if the common reading were correct, *magnum documentum* ought to be in the plural. The remark is not a very striking one, since the evident meaning of Horace is, that both examples, when combined, furnish "a strong proof," &c. One of Bentley's MSS., however, has *ut qui*, and the Göttingen MS. gives *Panis*, of which Valart observes "*Videtur a prima manu esse.*" Still we have preferred the common reading which Bentley himself receives into the text. The MSS. vary in the name *Barus*, some having *Varus*, and others *Baius*.

112. *Scetani* is the form adopted by Bentley from some of the best MSS. The common reading is *Sectani*.

119. Some of the older editions have *possim*. Bentley restored *possum*, which is found in most MSS.

121. Lambinus and Bentley prefer *factu*, which is followed by Cuningam and others.

125. Cuningam reads *fragret*, on the authority of a single MS. It is also approved of by Bos, (*Animadv.* p. 65.)

Ex vitiis unum, cui si concedere nolis,
Multa poëtarum veniet manus, auxilio quae
Sit mihi, nam multo plures sumus, ac veluti te
Judaei cogemus in hanc concedere turbam.

Satira V.

ITER BRUNDISINUM.

Egressum magna me excepit Aricia Roma
Hospitio modico; rhetor comes Heliodorus,
Graecorum linguae doctissimus. Inde Forum Appi
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos
Praecinctis unum: nimis est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
Indico bellum, coenantes haud animo aequo
Exspectans comites. Jam nox inducere terris
Umbras et coelo diffundere signa parabat:
Tum pueri nautis, pueris convicia nautae
Ingerere. — *Huc appelle. Trecentos inseris; ohe!*
Jam satis est. — Dum aes exigitur, dum mula ligatur,
Tota abit hora. Mali culices ranaeque palustres
Avertunt somnos. Absentem ut cantat amicam
Multa prolutus vappa nauta atque viator
Certatim: tandem fessus dormire viator
Incipit, ac missae pastum retinacula mulae

VARIOUS READINGS.

140. Bentley reads *noles*, on account of *veniet* in the next line; but there is no necessity for the emendation.

Sat. 5.

1. The common reading is *excepit*, for which Lambinus and Bentley have *accepit*. But the former harmonises better with *hospitio*.

3. For *longe*, the common reading, we have substituted *linguae*, which is found in many MSS. and early editions, and, although condemned by Lambinus, finds an advocate in Villoison. "Alii legunt *linguae*, quod, quicquid contra opponat Lambinus, retineri ac dici possit; cum Heliodorus, quamvis natione Graecus, ob hoc laudari potuisset ab Horatio, quod Graecae linguae scientiam maximam haberet." *Villoison Proleg. ad Apoll. Lex.* p. xxiv.

4. Acron places a comma after *cauponibus*. Fea adopts this punctuation.

6. The common reading is *minus*, for which Fea, on the authority of a good MS., has *nimis*. Döring adopts the emendation. The poet assigns the difficulties of the Appian way as the reason why indolent travellers, like himself and his companions, took two days to accomplish what might have been effected in one. Hence *minus* would be manifestly improper.

7. We have adopted *deterrima* with Lambinus, Fea, and Bothe. Bentley, on the authority of a MSS. of Pulmann's, and relying also on the ancient scholiasts, reads *teterrima*, which nearly all subsequent editions receive; but this epithet is too strong for the present case. Had the water been *teterrima*, the companions of Horace would have abstained from it in common with himself. The poet's taste no doubt was formed upon the "*purae rivus aquae.*"

15. Bentley restores *ut* to the text. Valart reads *et* without assigning any reason.

Nauta piger saxo religat, stertitque supinus.
Jamque dies aderat, nil quum procedere lintrem
Sentimus, donec cerebrosus prosilit unus,
Ac mulae nautaeque caput lumbosque saligno
Fuste dolat. Quarta vix demum exponimur hora.
Ora manusque tua lavimur, Feronia, lympha.
Millia tum pransi tria repimus, atque subimus
Impositum saxis late candentibus Anxur.
Huc venturus erat Maecenas optimus, atque
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Illinere. Interea Maecenas advenit atque
Cocceius Capitoque simul Fonteius, ad unguem
Factus homo, Antonî, non ut magis alter, amicus.
Fundos Aufidio Lusco praetore libenter
Linquimus, insani ridentes praemia scribae,
Praetextam et latum clavum prunaeque batillum.
In Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
Postera lux oritur multo gratissima, namque
Plotius et Varius Sinuessae Virgiliusque
Occurrunt, animae, quales neque candidiores
Terra tulit, neque queis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim jucundo sanus amico.
Proxima Campano ponti quae villula, tectum
Praebuit, et parochi, quae debent, ligna salemque.
Hinc muli Capuae clitellas tempore ponunt.
Lusum it Maecenas, dormitum ego Virgiliusque:
Namque pila lippis inimicum et ludere crudis.

VARIOUS READINGS.

20. Bentley recalls *nil quum*, which is found in all the editions previous to that of Aldus 1519. The common reading is *cum nil*.

23. The collation of Saxius has *exponimus*.

24. Heinsius conjectures *lavimur*, which Bentley receives as more in conformity with the usage of the Latin writers than the common reading *lavimus*. We have also adopted it.

25. Some editions have *repsimus*.

27. Bentley places a comma after *Maecenas*, and refers *optimus* to Cocceius, on the ground of the former being too familiar an epithet for the poet to address to his patron. The reason which he assigns appears to us a weak one, and we have therefore retained the common punctuation.

36. The MSS. and editions vary between *vatillum*, *batillum*, and *bacillum*. We have preferred the second as more in unison with the supposed derivation of the term; *batillum* being a diminutive from *batinum*, which is thought to come from the Sicilian *βατάνιον*, a dish, or pan. The close affinity, however, of the letters *b* and *v* is well known; and hence the first form may be nearly as correct as the second.

43. Cuningam reads *fuere*,

44. Some MSS. have *praetulerim*.

47. A few MSS. give *Hic*.

Hinc nos Coccei recipit plenissima villa,
Quae super est Caudî cauponas. Nunc mihi paucis
Sarmenti scurrae pugnam Messîque Cicirri,
Musa, velim memores, et quo patre natus uterque
Contulerit lites. Messî clarum genus Osci;
Sarmenti domina exstat. Ab his majoribus orti
Ad pugnam venere. Prior Sarmentus: *Equi te*
Esse feri similem dico. Ridemus; et ipse
Messius, *Accipio;* caput et movet. *O, tua cornu*
Ni foret exsecto frons, inquit, *quid faceres, quum*
Sic mutilus minitaris? At illi foeda cicatrix
Setosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta jocatus,
Pastorem saltaret uti Cyclopa, rogabat;
Nil illi larva aut tragicis opus esse cothurnis.
Multa Cicirrus ad haec: Donasset jamne catenam
Ex voto Laribus, quaerebat; scriba quod esset,
Nihilo deterius dominae jus esse. Rogabat
Denique, cur unquam fugisset? cui satis una
Farris libra foret, gracili sic tamque pusillo.
Prorsus jucunde coenam produximus illam.
Tendimus hinc recta Beneventum, ubi sedulus hospes
Paene macros arsit dum turdos versat in igne.
Nam vaga per veterem dilapso flamma culinam

VARIOUS READINGS.

51. The MSS. and editions vary with respect to the name of this place, many of them having *Claudi*. Cluver (*It. Ant.* 4. 7. p. 1196,) states that there is the same discrepancy in the printed editions of Livy, Strabo, and Ptolemy.

52. The common reading is *Cicerri*. Bentley restored *Cicirri*, which is found in several good MSS., and accords with the derivation of the word, κίκιρρος.

54. Some read *contulerint*.

60. *Minitaris* is given in many of the early editions, and is adopted also by Torrentius, Talbot, Maittaire, Gesner, Oberlinus, Combe, Fea, and others. Many MSS. have *miniteris*, which Bentley, Cuningam, Wakefield, Döring, &c., prefer. The indicative form is certainly the better one here, from the positive assertion which it professes.

67. Many MSS., and all the editions previous to Bentley's and Baxter's, have *Deterius nihilo*. Baxter, Oberlinus, and Combe, read *Nilo deterius*, and others *Nullo deterius*. Bentley gives the preference to the first, grounded on the general usage of Horace in placing *nihilo* before comparatives. Fea objects to this reading, because the initial foot thereby becomes an anapaest; but *nihilo*, as Bentley well remarks, must be pronounced *nilo*.

70. Bentley prefers *producimus*, on account of the frequent use of the present tense throughout this Satire. But *pervenimus* occurs as a perfect in verse 94; and, besides, the presence of *illam* would appear to make *produximus* more proper. This last is moreover adopted by Fea, Döring, Wieland, and others.

72. Lambinus, on the authority of a single MS., gives *Paene arsit, macros dum turdos*, &c. But the best MSS. and editions, and also the scholiasts Acron and Porphyrion, as well as the scholiast on Persius (*Sat.* 6. 24.) give the reading in our text. Similar examples of Synchysis may be found in other parts of Horace, and in many of the best writers. Fea, however, endeavours to defend the reading of Lambinus on the ground of perspicuity. Compare the remarks of Morgenstern on this passage. *Class. Journ.* vol. 26. p. 242.

Vulcano summum properabat lambere tectum.
Convivas avidos coenam servosque timentes
Tum rapere, atque omnes restinguere velle videres.
  Incipit ex illo montes Appulia notos
Ostentare mihi, quos torret Atabulus, et quos
Nunquam erepsemus, nisi nos vicina Trivici
Villa recepisset, lacrimoso non sine fumo,
Udos cum foliis ramos urente camino.
Hic ego mendacem stultissimus usque puellam
Ad mediam noctem exspecto: somnus tamen aufert
Intentum Veneri; tum immundo somnia visu
Nocturnam vestem maculant ventremque supinum.
  Quatuor hinc rapimur viginti et millia rhedis,
Mansuri oppidulo, quod versu dicere non est,
Signis perfacile est: venit vilissima rerum
Hic aqua, sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator;
Nam Canusî lapidosus, aquae non ditior urna.
[Qui locus a forti Diomede est conditus olim.]
Flentibus hic Varius discedit moestus amicis.
  Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri.
Postera tempestas melior, via pejor ad usque
Barî moenia piscosi. Dehinc Gnatia lymphis
Iratis exstructa dedit risusque jocosque,
Dum flamma sine thura liquescere limine sacro
Persuadere cupit. Credat Judaeus Apella,
Non ego; namque deos didici securum agere aevum.
Nec, si quid miri faciat natura, deos id
Tristes ex alto coeli demittere tecto.
Brundisium longae finis chartaeque viaeque.

VARIOUS READINGS.

89. Very many MSS., and the best editions have *ultra*. Some editions, commencing with those of Aldus (1501 and 1519), and Junta (1503), give *ultro*.

92. Bentley rejects this verse as spurious, both on the ground of *locum condere* being unusual, if not incorrect, Latinity, and also because the mention in this place of the founder of Canusium resembles a mere geographical scholium, and is at variance with propriety and good taste.

97. Bentley reads *Dein* for *Dehinc* on the authority of some MSS.

104. The common form is *Brundusium*, but *Brundisium* is more correct, and more in accordance with the language of ancient inscriptions. *vid.* Gruter. p. 151. n. 2. and 801. n. 5. Compare also the Greek forms Βρεντίσιον, Βρεντήσιον, and Βρεντέσιον.

Satira VI.

IN DERISORES NATALIUM SUORUM.

Non, quia, Maecenas, Lydorum quidquid Etruscos
Incoluit fines, nemo generosior est te,
Nec, quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.
Quum referre negas, quali sit quisque parente
Natus, dum ingenuus: persuades hoc tibi vere,
Ante potestatem Tullî atque ignobile regnum
Multos saepe viros nullis majoribus ortos
Et vixisse probos, amplis et honoribus auctos:
Contra Laevinum, Valerî genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis
Non unquam pretio pluris licuisse, notante
Judice, quo nosti, populo, qui stultus honores
Saepe dat indignis, et famae servit ineptus,
Qui stupet in titulis et imaginibus. Quid oportet
Vos facere, a vulgo longe longeque remotos?
Namque esto, populus Laevino mallet honorem
Quam Decio mandare novo, censorque moveret

VARIOUS READINGS.

Sat. 6.

4. We have retained the common reading *legionibus* in opposition to Fea and Döring, who give *regionibus*. These critics maintain, that the epithet *magnis* creates a difficulty when applied to *legionibus*. But they forget that this is the language of flattery as well as of poetry: they forget also the remark of the scholiast, that Maecenas numbered Porsenna among his ancestors. (Compare Wieland's German version, note 2.)

7. Markland conjectures *leges*.

13. The common reading is *fuit*, for which Bentley and many subsequent editors, on the authority of several MSS., substitute the more elegant reading *fugit*.

15. The earlier editions down to that of Venice, 1509, inclusive, have *quo nosti*. The subsequent editions altered this to *quem nosti*, until Bentley recalled the former reading, which is in accordance with many MSS., and has been, since his time, almost universally adopted. "Ponite vero, ô boni, istos metus," observes the great critic, "elegantissima enim locutio est, a fonte Graeco hausta: ubi pronomen eodem casu ponitur, quo nomen antecedens."

18. Bentley conjectures *Vos*, which Wieland defends on two grounds: first, because *Nos*, the common reading, would make the poet place himself on an equality with his patron; and secondly, because it would constitute Horace a judge in his own case. The advocates for *Nos* assert in its defence, that the poet does not mean by it himself alone, but all persons like himself, whose sentiments and principles of judging are of a higher stamp than those of the vulgar. Still the objection of Wieland is only obviated in part, and *Vos* certainly appears the preferable reading. *vid.* Explanatory notes.

Appius, ingenuo si non essem patre natus;
Vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos gloria curru
Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum, fierique tribuno?
Invidia accrevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impediit crus
Pellibus et latum demisit pectore clavum,
Audit continuo: Quis homo hic? et quo patre natus?
Ut si qui aegrotet, quo morbo Barrus, haberi
Ut cupiat formosus; eat quacunque, puellis
Injiciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo:
Sic qui promittit, cives, Urbem sibi curae,
Imperium fore, et Italiam et delubra deorum;
Quo patre sit natus, num ignota matre inhonestus,
Omnes mortales curare et quaerere cogit. —
Tune Syri, Damae, aut Dionysî filius, audes
Dejicere e saxo cives, aut tradere Cadmo? —
At Novius collega gradu post me sedet uno:
Namque est ille, pater quod erat meus. — *Hoc tibi Paullus*
Et Messala videris? At hic, si plostra ducenta
Concurrantque foro tria funera, magna sonabit
Cornua quod vincatque tubas: saltem tenet hoc nos. —
Nunc ad me redeo, libertino patre natum,
Quem rodunt omnes libertino patre natum;
Nunc quia sim tibi, Maecenas, convictor, at olim,
Quod mihi pareret legio Romana tribuno.
Dissimile hoc illi est, quia non, ut forsit honorem
Jure mihi invideat quivis, ita te quoque amicum,
Praesertim cautum dignos assumere prava
Ambitione procul. Felicem dicere non hoc

VARIOUS READINGS.

24. Some read *Tulli*, but *Tilli* is sanctioned by a majority of the MSS.

31. The common reading is *Et cupiat*, but some of the early editions, and many of the best MSS. of Lambinus and Bentley, give *Ut cupiat*, which makes a far better reading. *Et* would refer merely to *si* in the preceding line, whereas *ut* has reference to *morbus*, and the idea intended to be conveyed is, *ita morbus Barri erat ut cuperet formosus haberi.*

34. The common editions read *sura quali, pede*, &c. The punctuation which we have adopted is Bentley's.

34. Some read *urbes.*

37. Some editions have *cogat.*

39. Three MSS. of Cruquius's give *Chamo*, others have *Camo and Cathmo;* the last of these favours *Bathmo*, as conjectured by Cruquius.

42. The Venice edition, and those of Lambinus and Bentley, give *Messalla.*

Me possum, casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit; optimus olim
Virgilius, post hunc Varius, dixere quid essem.
Ut veni coram, singultim pauca locutus,
Infans namque pudor prohibebat plura profari,
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed quod eram, narro: respondes, ut tuus est mos,
Pauca: abeo: et revocas nono post mense, jubesque
Esse in amicorum numero. Magnum hoc ego duco,
Quod placui tibi, qui turpi secernis honestum,
Non patre praeclaro, sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
Mendosa est natura, alioqui recta, velut si
Egregio inspersos reprendas corpore naevos,
Si neque avaritiam neque sordes aut mala lustra
Objiciet vere quisquam mihi; purus et insons,
Ut me collaudem, si et vivo carus amicis:
Causa fuit pater his, qui macro pauper agello
Noluit in Flavî ludum me mittere, magni
Quo pueri magnis e centurionibus orti,
Laevo suspensi loculos tabulamque lacerto,
Ibant octonis referentes Idibus aera;
Sed puerum est ausus Romam portare, docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,
In magno ut populo, si qui vidisset, avita
Ex re praeberi sumtus mihi crederet illos.
Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? pudicum,

VARIOUS READINGS.

53. Almost all the MSS. and early editions have *possum*, or *possim;* while some few have *possunt*, or *possit*. The edition of Zarot has *possunt*. Bentley observes that *possunt*, as referring to the envious, is better than *possum*, which carries with it an appearance of boasting and vanity. This remark, however, is hardly correct. Horace merely wishes to state that his acquaintance with Maecenas was not the result of chance; and his manner of expressing this is equally modest, and devoid of any vain boasting, whether we read *possunt* or *possum*.

54. In place of *mihi te* Bentley reads *tibi me*, as a more modest way of speaking; but Gesner well observes, "Superbum esset dicere *mihi te* si fors nobis offerret tantum mancipia; sed offert etiam patronos. Æque calumniae opportunum et magis forte est *tibi me:* quasi vero magnum munus fortunae esset obesulus poeta oblatus divinitus Maecenati."

55. Many editors read *Varus*.

68. Cruquius gives *nec mala*, on the authority of MSS., which Cuningam also adopts. The common editions have *ac*.

70. Some editions, and among the rest that of Lambinus, read *si vivo et carus*.

Qui primus virtutis honos, servavit ab omni
Non solum facto, verum opprobrio quoque turpi,
Nec timuit, sibi ne vitio quis verteret olim,
Si praeco parvas, aut, ut fuit ipse, coactor
Mercedes sequerer; neque ego essem questus. Ad hoc nunc
Laus illi debetur et a me gratia major.
Nil me poeniteat sanum patris hujus, eoque
Non, ut magna dolo factum negat esse suo pars,
Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio. Nam si natura juberet
A certis annis aevum remeare peractum,
Atque alios legere ad fastum quoscunque parentes:
Optaret sibi quisque; meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortasse tuo, quod
Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quaerenda foret res,
Atque salutandi plures: ducendus et unus
Et comes alter, uti ne solus rusve peregreve
Exirem; plures calones atque caballi
Pascendi; ducenda petorrita. Nunc mihi curto
Ire licet mulo vel, si libet, usque Tarentum,
Mantica cui lumbos onere ulceret atque eques armos.
Objiciet nemo sordes mihi, quas tibi, Tulli,
Quum Tiburte via praetorem quinque sequuntur
Te pueri, lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praeclare senator,
Multis atque aliis vivo. Quacunque libido est,
Incedo solus; percontor, quanti olus ac far;
Fallacem circum vespertinumque pererro
Saepe forum; adsisto divinis; inde domum me
Ad porri et ciceris refero laganique catinum.
Coena ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet; adstat echinus
Vilis, cum patera guttus, Campana supellex.

VARIOUS READINGS.

87. Some MSS. and early editions give *Ob hoc*. The greater number, however, of MSS. read *Ad hoc*, or, what is the same thing (*vid. Quintil.* 1. 7.), *At hoc*. Bentley prefers *Ad haec*.

96. Seven MSS. of Rutgersius's give *Honustos*, from which he reads *onustos*, which is followed by D. Heinsius, Burmann, and Maittaire.

97. Many of the common editions have *Nolim*.

113. Wakefield reads *Vespertinus*, others *Vespertinusque*.

Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo ; post hanc vagor, aut ego, lecto
Aut scripto quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique.
His me consolor victurum suavius, ac si
Quaestor avus, pater atque meus, patruusque fuisset.

Satira VII.

IN MALEDICOS ET INHUMANOS.

Proscripti Regis Rupilî pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas ;
Durus homo, atque odio qui posset vincere Regem,
Confidens, tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.

VARIOUS READINGS.

124. Many MSS., and almost all the early editions down to the Aldine of 1509 and 1519, have *Natta*. In the Aldine *Naca* occurs, as also in a note to the Strasburg edition of 1514. From this last Marsilius reads *Nacca*, in which he is followed by Baxter, Combe, and others. These critics suppose, that under this feigned name the poet alludes to some mean person who followed the trade of a fuller, (*Nacca à* Κνάκης, *quod a* κνάω.) But Cruquius refutes this position, and shows from the scholiasts, that Horace refers to an individual of no ignoble family, though of mean and sordid manners.

126. The common editions have *fugio rabiosi tempora signi*, i. e. as the scholiasts explain it, "*aestuosos dies caniculares*," "the heat of the dog-days." It is very evident, however, that this has nothing to do with the object and meaning of the context. Bentley therefore adopts the reading which we have given in the text, on the authority of the oldest of the Blandinian MSS. This lection is in full accordance with the language of the scholiast, as cited by Cruquius. "Si quis me una cum Maecenate in campo videbat, statim dicebat, me esse Fortunae filium. Solebant autem Romani in campo Martio ludere *pila trigonali*." Bentley has a long and learned note on this reading. The best editions adopt the emendation.

Sat. 7.

6. The Venice edition has *Dirus*. In this same line Cuningam reads *posset qui* on mere conjecture.

Ad Regem redeo. Postquam nihil inter utrumque
Convenit: (hoc etenim sunt omnes jure molesti,
Quo fortes, quibus adversum bellum incidit: inter
Hectora Priamiden, animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors,
Non aliam ob causam nisi quod virtus in utroque
Summa fuit; duo si discordia vexet inertes,
Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior, ultro
Muneribus missis.) Bruto Praetore tenente
Ditem Asiam, Rupilî et Persî par pugnat, uti non
Compositi melius cum Bitho Bacchius. In jus
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu: laudat Brutum laudatque cohortem;
Solem Asiae Brutum appellat, stellasque salubres
Appellat comites, excepto Rege; canem illum,
Invisum agricolis sidus, venisse: ruebat,
Flumen ut hibernum, fertur quo rara securis.
Tum Praenestinus salso multoque fluenti
Expressa arbusto regerit convicia, durus
Vindemiator et invictus, cui saepe viator

VARIOUS READINGS.

9. Valart proposes to omit all from *Postquam* in this line, to *missis* in the 18th, both inclusive, on the ground of its being irrelevant to what immediately precedes, *viz. Ad regem redeo.* The better editions, however, merely have a parenthesis from *hoc etenim* to *missis*, although Heindorff opposes this. *vid.* Explanatory notes.

11. Bentley considers the repetition of *inter* in this passage as a proof that the phraseology is corrupt, and was never given to the world in this state by Horace. "Vitiosum sane loquendi genus et ἰδιωτικὸν, quodque magni emerim nunquam ab Horatio prolatum." According to the great critic, correct Latinity would require a single *inter*, as in Terence, (*And.* 3. 3.) "*Irae sunt inter Glycerium et gnatum.*" He considers the repetition of *inter* as savouring of the Hebrew idiom, which finds its way also into the Greek of the Septuagint: Ἀνὰ μέσον τοῦ φωτὸς, καὶ ἀνὰ μέσον τοῦ σκότους. To express this, in Latin by "*Inter lucem et inter tenebras,*" would be violating the idiom of the language. Heyne (*Obs. in Tibull. p.* 221. *ed.* 3d.) is of a similar opinion. But the learned Hunter (*ad Liv.* 1. 9.) successfully defends the genuineness of the passage. His first position is, that the repetition of *inter* does not violate the usage of the Latin tongue; and he refers, in proof of this, to the following authorities: *Varro R. R.* 2. 4: *Propertius* 2. 31. 15. *ed. Kuinoel,* and 2. 23. 15. *ed. Broukhus: Tibullus,* 4. 1. 165: *Livy,* 10. 7: *Horace,* 1. 2. 12: *Cicero De Amic.* 25: *De Fato,* 9: *De Fin.* 1. 9: *Parad.* 1. 4: *Acad.* 2. 7: *Orat.* 2. *in Rull.* 33. His second position is, that the two contiguous clauses have a *cross reference* to each other, and that the *rationale* of the expression in dispute is this: "There was a deadly feud between Hector and Achilles, and between Achilles and Hector."

20. The common reading is *Melius compositus.* About one half of the MSS. give *Compositum melius,* while one of Bentley's MSS. has *Compositi melius.* This last we have adopted with him as the most elegant. If *compositum* be taken as the reading, *sit* or *fuerit* will be understood, and the phrase will be a Graecism.

21. Some read *concurrunt,* but *procurrunt* is given in the best editions, and is approved of also by Heinsius (*ad Sil.* 7. 566.)

28. Instead of *multumque fluenti,* the common reading, Bentley adopts *multoque fluenti,* on the authority of many MSS., and thinks the expression is imitated from Demosthenes (*de cor.*) πολλῷ ῥέοντι. *vid.* Explanatory notes. D. Heinsius conjectures *mustoque fluenti,* which has found many advocates; but Bentley refutes this emendation.

Cessisset, magna compellans voce cucullum.
At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: *Per magnos, Brute, deos te*
Oro, qui reges consuesti tollere; cur non
Hunc Regem jugulas? operum hoc, mihi crede, tuorum est.

Satira VIII.

IN SUPERSTITIOSOS ET VENEFICAS.

Olim truncus eram ficulnus, inutile lignum,
Quum faber, incertus scamnum faceretne Priapum,
Maluit esse deum. Deus inde ego, furum aviumque
Maxima formido: nam fures dextra coërcet
Obscoenoque ruber porrectus ab inguine palus.
Ast importunas volucres in vertice arundo
Terret fixa, vetatque novis considere in hortis.
Huc prius angustis ejecta cadavera cellis
Conservus vili portanda locabat in arca.
Hoc miserae plebi stabat commune sepulcrum,
Pantolabo scurrae Nomentanoque nepoti.
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat; heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus, atque
Aggere in aprico spatiari, qua modo tristes
Albis informem spectabant ossibus agrum,
Quum mihi non tantum furesque feraeque, suetae
Hunc vexare locum, curae sunt atque labori,
Quantum carminibus quae versant atque venenis
Humanos animos. Has nullo perdere possum

VARIOUS READINGS.

34. Bentley reads *consuesti*, on the authority of the Venice edition of 1490, in the text of which, as well as in the accompanying scholia of Acron and Porphyrion, this reading occurs. The greater number of editions have *consueris*; but the indicative is preferable from its expression of certainty.

Sat. 8.

3. One MS. has *unde*.
5. One of Valart's MSS. gives *rubens*.
7. Fea reads and endeavours to defend *fissa*.
12. Torrentius conjectures *agro*, which Cuningam also adopts. This reading is likewise found in the collation of Saxius.
13. The edition of Glareanus has *monimentum hoc ne*.
15. All the MSS. give *quo*, (*scil.* loco) which probably originated in a mistake of some copyist, who conceived *modo* to be here a noun. Bentley conjectures *qua*, (*scil.* parte) in the sense of *ubi*, which we have adopted in common with some of the best editions.
19. The MSS. vary between *vexant* and *versant*. *vid. Burm. ad. Ovid. Am. 2. 2, 29.*

Nec prohibere modo, simul ac vaga Luna decorum
Protulit os, quin ossa legant herbasque nocentes.
Vidi egomet nigra succinctam vadere palla
Canidiam, pedibus nudis, passoque capillo,
Cum Sagana majore ululantem. Pallor utrasque
Fecerat horrendas adspectu. Scalpere terram
Unguibus, et pullam divellere mordicus agnam
Coeperunt; cruor in fossam confusus, ut inde
Manes elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea; major
Lanea, quae poenis compesceret inferiorem.
Cerea suppliciter stabat, servilibus ut quae
Jam peritura modis. Hecaten vocat altera, saevam
Altera Tisiphonen: serpentes atque videres
Infernas errare canes, lunamque rubentem,
Ne foret his testis, post magna latere sepulcra.
Mentior at si quid, merdis caput inquiner albis
Corvorum, atque in me veniat mictum atque cacatum
Julius, et fragilis Pediatia, furque Voranus.
Singula quid memorem? quo pacto alterna loquentes
Umbrae cum Sagana resonarent triste et acutum?
Utque lupi barbam variae cum dente colubrae
Abdiderint furtim terris, et imagine cerea
Largior arserit ignis, et ut non testis inultus
Horruerim voces Furiarum et facta duarum?
Nam, displosa sonat quantum vesica, pepedi
Diffissa nate ficus: at illae currere in urbem.
Canidiae dentes, altum Saganae caliendrum
Excidere, atque herbas, atque incantata lacertis
Vincula, cum magno risuque jocoque videres.

VARIOUS READINGS.

27. The Hanover fragment has *morsibus*.

32. We have given *ut quae* with Bentley in place of the common *utque*.

38. Bentley reads *veniat* as we have given it, on the authority of MSS. Others read *venient*.

39. The Venice edition, and that of Glareanus, have *Pedatia*.

41. Bentley prefers *resonarint*, on account of *abdiderint*, *arserit*, and *horruerim*, which succeed. But the continued action denoted by the imperfect, accords better with the idea of a dialogue between Sagana and the shades of the dead.

45. Fea gives *Obruerim* (i. e. oppresserim, suppresserim,) from MSS. Döring adopts it from him.

Satira IX.

IN IMPUDENTES ET INEPTOS PARASITASTROS.

Ibam forte via Sacra, sicut meus est mos,
Nescio quid meditans nugarum, totus in illis:
Accurrit quidam notus mihi nomine tantum,
Arreptaque manu, *Quid agis, dulcissime rerum?*
Suaviter, ut nunc est, inquam, *et cupio omnia quae vis.*
Quum assectaretur, *Num quid vis?* occupo: at ille,
Noris nos, inquit; *docti sumus.* Hic ego, *Pluris*
Hoc, inquam, *mihi eris.* Misere discedere quaerens,
Ire modo ocius, interdum consistere, in aurem
Dicere nescio quid puero; quum sudor ad imos
Manaret talos. O te, Bolane, cerebri
Felicem! aiebam tacitus, quum quidlibet ille
Garriret, vicos, urbem laudaret. Ut illi
Nil respondebam, *Misere cupis*, inquit, *abire*,
Jamdudum video, sed nil agis, usque tenebo,
Persequar. Hinc quo nunc iter est tibi? — Nil opus est te
Circumagi; quendam volo visere non tibi notum;
Trans Tiberim longe cubat is, prope Caesaris hortos. —
Nil habeo quod agam, et non sum piger; usque sequar te. —
Demitto auriculas ut iniquae mentis asellus,
Quum gravius dorso subiit onus. Incipit ille:
Si bene me novi, non Viscum pluris amicum,
Non Varium facies; nam quis me scribere plures
Aut citius possit versus? quis membra movere

VARIOUS READINGS.

Sat. 9.

1. Bentley reads *Ibam ut forte.*

2. Some MSS. have *et totus in illis:* this reading is adopted by Valart, Gesner, Oberlinus, Combe, and some others.

3. *Accurrit* is found in many MSS. and early editions, among others in the *editio princeps.* It is admitted into the text by H. Stephens, Lambinus, Cruquius, Pullmann, Torrentius, Bentley, Cuningam, and almost every other editor of any celebrity. It suits the character of a troublesome and officious man, much better than the common reading *Occurrit*, which is given by a few MSS., and by some of the early editions after that of Junta, 1503.

11. Some MSS. and early editions have *Bollanc.*

16. Bentley prefers *Prosequar* ("I will accompany you,") on the authority of some MSS. This reading would imply that the proposition was made "*honoris causa*," as Bentley expresses it, which is inconsistent with what immediately precedes, unless irony be intended. In reading *Prosequar*, Bentley removes the period after this verb, and places a comma after *hinc.* The mark of interrogation after *tibi* is also removed by him, and a colon substituted. The whole line therefore, in his edition, is as follows: *Prosequar hinc, quo nunc iter est tibi:*

23. Some of the earlier editions have *Varum.*

Mollius? invideat quod et Hermogenes, ego canto.
Interpellandi locus hic erat. — *Est tibi mater?*
Cognati, queis te salvo est opus? — Haud mihi quisquam;
Omnes composui. — Felices! Nunc ego resto;
Confice, namque instat fatum mihi triste, Sabella
Quod puero cecinit, mota divina anus urna:
"*Hunc neque dira venena nec hosticus auferet ensis,*
"*Nec laterum dolor aut tussis nec tarda podagra;*
"*Garrulus hunc quando consumet cunque; loquaces,*
"*Si sapiat, vitet, simul atque adoleverit aetas.*"
Ventum erat ad Vestae, quarta jam parte diei
Praeterita, et casu tunc respondere vadato
Debebat: quod ni fecisset, perdere litem.
Si me amas, inquit, *paulum hic ades. — Interea, si*
Aut valeo stare, aut novi civilia jura;
Et propero quo scis. — Dubius sum quid faciam, inquit;
Tene relinquam an rem. — Me, sodes. — Non faciam, ille,
Et praecedere coepit. Ego, ut contendere durum est
Cum victore, sequor. — *Maecenas quomodo tecum?*
Hic repetit. — *Paucorum hominum et mentis bene sanae;*
Nemo dexterius fortuna est usus. — Haberes
Magnum adjutorem, posset qui ferre secundas,
Hunc hominem velles si tradere; dispeream, ni
Summosses omnes. — Non isto vivitur illic,
Quo tu rere, modo; domus hac nec purior ulla est,
Nec magis his aliena malis; nil mî officit inquam,
Ditior hic aut est quia doctior; est locus uni
Cuique suus. — Magnum narras, vix credibile. — Atqui
Sic habet. — Accendis, quare cupiam magis illi
Proximus esse. — Velis tantummodo; quae tua virtus,

VARIOUS READINGS.

30. Cruquius and after him Bentley object to the uniform reading of the MSS. *divina mota anus urna*, on the ground of ambiguity. It is uncertain, says the latter critic, whether by the common reading we are to consider *mota anus* as the true construction, or the ablative *mota divina urna*. He recommends, therefore, what Cruquius had already conjectured, *mota divina anus urna;* taking *divina* as an epithet of *anus*, and joining *mota* to *urna* in the ablative. We have adopted the emendation.

36. Bentley, in opposition to all the MSS. and editions, conjectures and reads *vadatus*. But for this there is not the least necessity, since, as he himself confesses, *vador* is a common verb, and used both in an active and passive sense. Bentley, however, is followed by Cuningam, Sanadon, and Wakefield.

42. Bentley omits *est* on the authority of MSS.

48. The common reading is *vivimus*, for which Bentley, on the authority of MSS., substitutes *vivitur*. This latter reading is not only more elegant, but also expresses more modestly the intimacy which subsisted between the poet and Maecenas.

50. Bentley, on the authority of good MSS., reads *inquam* in place of the common *unquam*. His emendation is spirited and elegant, and is followed by Cuningam, Sanadon, Wakefield, and Döring.

Expugnabis, et est qui vinci possit, eoque
Difficiles aditus primos habet. — Haud mihi deero ;
Muneribus servos corrumpam ; non, hodie si
Exclusus fuero, desistam ; tempora quaeram ;
Occurram in triviis, deducam. Nil sine magno
Vita labore dedit mortalibus. — Haec dum agit, ecce,
Fuscus Aristius occurrit, mihi carus et illum
Qui pulchre nosset. Consistimus. Unde venis? et,
Quo tendis? rogat et respondet. Vellere coepi,
Et prensare manu lentissima brachia, nutans,
Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare. Meum jecur urere bilis.
Certe nescio quid secreto velle loqui te
Aiebas mecum. — Memini bene, sed meliori
Tempore dicam ; hodie tricesima sabbata ; vin' tu
Curtis Judaeis oppedere? — Nulla mihi, inquam,
Relligio est. — At mî ; sum paulo infirmior, unus
Multorum ; ignosces, alias loquar. — Hunccine solem
Tam nigrum surrexe mihi! Fugit improbus ac me
Sub cultro linquit. Casu venit obvius illi
Adversarius, et, *Quo tu turpissime?* magna
Inclamat voce, et, *Licet antestari?* Ego vero
Appono auriculam. Rapit in jus. Clamor utrinque.
Undique concursus. Sic me servavit Apollo.

VARIOUS READINGS.

55. Waddel gives *eo quod*, which is found also in some MSS., and in the Milan edition of 1477.

64. Baxter reads *nictans*.

69. Bentley, in opposition to the MSS., conjectures *vis tu ;* and in his remarks on the 92d verse of the 6th Satire, Book 2, observes: "*Vis tu* non interrogantis modo est, ut *vin' tu :* sed orantis, hortantis, flagitantis, jubentis. *Vis tu homines urbemque feris praeponere silvis?* hoc est, *an dubitas praeponere? praepone, amabo, si sapis.*" But Hunter well observes in reply: "Sed, ita intellectum, *vis tu* minime huic loco convenire potest."

73. The Göttingen MS. has *Tam mihi surrexisse nigrum.*

76. *Inclamat* is more elegant than the common reading *exclamat*. Some editions have *adclamat*.

77. Fea maintains that *appono* is more correct than the common reading *Oppono*, because the latter denotes opposition, and, to quote his own words, "Qui opponit, renuit, resistit." The reading *Appono* is found in two of his MSS.

Satira X.

IN INEPTOS LUCILII FAUTORES.

* *
*

Lucili, quam sis mendosus, teste Catone
Defensore tuo pervincam, qui male factos
Emendare parat versus. Hoc lenius ille,
Quo melior vir adest; longe subtilior illo,
Qui multum puer est loris et funibus udis
Exoratus, ut esset, opem qui ferre poëtis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut redeam illuc.

* *
*

VARIOUS READINGS.

Sat. 10.

1. The first eight verses of this Satire are printed in a different type from the rest, because it is uncertain whether they were composed by Horace or not. Fea finds them in several MSS., and they are given in Zarot's first edition, and in that of Milan, 1486. Lambinus removed them from the text of the Florence edition of 1482, into the notes, assigning as his reason for this arrangement, that Acron's scholia on the Satire begin with the words *Nempe incomposito*. Aldus, Ascensius, Lambinus, Cruquius, Rutgersius, the Dauphin editor, Dacier, and others, have done the same. It is acknowledged, at the same time, however, by all the commentators, that they are to be found in many MSS. Aldus moreover recognizes in them the peculiar style of Horace. Glareanus says that they were either written by Horace himself, or by some ape of the poet's. It is unnecessary to dilate upon this part of the subject. Bentley omits the verses in question, without any remark; while Gesner, on the other hand, restores them to the text. Döring follows Gesner, and gives the following reasons for so doing: 1. Because these verses are not only found in early editions, but also in many MSS. 2. Because they are not inconsistent with Horace's usual mode of writing. 3. Because the idea contained in them is not at variance with the rest of the Satire, but, on the contrary, coincides with it. 4. Because the initial word of this Satire, in the common editions, *Nempe*, has nothing to refer to unless something previous be supplied by the mind: but it has a plain and direct reference if the verses in question be made to precede. (*vid.* Explanatory notes.) A very natural question, however, here arises. If these verses were genuine, and actually written by Horace, how comes it that they are omitted in some of the MSS? Döring, in reply, supposes that Maecenas requested Horace to expunge them, as being too severe on one of the members of the Equestrian order. With regard to the remark which some might be inclined to make, namely, that Persius commences one of his Satires, (the third,) with the same abrupt use of *Nempe*, nothing more can be inferred from it, according to this same critic, than that he copied Horace in this particular instance, and that too, from a MS., in which the objectionable verses did not appear. Döring, however, has been opposed by Eichstadt, in an Academical Dissertation, Jena, 1822.

4. One of Fea's MSS. has *ille*.

6. Some MSS. give *Exoratus*, which we have preferred to *Exhortatus*, as found in other MSS. and adopted by most editors. From its opposition to *loris* and *funibus*, *Exoratus* appears to us to produce a more amusing, and at the same time ironical, effect. Rutgersius, however, reads on conjecture as follows: *Qui multum nuper loris et funibus udis Exornatus*.

Nempe incomposito dixi pede currere versus
Lucilî. Quis tam Lucilî fautor inepte est,
Ut non hoc fateatur? At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.
Nec tamen hoc tribuens dederim quoque cetera; nam sic
Et Laberî mimos ut pulchra poëmata mirer.
Ergo non satis est risu diducere rictum
Auditoris: et est quaedam tamen hic quoque virtus:
Est brevitate opus, ut currat sententia, neu se
Impediat verbis lassas onerantibus aures:
Et sermone opus est modo tristi, saepe jocoso,
Defendente vicem modo rhetoris atque poëtae,
Interdum urbani, parcentis viribus, atque
Extenuantis eas consulto. Ridiculum acri
Fortius et melius magnas plerumque secat res.
Illi, scripta quibus Comoedia prisca viris est,
Hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes unquam legit, neque simius iste,
Nil praeter Calvum et doctus cantare Catullum. —
At magnum fecit, quod verbis Graeca Latinis
Miscuit. — O seri studiorum! quîne putetis
Difficile et mirum, Rhodio quod Pitholeonti
Contigit? — *At sermo lingua concinnus utraque*
Suavior, ut Chio nota si commixta Falerni est.
Quum versus facias, te ipsum percontor, an et quum
Dura tibi peragenda rei sit causa Petillî;
Scilicet, oblitus patriaeque patrisque, Latine
Quum Pedius causas exsudet Publicola, atque

VARIOUS READINGS.

5. In place of *nam*, some MSS. give *num*. Three early editions have *non*.

21. Some MSS. and early editions have *putatis*.

23. Graevius finds *contentus* in one of his MSS., but the margin has *concinnus*, by a more recent hand.

24. *Commixta* is Bentley's reading in place of *commista*.

27. All the editions previous to that of Lambinus, have *patrisque Latini*. This editor, following the authority of two very old MSS., introduced *Latine* into the text. The emendation is approved of by Turnebus, Cruquius, Torrentius, and most subsequent editors; so that from the time of Lambinus, it becomes the common reading. An old commentator, cited by Cruquius, also favours this lection, and, in explaining *exsudet*, remarks "Cum sudore agat, hoc est, *Latine* pronunciet, magno studio et instantia." It would appear that the copyists, not understanding the expression *Latine causas exsudare*, corrupted *Latine* into *Latini*, in imitation, no doubt, of the Virgilian *pater Latinus*. Bentley, however, opposes *Latine*, and observes, "At vero, quicquid verbo proprio convenit, non idem quoque verbo translato. *Latine causas orare* recte dicitur; *Latine exsudare* portentosum plane est." Hunter denies the correctness of this position, and, as an instance to the contrary, cites the expression *Corydon ardebat Alexin*, as being fully equivalent to *Corydon amabat Alexin*. If then *exsudare* be the same, in this passage, with *cum sudore orare*, there appears no good reason why *exsudare causas Latine* should be condemned; whereas, if with Bentley we place a mark of interrogation after *Petilli*, and in the next line read *oblitos* and *Latini*, we introduce an involved and confused, instead of a very plain and clear reading. *Oblitos* besides, is contradicted by all the MSS. and rests on mere conjecture.

Corvinus; patriis intermiscere petita
Verba foris malis, Canusini more bilinguis?
Atqui ego quum Graecos facerem, natus mare citra,
Versiculos, vetuit tali me voce Quirinus,
Post mediam noctem visus, quum somnia vera:
In silvam non ligna feras insanius, ac si
Magnas Graecorum malis implere catervas.
Turgidus Alpinus jugulat dum Memnona, dumque
Defingit Rheni luteum caput: haec ego ludo,
Quae neque in aede sonent certantia judice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes, Davoque Chremeta
Eludente senem, comis garrire libellos,
Unus vivorum, Fundani; Pollio regum
Facta canit pede ter percusso: forte epos acer,
Ut nemo, Varius ducit: molle atque facetum
Virgilio annuerunt gaudentes rure Camenae.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, saepe ferentem
Plura quidem tollenda relinquendis. Age, quaeso,
Tu nihil in magno doctus reprendis Homero?
Nil comis tragici mutat Lucilius Attî?
Non ridet versus Ennî gravitate minores?
Quum de se loquitur, non ut majore reprensis?
Quid vetat et nosmet Lucilî scripta legentes
Quaerere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntes
Mollius, ac si quis, pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos

VARIOUS READINGS.

32. Bentley, on the authority of a Trinity College MS., reads *tali me voce*, as preferable in sound to the common reading *me tali voce*. We have adopted his lection.

27. Some MSS. and early editions give *Diffingit*, but *Defingit* is far preferable. Bentley, in speaking of the two readings, the latter of which he adopts, observes, "Hoc enim (*Diffingere*) non *male fingere*, sed *fictum corrumpere* notat." Some MSS. have *Depingit* which has little if any thing to recommend it.

41. Wakefield reads *comes*, the order being, according to him, *Tu unus vivorum potes garrire comes libellos*.

44. Some MSS. have *Varius dictu molle* (Turneb. Advers. 18. 11.)

49. Two of the early editions have *multa cum laude*.

51. Some editions have *quaero*.

58. Some MSS. have *magis comptos*, others *magis altos*, and *magis aptos*.

59. The reading *ac si* is authorised by MSS. and

Ante cibum versus, totidem coenatus? Etrusci
Quale fuit Cassî rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Combustum propriis. Fuerit Lucilius, inquam,
Comis et urbanus; fuerit limatior idem,
Quam rudis et Graecis intacti carminis auctor,
Quamque poëtarum seniorum turba: sed ille,
Si foret hoc nostrum fato delatus in aevum,
Detereret sibi multa, recideret omne, quod ultra
Perfectum traheretur, et in versu faciendo
Saepe caput scaberet, vivos et roderet ungues.
Saepe stilum vertas, iterum quae digna legi sint,
Scripturus; neque, te ut miretur turba, labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis?
Non ego; nam satis est equitem mihi plaudere, ut audax,
Contemtis aliis, explosa Arbuscula dixit.
Men' moveat cimex Pantilius? aut cruciet, quod
Vellicet absentem Demetrius? aut quod ineptus
Fannius Hermogenis laedat conviva Tigellî?
Plotius et Varius, Maecenas Virgiliusque,
Valgius, et probet haec Octavius optimus, atque
Fuscus, et haec utinam Viscorum laudet uterque!
Ambitione relegata, te dicere possum,
Pollio, te, Messala, tuo cum fratre, simulque
Vos, Bibule et Servi; simul his te; candide Furni,
Compluresque alios, doctos ego quos et amicos
Prudens praetereo, quibus haec, sint qualiacunque,

VARIOUS READINGS.

early editions, and is adopted in the best editions. Dacier gives *an si*, which Bentley confutes.

64. Instead of the common reading *ambustum* we have given *combustum* on the authority of some MSS. of Lambinus's.

68. Some MSS. and early editions have *dilatus*, and others *dilapsus*, *delapsus*, and *delatus*. Lambinus prefers *ditatus* (i. e. *reservatus*) which was adopted after him by Cruquius, D. Heinsius, Torrentius, Bentley, Cuningam, and others. Baxter, on the other hand, adopted *delatus*, which has been given also by Gesner, Oberlinus, Combe, Wakefield, Fea, Döring, &c. It is certainly the most correct reading.

70. Some MSS. have *versus*, which is adopted also in the Aldine edition of 1509.

78. Some read *crucier*, which Bentley and Fea reject, as not found in any MSS. or early editions. The best editions give *cruciet*.

86. For *Bibuli*, we have adopted *Bibule*, the emendation of N. Heinsius. *Servius* would not admit a contraction in the vocative plural, as Bentley correctly remarks.

Arridere velim ; doliturus, si placeant spe
Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

VARIOUS READINGS.

91. The best MSS. and editions have *Discipularum*, which Heindorff and Fea consider as referring to the effeminate character of some of the disciples of Tigellius. Döring retains this reading, but explains it differently. *vid.* Explanatory notes. Some editions have *discipulorum*.

Q. HORATII FLACCI

SERMONUM

LIBER SECUNDUS.

Satira I.

IN QUENDAM, QUI ACTIONEM DE FAMOSIS LIBELLIS HORATIO INTENTABAT.

Horatius.

Sunt quibus in Satira videor nimis acer, et ultra
Legem tendere opus; sine nervis altera, quidquid
Composui, pars esse putat, similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, praescribe.

Trebatius.

Quiescas.

Horatius.

Ne faciam, inquis,
Omnino versus?

VARIOUS READINGS.

Satire 1.

1. Nearly one half of the MSS. have *videor*, the remainder *videar*. The indicative is preferable as indicating a definite class of persons, (*Zumpt L. G. p.* 346. *Kenrick's trans.* 2*d ed.*)

2. Some MSS. have *intendere*, which N. Heinsius recommends. Bentley reads *tendere*, but considers *intendere* a preferable reading. His words are: "*Intendere* enim pro augere, provehere, promovere passim occurrit: *tendere* in eo sensu legisse non memini." Döring, however, makes *tendere* the simple for the compound.

Trebatius.

Aio.

Horatius.

Peream male, si non
Optimum erat; verum nequeo dormire.

Trebatius.

Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
Praemia laturus.

Horatius.

Cupidum, pater optime, vires
Deficiunt; neque enim quivis horrentia pilis
Agmina, nec fracta pereuntes cuspide Gallos,
Aut labentis equo describat vulnera Parthi.

Trebatius.

Attamen et justum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius.

Horatius.

Haud mihi deero,
Quum res ipsa feret; nisi dextro tempore Flacci
Verba per attentam non ibunt Caesaris aurem;
Cui male si palpere, recalcitret undique tutus.

VARIOUS READINGS.

19. Rutgersius conjectured *Irriguumve*, which Combe afterwards found in a MS. in the British museum. Valart adopts this reading.

10. Bentley is in favour of *capit*, but *rapit* is much more forcible, and denotes an ardent desire of writing.

15. Some MSS. give *describet*, and some of the early editions *describat*. This latter reading is followed by Lambinus, H. Stephens, Cruquius, D. Heinsius, Cuningam, Gesner, and others. But Bentley, Wakefield, Döring, &c., prefer *describit*. We have adopted *describat* as more elegant and correct, since it denotes difficulty and risk in the performance.

20. Some MSS. have *palpare*. Bentley recommends either *palpare* and *recalcitrat*, or *palpere* and *recalcitret*: "ut utrumque verbum eodem modo efferatur." He adopts the latter, which recommends itself as a more respectful mode of expression, and as indicating what may *possibly* occur.

Trebatius.

Quanto rectius hoc, quam tristi laedere versu
Pantolabum scurram Nomentanumque nepotem !
Quum sibi quisque timet, quamquam est intactus, et odit.

Horatius.

Quid faciam ? Saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis.
Castor gaudet equis ; ovo prognatus eodem
Pugnis ; quot capitum vivunt, totidem studiorum
Millia : me pedibus delectat claudere verba,
Lucilî ritu, nostrum melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris ; neque, si male cesserat, unquam
Decurrens alio, neque, si bene : quo fit, ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Appulus, anceps :
Nam Venusinus arat finem sub utrumque, colonus
Missus ad hoc, pulsis, vetus est ut fama, Sabellis,
Quo ne per vacuum Romano incurreret hostis,
Sive quod Appula gens, seu quod Lucania bellum
Incuteret violenta. Sed hic stilus haud petet ultro
Quemquam animantem ; et me veluti custodiet ensis
Vagina tectus, quem cur destringere coner,
Tutus ab infestis latronibus ? O pater et rex
Jupiter, ut pereat positum robigine telum,
Nec quisquam noceat cupido mihi pacis ! at ille,
Qui me commôrit, (melius non tangere, clamo)
Flebit, et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam :
Canidia, Albutî, quibus est inimica, venenum :

VARIOUS READINGS.

24. Fea contends for *ut simul*, which he finds in a single MS.

31. In place of *cesserat* some editions have *gesserat*. Fea finds *cesserat* in some of his best MSS. It is given also in some of the early editions, and is adopted by Lambinus, H. Stephens, Bentley, Cuningam, Sanadon, Wakefield, Döring, &c. Bentley maintains that *si male gesserat* (scil. *se*) is incorrect Latinity. Torrentius, Talbot, and Gesner endeavour to defend *gesserat*.——In this same line we have given *unquam* in place of the more common *usquam*. This latter reading, if it be taken for *ullo in loco*, is inconsistent with *decurrens* : while, on the other hand, if it be regarded as equivalent to *ullum* in *locum*, it is the same as *alio*, and therefore tautological.

Grande malum Turius, si quid se judice certes.
Ut, quo quisque valet, suspectos terreat, utque
Imperet hoc natura potens, sic collige mecum :
Dente lupus, cornu taurus petit ; unde, nisi intus
Monstratum ? Scaevae vivacem crede nepoti
Matrem : nil faciet sceleris pia dextera. (Mirum,
Ut neque calce lupus quemquam, neque dente petit bos.)
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam, seu me tranquilla senectus
Exspectat, seu mors atris circumvolat alis,
Dives, inops, Romae, seu, fors ita jusserit, exsul,
Quisquis erit vitae, scribam, color.

Trebatius.

O puer, ut sis
Vitalis, metuo, et majorum ne quis amicus
Frigore te feriat.

Horatius.

Quid ? quum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis ; num Laelius, aut qui
Duxit ab oppressa meritum Carthagine nomen,
Ingenio offensi ? aut laeso doluere Metello,
Famosisque Lupo cooperto versibus ? Atqui
Primores populi arripuit, populumque tributim ;
Scilicet uni aequus virtuti atque ejus amicis.
Quin ubi se a vulgo et scena in secreta remôrant
Virtus Scipiadae et mitis sapientia Laeli,
Nugari cum illo et discincti ludere, donec
Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucilî censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque

VARIOUS READINGS.

49. The common editions have, *si quis se judice certet*. But the early editions give *si quid*, and three of Bentley's MSS. *si quid . . . certes*. We have adopted this last. "Noli de hac lectione dubitare," observes the great critic.

54. We have included from *Mirum* to *bos* in a parenthesis, with Döring.

55. Bentley reads *petit*, but considers *petat*, which is the reading of some MSS., as preferable in point of Latinity. He suspects, at the same time, that Horace may have written *Ni neque . . . petit*.

65. Bentley reads *Laelius*, *et qui*, on the authority of three MSS. His objection to *Laelius*, *aut qui* is, that *offensi* and *doluere*, in verse 67, would then be respectively *offensus* and *doluit*. But *vid.* Ode 1. 12. 6. Various Readings.

Invidia, et fragili quaerens illidere dentem
Offendet solido ; nisi quid tu, docte Trebati.
Dissentis.

Trebatius.

Equidem nihil hinc diffindere possum ;
Sed tamen ut monitus caveas, ne forte negotî
Incutiat tibi quid sanctarum inscitia legum :
Si mala condiderit in quem quis carmina, jus est
Judiciumque.

Horatius.

Esto, si quis mala ; sed bona si quis
Judice condiderit laudatus Caesare ? si quis
Opprobriis dignum laceraverit, integer ipse ?

Trebatius.

Solventur risu tabulae ; tu missus abibis.

VARIOUS READINGS.

79. The MSS. and early editions vary in a surprising degree, as respects the reading of this line. Some, instead of *diffindere*, have *diffingere*, or *diffundere*, or *diffidere*, or *defingere*, or *defindere*, or *defringere*, &c. Bentley adopts *diffingere* in the sense of *immutare*, and he is followed by Cuningam, Sanadon, Wakefield, and Heindorf. Gesner has *defringere*. Bentley's reading does not appear to agree well with what precedes, and we have therefore given *diffindere*, the reading of Fea and Döring. As a term borrowed from the courts of law, it is well suited to the character of the speaker. *vid.* Explanatory notes.

82. The Milan edition of 1477 has *condideris ;* and Zarot's edition, together with four other of the early ones, *quemquam.*

84. The common reading is *laudatur*, but many MSS. give *laudatus*, which is preferable on account of its continuing the sentence.

85. The common editions have *latraverit.* Lambinus first substituted *laceraverit* from some of his MSS., of which reading Rutgersius, Bentley, Wakefield, Wieland, Heindorff, and others approve. It is condemned, on the other hand, by Torrentius, Fea, Döring &c. who consider it a mere gloss for *latraverit.* Notwithstanding, however, the arguments of the latter we have given *laceraverit* in the text. Bentley very justly maintains that *latraverit*, both from the usage of Horace, as well as that of other writers, could only be said of an evil or corrupt person, and that *laceraverit* alone can be used according to the reference in the text. " Vides jam opinor," observes the critic in concluding his argument, " *allatrare*, *oblatrare*, *collatrare*, contumeliae loco ubique poni ; adeo ut turpissime peccaverit Horatius, si partes homini *integro* dederit, quae sunt *invidi* aut *ignavi.*" Wieland observes of Bentley's reasoning in favour of *laceraverit*, that it amounts to a complete demonstration. " Ich lese mit Bentley *laceraverit*, statt des gewöhnlichen *latraverit.* Seine Gründe sind einer Demonstration gleich."

Satira II.

IN VITAE URBANAE LUXURIAM ET INEPTIAS.

Quae virtus, et quanta, boni, sit vivere parvo,
(Nec meus hic sermo est, sed quem praecepit Ofellus
Rusticus, abnormis sapiens, crassaque Minerva)
Discite, non inter lances mensasque nitentes,
Quum stupet insanis acies fulgoribus, et quum
Acclinis falsis animus meliora recusat;
Verum hic impransi mecum disquirite. — *Cur hoc?*
Dicam, si potero. Male verum examinat omnis
Corruptus judex.
Leporem sectatus, equove
Lassus ab indomito, vel, si Romana fatigat
Militia assuetum graecari, seu pila velox,
Molliter austerum studio fallente laborem,
Seu te discus agit, pete cedentem aëra disco:
Quum labor extuderit fastidia, siccus, inanis,
Sperne cibum vilem; nisi Hymettia mella Falerno
Ne biberis diluta. Foris est promus, et atrum
Defendens pisces hiemat mare; cum sale panis
Latrantem stomachum bene leniet. Unde putas? aut
Quî partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando: pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina juvare lagois.
Vix tamen eripiam, posito pavone, velis quin
Hoc potius, quam gallina, tergere palatum,
Corruptus vanis rerum, quia veneat auro
Rara avis et picta pandat spectacula cauda;

VARIOUS READINGS.

Sat. 2.

1. Many MSS. and early editions have *bonis*, which Fea and some other recent editors adopt.

2. Instead of *quae*, the common reading, we have given *quem* with Bentley and others, on the authority of three MSS. of Torrentius's.

4. Cuningam reads *non lances inter* on mere conjecture.

14. In place of *extuderit*, most of Torrentius's MSS. and some of Bentley's give *extulerit*, whence Bentley is lead to suggest *expulerit*, a reading which he found in the Bodleian MSS. "quod Excerpta Bodleiana, annis, opinor, abhinc CCCC. scripta, sine litura mihi exhibuerunt."

19. Cuningam, on mere conjecture, gives *caro non in nidore*, of which Fea ironically observes, "quam grate auribus."

24. Some of Fea's MSS. have *turgere*.

Tanquam ad rem attineat quidquam. Num vesceris ista,
Quam laudas, pluma? cocto num adest honor idem?
Carne tamen quamvis distat nihil hac magis illa,
Imparibus formis deceptum te patet: esto.
Unde datum sentis, lupus hic Tiberinus an alto
Captus hiet? pontesne inter jactatus an amnis
Ostia sub Tusci? laudas insane trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video: quo pertinet ergo
Proceros odisse lupos? quia scilicet illis
Majorem natura modum dedit, his breve pondus,
[Jejunus raro stomachus vulgaria temnit.]
Porrectum magno magnum spectare catino
Vellem, ait Harpyiis gula digna rapacibus: at vos
Praesentes Austri coquite horum opsonia. Quamquam
Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, quum rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pauperies epulis regum: nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem
Gallonî praeconis erat acipensere mensa
Infamis: quid? tum rhombos minus aequora alebant?
Tutus erat rhombus, tutoque ciconia nido,
Donec vos auctor docuit praetorius. Ergo
Si quis nunc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit, Ofello
Judice; nam frustra vitium vitaveris illud,
Si te alio pravum detorseris. Avidienus,

VARIOUS READINGS.

28. Glareanus has *coctove*. Cuningam gives the reading in the text, but thinks that Horace wrote *cocton' et adest*. Some MSS. read *cocto nec*.

38. Most of the MSS., and many early editions, have the reading in the text. Others give *Jejunus stomachus raro*. Baxter writes *rare* for *raro*, which is mentioned as a different reading by the scholiast on Acron, who prefers, however, *rari*. This last is commended also by Heindorff. If *rari* be adopted, the construction will be *jejunus rari* in the sense of *cupidus rari*; and the expression may, (though with no great strength, if we consider the age in which the writer flourished,) be defended by a passage from Justin: (38. 6.) "animos divitiarum avidos ac jejunos habere." The whole verse is considered spurious by Bentley, (ad. A. P. 337.) and is omitted by Sanadon and Valart. Gesner, however, defends it as the apodosis to verse 36.

48. The common reading is *aequor alebat*. But many MSS. and early editions give *aequora alebant*, Hence the question put by Bentley, "Quo pertinebat, receptam in vetustis editionibus lectionem è suo loco ejicere?

53. Many MSS. have *distabit*, which we have given in the text; and Fea observes, "Rectius *distabit* quia sententiose non historice dictum."

55. Bentley, on the authority of a single one of Bersmann's MSS., prefers reading *pravus*, in which he is followed by very few subsequent editors. His objection to the common reading, *pravum*, is as follows: "Si *pravum* legeris; *jam tum* fuisse pravum criminaberis, *priusquam* ad aliud vitium se detorserit." The same argument, however, might be adduced in favour of *pravus*, as Hunter correctly remarks. The sense is the same, whether we read *pravus* or *pravum*. Thus: *ideo* scilicet *pravus*, *ideo* pravum, *quod* te alio detor-

Cui Canis ex vero ductum cognomen adhaeret,
Quinquennes oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum, et
Cujus odorem olei nequeas perferre, (licebit
Ille repotia, natales, aliosve dierum
Festos albatus celebret) cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur? et horum
Utrum imitabitur? Hac urguet lupus, hac canis, aiunt.
Mundus erit, qui non offendat sordidus, atque
In neutram partem cultus miser. Hic neque servis,
Albucî senis exemplo, dum munia didit,
Saevus erit; neque sic ut simplex Naevius unctam
Convivis praebebit aquam; vitium hoc quoque magnum.
Accipe nunc, victus tenuis quae quantaque secum
Afferat. Inprimis valeas bene: nam variae res
Ut noceant homini, credas, memor illius escae,
Quae simplex olim tibi sederit. At simul assis
Miscueris elixa, simul conchylia turdis:
Dulcia se in bilem vertent, stomachoque tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum
Hesternis vitiis animum quoque praegravat una,
Atque affigit humo divinae particulam aurae.
Alter, ubi dicto citius curata sopori

VARIOUS READINGS.

queas. Hunter cites the following passages in support of the common reading. "Premit *placida aequora* pontus." (*Æn.* 10. 103.) And "*Refixa* coelo devocare sidera (*Hor. Epod.* 17. 5.) In the first of these, *placida* implies, "ideo *placida* quod premerentur," and not "*jam tum* placida *priusquam* premerentur." In the second example, *refixa* is equivalent to "ideo *refixa*, quia devocarentur."

56. In place of *ductum* some of the early editions have *dictum*, which is given also in many MSS. The oldest of the Blandinian MSS. has *ductum*.

58. Some MSS. have *diffundere*. But *defundere* (*scil.* in pocula, vel ad libandum) is undoubtedly the true reading.

62. For *parcus*, Zarot's edition has *largus*.

64. Most of Lambinus's MSS. have *aiunt*, and it is found by Cruquius and Torrentius in the best of their MSS. Bentley is silent respecting his MSS., but gives *aiunt* in his text. The editions before Lambinus have *angit*.

65. In place of the common reading *offendet*, many of the early editions, and almost all the MSS., have *offendat*. The Blandinian MSS., in this same line, give *qua* instead of *qui*. This is the reading of Acron also, who explains it by *quatenus*. The greater part of the editions read *sordibus*, for which we have substituted *sordidus*, as found in two of the Blandinian MSS.

66. The Aldine edition of 1501, and that of Junta 1503, give *cultu*.

79. Lambinus introduces into the text *adfligit*, which he professes to have found in 12 MSS. Cruquius approves of this reading, because some of his MSS. have the following explanatory comment on this passage: "*deiicit in terram.*" Bentley also adopts it, and he is followed by Oberlinus, Combe, Wakefield, &c. Some of Fea's MSS. have also *adfligit*. All the other MSS., however, and all the early editions previous to that of Lambinus, give *affigit* or *adfigit*; and this same reading is also found in some of the best editions since that of Bentley's. The difference between the two verbs is this: *Affligit* implies violence: *affigit* denotes inability to rise. The latter is certainly the more appropriate of the two in the passage under consideration. Thus Plato (*in Phaedone.*) Ἑκάστη ἡδονὴ καὶ λύπη ὥσπερ ἧλον ἔχουσα, προσηλοῖ τὴν ψυχὴν ποδὸς τὸ σῶμα καὶ προσπεσοῦσα.

Membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus ; ubique
Accedent anni, tractari mollius aetas
Imbecilla volet. Tibi quidnam accedet ad istam,
Quam puer et validus praesumis, mollitiem, seu
Dura valetudo inciderit seu tarda senectus ?
Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat, sed, credo, hac mente, quod hospes
Tardius adveniens vitiatum commodius, quam
Integrum edax dominus consumeret. Hos utinam inter
Heroas natum tellus me prima tulisset !
Das aliquid famae, quae carmine gratior aurem
Occupat humanam ? grandes rhombi patinaeque
Grande ferunt una cum damno dedecus. Adde
Iratum patruum, vicinos, te tibi iniquum,
Et frustra mortis cupidum, quum deerit egenti
As, laquei pretium. *Jure*, inquit, *Trausius istis*
Jurgatur verbis ; ego vectigalia magna
Divitiasque habeo tribus amplas regibus. Ergo,
Quod superat, non est melius quo insumere possis ?
Cur eget indignus quisquam, te divite ? quare
Templa ruunt antiqua deûm ? cur, improbe, carae
Non aliquid patriae tanto emetiris acervo ?
Uni nimirum tibi recte semper erunt res !
O magnus posthac inimicis risus ! Uterne
Ad casus dubios fidet sibi certius ? hic, qui
Pluribus assuerit mentem corpusque superbum,
An qui, contentus parvo metuensque futuri,
In pace, ut sapiens, aptarit idonea bello ?
Quo magis his credas ; puer hunc ego parvus Ofellum

VARIOUS READINGS.

83. Baxter reads *adduxerit*.

84. Bentley suggests *ubive* in place of the common reading *ubique*, and in the following line reads *et tractari*, on the authority of MSS. In his preface, however, he recedes from his emendation.

95. Bentley contends in favour of *Occupet*, but in his preface recommends the common reading *Occupat*.

99. The early editions and a majority of the MSS. have *Acs*. Bentley, however, prefers *As*, which is found in the Blandinian MSS., and in some also of his own. *As* is certainly preferable to *Aes*, which leaves the amount uncertain. Fea asks rather an idle question, in his defence of *Aes*: "*Quis credat assem praecise laquei pretium?*"

99. Heindorff prefers *inquis*. *vid.* Serm. 1. 4. 79. Various Readings.——In this same line we have given *Trausius*, as preferred by Bentley. The name is variously written in MSS. and editions.

106. Bentley adopts *eunt*, as conjectured by N. Heinsius.

Integris opibus novi non latius usum,
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
Non ego, narrantem, *temere edi luce profesta*
Quidquam praeter olus fumosae cum pede pernae ;
Ac mihi seu longum post tempus venerat hospes,
Sive operum vacuo gratus conviva per imbrem
Vicinus, bene erat, non piscibus urbe petitis,
Sed pullo atque haedo : tum pensilis uva secundas
Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat, culpa potare magistra :
Ac venerata Ceres, ita culmo surgeret alto,
Explicuit vino contractae seria frontis.
Saeviat atque novos moveat fortuna tumultus ;

VARIOUS READINGS.

113. H. Stephens (*Diatrib.* p. 68.) conjectures *non lautius*, which Cruquius praises in one of his notes, but which Bentley rejects, although he acknowledges it to be superior to *laetius* as suggested by Heinsius.

118. Bentley justly condemns *At mihi cum longum*, which is given by Muretus.

123. All the MSS. and early editions have *culpa*, for which Lambinus conjectures *cuppa* in the sense of *poculo* or *cyatho*. The phrase *cuppa potare magistra* will then import, according to the critic, "to drink as much as one pleases," the cup being the sole director of the feast, and the size of it depending entirely on the pleasure of the individual who drinks. Unfortunately for this emendation, *cuppa*, as Bentley observes, does not mean "a drinking cup," but a large wine-jar, resembling in dimensions a *dolius* or cask, and used not only to contain wine, but subsequently corn also, and other articles of food. To drain an entire jar or cask, at a festive meeting is utterly at variance with the character of the wise and sober Ofellus. Theodore Marcilius, however, who reads *cupa* in the sense of *dolius*, supposes it to imply merely "to drink as much as one pleases out of the full jar or cask," but this in no way removes the manifest inconsistency to which we have just alluded. Neither is Bentley's explanation of the passage at all superior to that of his predecessors. The great critic reads *cupa* like Marcilius, but makes it equivalent to *copa* "a hostess," or "vintress." He supposes Ofellus therefore, to bring the wine, with which he intends to entertain his guests, from a neighbouring tavern, and the female keeper of the tavern to be herself invited to bear a part in the entertainment, either as a dancer, or in some other character. "Mensis remotis ipsam *Cupam*, *τὴν καπηλίδα*, ut Horatius suam Lyden aut Phyllidem, accersivit, qua et *potandi magistra*, et saltatrice, et crotalistria, et siquid amplius vellent convivae uterentur." As far as regards the mere Latinity of the passage, the term *cupa* may undoubtedly be used in the sense for which Bentley contends, and it is so used by Cicero (*in Pis.* 27.) ; but that this meaning, and the explanation given by the critic, at all suit the present passage, is what we strenuously deny. The interpretation of Marcilius makes the sage Ofellus a mere wine-bibber, while that of Bentley, which not only introduces a female dancer amid the entertainment, but makes her also the reigning toast, the arbitress of the feast, presents our rustic philosopher in a much more suspicious light. But if we reject these readings, shall we adopt the conjecture of Heinsius, as mentioned by Withofius, and read *pulpa* for *culpa ?* To do this, would, it is conceived, be avoiding Scylla to fall into Charybdis. The expression *pulpa potare magistra* implies that some rural beauty, of a form directly opposed to sylph-like, presides at the entertainment, and establishes the rules of drinking, like another Venus, for her rustic admirers. (Compare Pers. Sat. 2. 63.) From all that has been said, it will appear evident, we trust, that the common reading must not be disturbed. Gesner, Fea, Döring, and others accordingly retain it. The phrase *culpa potare magistra*, clearly alludes to the custom prevalent at the entertainments of former days, and not disused even in our own times, by which the individual, who might chance to offend against any of the rules of the feast, was fined in one cup, or in many, according to the extent of his offence. The nature of his *fault* therefore, would be the *standard* by which his amercement was to be estimated. If it be alleged against this reading that it also indicates a mere drinking-bout, we reply that the very context shows the absence of all excess in the entertainment in question ; and moreover, that, from the very character of the parties, none could have been intended by the poet.

124. The common reading is *ut*, for which many MSS. and early editions give *ita*, which Bentley first restored to the text, and which Cuningam, Sanadon, Gesner, Oberlinus, Combe, Wakefield, Fea, Döring, &c. adopt. Some MSS. and early editions have *ita culmo ut.*

Quantum hinc imminuet? quanto aut ego parcius, aut vos,
O pueri, nituistis, ut huc novus incola venit?
Nam propriae telluris herum natura neque illum,
Nec me, nec quemquam statuit: nos expulit ille;
Illum aut nequities aut vafri inscitia juris,
Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofelli
Dictus, erit nulli proprius, sed cedit in usum
Nunc mihi, nunc alii. Quocirca vivite fortes,
Fortiaque adversis opponite pectora rebus.

SATIRA III.

OMNES INSANIRE, ETIAM IPSOS STOICOS, DUM HOC DOCENT.

Damasippus.

Sic raro scribis, ut toto non quater anno
Membranam poscas, scriptorum quaeque retexens;
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? Ab ipsis
Saturnalibus huc fugisti. Sobrius ergo
Dic aliquid dignum promissis: incipe. Nil est.
Culpantur frustra calami, immeritusque laborat
Iratis natus paries dîs atque poëtis.
Atqui vultus erat multa et praeclara minantis,
Si vacuum tepido cepisset villula tecto.

VARIOUS READINGS.

129. Fea reads *proprie*, and maintains that *propriae* is incorrect. There is no necessity whatever for the change. *vid.* Explanatory notes.

134. Some read *Dictus erat;*—In this same line one of Bersmann's, and another of Fea's, MSS. give *cedit* in place of the common *cedet*. The former is adopted in the best editions.

SAT. 3.

1. Some MSS. have *Si raro scribes.*

4. Bentley, on the authority of MSS., gives *At ipsis*, which reading Cuningam, Sanadon, Gesner, Combe, Wakefield, Döring, and others adopt. Some MSS., on the other hand, exhibit *Ab ipsis*, which Glareanus, Lambinus, Fea, Bothe, &c. receive. Fea contends for the superiority of the latter reading, on the ground of its making the poet flee from Rome, at the very commencement of the Saturnalia. This argument, had already been urged by previous critics; and Bentley seeks to overthrow it by remarking, that the poet would find the festival in question celebrated in the country as well as in the city. The great critic, however, forgets that there would be far less noise and confusion at a country villa, on such an occasion, than in a large and crowded city. Compare Pliny the younger's description of his own villa, 2. 17. 24.

5. The common editions place a period or colon after *Sobrius.*

10. Bentley conjectures in his notes *lecto*, on which Fea remarks: "Anne lecto hujusmodi contentus esse poterat Horatius, qui impatiens frigoris, ad mare descendebat, ut ipse fatetur. Ep. 1. 7. 10. seqq.?"

Quorsum pertinuit stipare Platona Menandro?
Eupolin, Archilocho, comites educere tantos?
Invidiam placare paras, virtute relicta?
Contemnere miser. Vitanda est improba Siren
Desidia; aut quidquid vita meliore parasti,
Ponendum aequo animo.

Horatius.

Dî te, Damasippe, deaeque
Verum ob consilium donent tonsore. Sed unde
Tam bene me nosti?

Damasippus.

Postquam omnis res mea Janum
Ad medium fracta est, aliena negotia curo,
Excussus propriis. Olim nam quaerere amabam,
Quo vafer ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset:
Callidus huic signo ponebam millia centum:
Hortos egregiasque domos mercarier unus
Cum lucro nôram; unde frequentia Mercuriale
Imposuere mihi cognomen compita.

Horatius.

Novi.
Et miror morbi purgatum te illius.

Damasippus.

Atqui
Emovit veterem mire novus, ut solet, in cor

VARIOUS READINGS.

12. Bentley elegantly substitutes *Archilocho* for the common reading *Archilochum*. He finds the former in one of his MSS., though in a more recent hand-writing. Fea gives the same lection as found in some of his own MSS.

22. In some of the early editions *scalptum* occurs, which Baxter improperly restores to the text. Oberlinus and Combe give the same inferior reading. This form is only proper with reference to inscriptions, &c. *vid.* Ode 3. 11. 52. Various Readings, and compare verse 90 of this Satire.

25. The edition of Gryphius has *Mercuriali*, which Cuningam, Sanadon, Valart, and Wakefield adopt. It is contradicted, however, by all the MSS.

27. Bentley restored to the text *Et miror morbi*, as found in many MSS. and early editions. The common reading *Et morbi miror* is harsher and less pleasing.

Trajecto lateris miseri capitisque dolore,
Ut lethargicus hic, quum fit pugil, et medicum urguet.

Horatius.

Dum ne quid simile huic, esto ut libet.

Damasippus.

O bone, ne te
Frustrere; insanis et tu stultique prope omnes,
Si quid Stertinius veri crepat; unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solatus jussit sapientem pascere barbam,
Atque a Fabricio non tristem ponte reverti.
Nam male re gesta quum vellem mittere operto
Me capite in flumen, dexter stetit, et, Cave faxis
Te quidquam indignum: pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi.
Primum nam inquiram, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia, et quemcunque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Autumat. Haec populos, haec magnos formula reges,
Excepto sapiente, tenet. Nunc accipe, quare
Desipiant omnes aeque ac tu, qui tibi nomen
Insano posuere. Velut silvis, ubi passim
Palantes error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit; unus utrisque
Error, sed variis illudit partibus: hoc te
Crede modo insanum; nihilo sapientior ille,
Qui te deridet, caudam trahat. Est genus unum
Stultitiae nihilum metuenda timentis, ut ignes,
Ut rupes, fluviosque in campo obstare queratur:

VARIOUS READINGS.

29. Many MSS. and some early editions have *capitisque*, which Bentley and most subsequent editors adopt. The other reading is *capitisve*.

39. We have given *angit* on the authority of the best MSS. and editions. The common reading *urget* appears to have crept in from v. 30.

42. Some read *quaecunque*. Cuningam boldly conjectures *cujusque*.

50. Some of Valart's MSS. have *utrimque*, which Cuningam had already given on conjecture.

53. Some editions read *trahit*, which is inferior to *trahat*.

Alterum et huic varum et nihilo sapientius, ignes
Per medios fluviosque ruentis ; clamet amica,
Mater, honesta soror, cum cognatis pater, uxor :
Hic fossa est ingens, hic rupes maxima, serva !
Non magis audierit, quam Fufius ebrius olim,
Quum Ilionam edormit, Catienis mille ducentis,
Mater, te appello, clamantibus. Huic ego vulgus
Errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo :
Integer est mentis Damasippi creditor ? esto.
Accipe quod nunquam reddas mihi, si tibi dicam,
Tune insanus eris, si acceperis, an magis excors,
Rejecta praeda, quam praesens Mercurius fert ?
Scribe decem a Nerio : non est satis : adde Cicutae
Nodosi tabulas centum ; mille adde catenas :
Effugiet tamen haec sceleratus vincula Proteus.
Quum rapies in jus malis ridentem alienis,
Fiet aper, modo avis, modo saxum, et, quum volet, arbor.
Si male rem gerere insani, contra bene sani est,
Putidius multo cerebrum est, mihi crede, Perillî
Dictantis, quod tu nunquam rescribere possis.
Audire atque togam jubeo componere, quisquis
Ambitione mala aut argenti pallet amore :

VARIOUS READINGS.

56. Nearly all the MSS. have *varium*. Fea, however, finds *varum* in some of his MSS., and it occurs also in others of Valart's and Oberlinus's. The scholiasts Acron and Porphyrion likewise give it. "*varum*," observes Gesner, "etiam eo nomine placet, quo illo utitur plus semel imitator nostri Persius."

57. Many editions have no comma after *amica*.

60. The Venice edition of 1479, has *Sufius*. The common reading is *Fusius*. But *Fufius*, as given in many MSS., and in the editio princeps, is preferred by Bentley and the best editors. It is in accordance also with the language of early inscriptions. The *Fusii* are named nowhere.

62. The common reading is *vulgum*. Many MSS., however, and early editions, have *vulgus*, which Bentley restores to the text, and the best editions after his time exhibit.

69. Nearly all the early editions have *decem Nerio*, omitting the preposition, and such is the reading of Acron and Porphyrion, of the scholiast on Persius, (*Sat.* 2. 14.) and of Servius (*ad Æn.* 7. 422.) Acron and Porphyrion, however, acknowledge that some in their days were accustomed to read *decem a Nerio*, which is undoubtedly the true lection ; and the meaning of the passage will then be, *scribe te accepisse tot a Nerio*. An anonymous critic (*Class. Journ.* vol. 17. p. 14.) makes mention of an emendation by Dr. George, of this passage of Horace : viz. *Scribe dicam a Nerio*. It is this emendation very probably, to which Porson alluded, according to the statement of Mr. Kidd. (*Porson's Tracts* p. 378.) "In conversing one day in the Strand, about emendations which cannot be easily traced to their rightful authors, R. P. began to instance two restorations of Horace, which, he observed, were well known at Eton ; one by Snape, (*Serm.* 2. 4. 32.) Our Professor was proceeding to specify the other by Dr. George, when a friend passing by suddenly interrupted him."

72. Some MSS. of Torrentius's have *jura*, which alters, of course, the quantity of *mālis* to *mălis*, and refers the term to the unjust and evil-doers.

74. The common reading places *est* after *insani*, and omits it after *sani*. The one which we have adopted is more favourable to perspicuity, and is sanctioned by MSS.

Quisquis luxuria tristique superstitione,
Aut alio mentis morbo calet; huc propius me,
Dum doceo insanire omnes vos, ordine adite.
Danda est ellebori multo pars maxima avaris:
Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberî summam incidere sepulcro;
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria, atque epulum arbitrio Arrî et
Frumenti quantum metit Africa. *Sive ego prave*
Seu recte hoc volui, ne sis patruus mihi. Credo
Hoc Staberî prudentem animum vidisse. Quid ergo
Sensit, quum summam patrimonî inscalpere saxo
Heredes voluit? Quoad vixit, credidit ingens
Pauperiem vitium, et cavit nihil acrius; ut si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior. Omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent; quas qui construxerit, ille
Clarus erit, fortis, justus. Sapiensne? Etiam; et rex,
Et quidquid volet. Hoc, veluti virtute paratum,
Speravit magnae laudi fore. Quid simile isti
Graecus Aristippus, qui servos projicere aurum
In media jussit Libya, quia tardius irent
Propter onus segnes? Uter est insanior horum?
Nil agit exemplum, litem quod lite resolvit.
Si quis emat citharas, emtas comportet in unum,
Nec studio citharae nec Musae deditus ulli;
Si scalpra et formas non sutor; nautica vela
Aversus mercaturis; delirus et amens
Undique dicatur merito. Quî discrepat istis,

VARIOUS READINGS.

86. Bentley inserts *et* after *Arrî*, on conjecture. We have adopted the emendation.

89. Lambinus conjectures *jussisse*, a law term according to Cruquius.

90. The Venice editions of 1483 and 1552, have *inscalpere*, which we have preferred to the common *insculpere* for the reasons stated under Ode 3, 11, 52. Various Readings. Compare verse 22 of this Satire.

93. Some MSS. of Pulmann's, Cruquius's, Bentley's, Valart's, and Fea's, give *perisset* as we have exhibited it in the text. This same reading is adopted also by Bentley, Cuningam, Sanadon, Bos, Gesner, Valart, Oberlinus, Döring, and others. Some editions have *periret*. Acron seems to have read *perisset* also, as he explains it by *reliquisset*.

96. Cruquius's MSS., with the exception of two, have *contraxerit*, which is found also in other MSS. One of the scholiasts likewise sanctions this reading, and it is approved of by Fabricius, Bos, Baxter, &c. But *construxerit* is more elegant, and more of an Horatian term.

97. Some MSS. have *sapiensve*, others *sapiensque*. The Junta edition of 1503 has *sapiens, nae etiam rex*. Most of the common editions read *sapiens etiam et rex*.

Qui nummos aurumque recondit, nescius uti
Compositis, metuensque velut contingere sacrum ?
Si quis ad ingentem frumenti semper acervum
Projectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius foliis parcus vescatur amaris ;
Si positis intus Chii veterisque Falerni
Mille cadis, nihil est, tercentum millibus, acre
Potet acetum ; age, si et stramentis incubet unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, putrescat in arca :
Nimirum insanus paucis videatur, eo quod
Maxima pars hominum morbo jactatur eodem.
Filius aut etiam haec libertus ut ebibat heres,
Dîs inimice senex, custodis ? ne tibi desit ?
Quantulum enim summae curtabit quisque dierum,
Unguere si caules oleo meliore, caputque
Coeperis impexa foedum porrigine ? Quare,
Si quidvis satis est, perjuras, surripis, aufers
Undique ? tun' sanus ? Populum si caedere saxis
Incipias, servosve tuo quos aere pararis,
Insanum te omnes pueri clamentque puellae :
Quum laqueo uxorem interimis, matremque veneno,
Incolumi capite es ? Quid enim ? Neque tu hoc facis Argis,
Nec ferro, ut demens genitricem occidit Orestes.
An tu reris eum occisa insanisse parente,

VARIOUS READINGS.

112. Bentley conjectures *Projectus*, as more consistent with the character here described than *Porrectus*, the common reading. According to the critic, the latter would exhibit him stretched out at ease, and enjoying the luxury of a soft couch ("*in molli lectulo et culcitra plumea*") whereas *projectus* will present him to the view, careless of personal comfort, and thrown upon a heap of straw or on the bare ground. We have adopted Bentley's emendation the more readily, as these two forms are often confounded by the copyists. (Compare Ode 3, 10, and Epode 11, 22. Various Readings.) Burmann (*ad Propert.* 2. 7. 21.) praises this emendation of Bentley's.

129. One of the Hanover MSS. has *tuo* in place of the common reading *tuos*. Fea likewise finds *tuo* expressed in some of his MSS. It occurs also in the edition of Ascensius, and is given as a conjecture by Faber, whom Bentley, Cuningam, Sanadon, Gesner, Valart, Combe, Wakefield, Döring, and many others, follow. Bentley is right in objecting to *Servosque tuos, quos aere pararis*, as not only cacophonous, but presenting also an awkward tautology.

132. We have retained the common reading, as given in some of the best editions. Bentley does not condemn it, although he reads *Quidni ? neque enim hoc facis Argis*, which he gives partly from MSS. (four of Pulmann's having *Quid ni*) and partly from a conjecture of Lambinus's, who suggests *enim* for *tu*.

133. In place of the common *occidit*, Bentley restores *occidis* on the authority of seven MSS. Valart and Fea likewise find *occidis* in their MSS. Bentley is followed by Cuningam, Sanadon, Valart, Oberlinus, Gesner, Combe, and Wakefield. We have retained, however, the common reading with Döring and Hunter, the latter of whom explains the passage as follows : "Neque tu uxorem et matrem interimis Argis, nec ferro ut demens Orestes genitricem occidit." The Stoic wittily and ironically argues, that the individual in ques-

Ac non ante malis dementem actum Furiis, quam
In matris jugulo ferrum tepefecit acutum?
Quin ex quo habitus male tutae mentis Orestes,
Nil sane fecit, quod tu reprendere possis:
Non Pyladen ferro violare aususve sororem est
Electram: tantum maledicit utrique, vocando
Hanc Furiam, hunc aliud, jussit quod splendida bilis.
Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus
Campana solitus trulla, vappamque profestis,
Quondam lethargo grandi est oppressus, ut heres
Jam circum loculos et claves laetus ovansque
Curreret. Hunc medicus multum celer atque fidelis
Excitat hoc pacto: mensam poni jubet, atque
Effundi saccos nummorum, accedere plures
Ad numerandum: hominem sic erigit; addit et illud,
Ni tua custodis, avidus jam haec auferet heres. —
Men' vivo? — Ut vivas igitur, vigila: hoc age: *Quid vis?* —
Deficient inopem venae te, ni cibus atque
Ingenua accedit stomacho fultura ruenti.
Tu cessas? agedum, sume hoc ptisanarium oryzae.
Quanti emtae? — Parvo. — *Quanti ergo?* — Octussibus. — *Eheu!*
Quid refert, morbo an furtis pereamque rapinis?
Quisnam igitur sanus? — Qui non stultus. — Quid avarus? —

VARIOUS READINGS.

tion is not insane, because he neither committed the guilty deed at Argos, nor with a sword. If, however, we read *occidis*, the comparison with Orestes respects merely the instrument by which the murder was perpetrated; unless we suppose, (what is not true), that Orestes slew not only his mother but his wife. Such is the reasoning of Hunter, and it appears perfectly satisfactory.

139. Bentley inserts *est* at the end of this line on the authority of MSS. It is found also in some of Fea's MSS. We have adopted the correction.

154. The greater number of MSS. have *accedit*, which Bentley recalls into the text in place of the common reading *accedat*. The former certainly harmonises better with *ni tua custodis* in the 15th verse. It is adopted in many of the best editions. —In this same line, Bentley conjectures *Praesens* for the common reading *Ingens*, and Cuningam *Instans*. Markland is in favour of *Ingest'*, which Bentley, however, condemns. Valckenaer (*ad Act. Apost.* p. 453.) cites Bentley's reading. The most ingenious conjecture is that of Withofius, which we have not hesitated to adopt. "An aegrotus indiget *ingenti fultura*," asks the critic, "aut copioso cibo, quo stomachus fulciatur? Imo vero sibi praesens damnum inde contrahet. Non multo, sed selecto denique cibo indiget. Hic vero de Opimio avarissimo homine sermo est, qui, ut nummis parceret, sordidissime vivebat." It would seem that the final *a* of *ingenua* had been elided by some of the copyists, on account of the initial vowel of the following word, and that *ingenu* was subsequently corrupted into *ingens*. (*vid.* Withof. Encaen. pp. 305—308, cited by Kidd.)

156. Lambinus gives on conjecture *Octo assibus*, which a few other editors adopt. All the MSS. and scholiasts have *Octussibus*, (i. e. singula ptisanaria singulis Octussibus.)

157. Many MSS. give *pereamve*, which Bentley and most other editors of note adopt. The common reading *pereamque*, is, however, also sanctioned by MSS. and occurs in many early editions

Stultus et insanus. — Quid? si quis non sit avarus,
Continuo sanus? — Minime. — Cur, Stoice? — Dicam.
Non est cardiacus, Craterum dixisse putato,
Hic aeger. Recte est igitur surgètque? Negabit,
Quod latus aut renes morbo tentantur acuto.
Non est perjurus neque sordidus: immolet aequis
Hic porcum Laribus; verum ambitiosus et audax:
Naviget Anticyram. Quid enim differt, barathrone
Dones quidquid habes, an nunquam utare paratis?
Servius Oppidius Canusî duo praedia, dives
Antiquo censu, gnatis divîsse duobus
Fertur, et haec moriens pueris dixisse vocatis
Ad lectum: *Postquam te talos, Aule, nucesque*
Ferre sinu laxo, donare et ludere vidi,
Te, Tiberî, numerare, cavis abscondere tristem:
Extimui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutam.
Quare per divos oratus uterque Penates,
Tu cave ne minuas, tu, ne majus facias id,
Quod satis esse putat pater, et natura coërcet.
Praeterea ne vos titillet gloria, jure-
Jurando obstringam ambo: uter Aedilis fuerit

VARIOUS READINGS.

163. The indicative form *tentantur*, is preferred by Bentley to the common reading *tententur*. (Compare verse 121 of this same satire.)

166. The reading of this line, as appears from the scholiasts, was disputed even among the ancients. The scholiast Acron reads *balathroni*, and remarks, "Balathrones dicuntur rustici homines inepti et triviales. Publius Servilius Balathro multa in Augustum amarè, nec sine joco, dixit. Fuit autem tantus devorator, ut simili vitio laborantes Balathrones dicti sunt." Porphyrion, on the other hand, reads *balatrone*, and explains *balatro* by "luxuriosus." The greater number of MSS., and nearly all the editions, give *barathrone*. Two of Bentley's, and also the Göttingen, MSS., exhibit *balatro ne*. Two of Bersmann's have *balatroni* which Cuningam adopts. Bentley gives in his text *balatróne*, and explains the passage as follows: *Dones ne et profundas quicquid habes, ut balatro*. According to this interpretation *balatro* will denote an ambitious office-seeker, who lavishes his money in endeavouring to secure the votes of the populace. The same critic, however, highly commends also the reading *balatroni*, and is inclined to consider it the best. If this lection be adopted, *balatro* will then mean the whole tribe of hangers-on and parasites who are found in the train of the rich and ambitious. Amid these conflicting opinions, we have judged it most advisable to retain the common reading. *Barathrum* will then be a fit epithet for the greedy and all-devouring populace, constantly demanding new gratifications from the candidates for their favour, and never satiated.

172. Bentley strenuously objects to the common reading *ludere*. The critic maintains, that the father would be acting a very foolish part to object to his son's *playing* with his *playthings*, the only use for which they were ever intended. He insists, moreover, that *donare* and *ludere* are directly opposed to each other, and asks, how one who has *given away* his playthings can be said after that to *play* with them. He reads therefore *perdere*, on conjecture, for *ludere*. Hunter, on the other hand, very successfully defends the common reading, and explains the syntax of the passage as follows: *Postquam te, Aule, talos nucesque ferre sinu laxo, —postquam te, Aule, talos nucesque donare,— et postquam te, Aule, talos nucesque ludere vidi*, &c. The phrase *talos nucesque ludere* he considers equivalent to *talos nucesque perdere*, (i. e. "to lose them at play,") and he cites as a parallel instance of construction *operam ludimus* in Plautus (*Pseud.* 1. 3. 135.) The expression *ferre sinu laxo* will refer to the boy's losing his playthings on other occasions, by mere carelessness in carrying them. Cuningam conjectures *credere* for *ludere*, and Wakefield *effundere*.

Vestrum Praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
Latus ut in circo spatiere, et aëneus ut stes,
Nudus agris, nudus nummis, insane, paternis?
Scilicet ut plausus, quos fert Agrippa, feras tu,
Astuta ingenuum vulpes imitata leonem?
Ne quis humasse velit Ajacem, Atrida, vetas cur? —
Rex sum. — Nil ultra quaero plebeius. — *Et aequam*
Rem imperito; at, si cui videor non justus, inulto
Dicere, quod sentit, permitto. — Maxime regum,
Di tibi dent capta classem reducere Troja.
Ergo consulere et mox respondere licebit? —
Consule. — Cur Ajax, heros ab Achille secundus,
Putescit, toties servatis clarus Achivis?
Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot juvenes patrio caruere sepulcro? —
Mille ovium insanus morti dedit, inclytum Ulixen
Et Menelaum una mecum se occidere clamans. —
Tu quum pro vitula statuis dulcem Aulide natam
Ante aras, spargisque mola caput, improbe, salsa,
Rectum animi servas? Quorsum insanus? Quid enim Ajax
Fecit? Quum stravit ferro pecus, abstinuit vim
Uxore et gnato; mala multa precatus Atridis
Non ille aut Teucrum aut ipsum violavit Ulixen. —

VARIOUS READINGS.

183. Markland conjectures *Largus ut*, which Bentley condemns.—In this same line, Bentley gives on MS. authority, *et aeneus* in place of the common reading *aut aeneus*, on the ground that *aeneus* is never written as a trisyllable, in any of the ancient poets, unless the passage be corrupt.

185. Markland conjectures *Scilicet? aut plausus.*

188. A Trinity College MS. has *quaeram*, and the oldest Blandinian MS. *quaere.*

190. Some MSS. and early editions have *quae sentit*, which was generally adopted as the reading of the text, until Bentley, from other MSS. and early editions, restored *quod sentit.*

191. Zarot's edition, the editio princeps of the Venice press, and some others, together with the Göttingen MS., have *reducere.* This reading appeared also in many more recent editions, until Bentley restored *deducere.* We have preferred the former, however, as more analogous to the Homeric phrase εἴ δ' οἶκαδ' ἱκέσθαι. It must be construed with an ellipsis of *in Graeciam*, and does not mean, as Bentley insists, *ducere iterum ad Trojam.*

194. Instead of *putrescit*, all the MSS. of Cruquius and Torrentius have *putescit*, which these editors decidedly prefer. Thus Torrentius remarks:" Differunt *putis*, *putor*, et *putere* seu *putescere*, a *putris*, iisque quae ab eo vocabulo derivantur. Nam haec corruptionem ipsam rei magis arguunt (quam impedire nemo potest in mortuo); illa vero odorem potius, qui ex corruptione dimanat, et sepultura extinguitur." According to the distinction here laid down, *putescit* is the more oorrect term to apply to a corse *remaining unburied.* This reading is given also by Gesner, Oberlinus, Combe, Wakefield, Fea, Bothe, Döring, and others. Bentley, however, contends for *putrescit* as more perspicuous in meaning than *putescit*, (" quia *putere* et *foetere* etiam de hominibus *vivis* dicuntur,") and considers the former also as more in accordance with the Homeric πύθεται.

201. Some read *Quorsum insanis?* Hunter punctuates the passage thus, *Quorsum? Insanus quid enim Ajax fecit?* &c. But, as Döring remarks, it is more than probable that Horace would in that event have written *insani.*

Verum ego, ut haerentes adverso litore naves
Eriperem, prudens placavi sanguine divos. —
Nempe tuo, furiose. — *Meo, sed non furiosus. —*
Qui species alias veri scelerisque, tumultu
Permixtas, capiet, commotus habebitur ; atque
Stultitiane erret, nihilum distabit, an ira.
Ajax quum immeritos occidit, desipit, agnos ;
Quum prudens scelus ob titulos admittis inanes,
Stas animo ? et purum est vitio tibi, quum tumidum est, cor ?
Si quis lectica nitidam gestare amet agnam,
Huic vestem ut gnatae pater, ancillas paret, aurum,
Rufam aut Pusillam appellet, fortique marito
Destinet uxorem : interdicto huic omne adimat jus
Praetor, et ad sanos abeat tutela propinquos.
Quid ? si qui gnatam pro muta devovet agna,
Integer est animi ? Ne dixeris. Ergo ibi parva
Stultitia, haec summa est insania : qui sceleratus,
Et furiosus erit ; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.
Nunc age, luxuriam et Nomentanum arripe mecum.
Vincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimoni mille talenta,
Edicit, piscator uti, pomarius, auceps,
Unguentarius ac Tusci turba impia vici,
Cum scurris fartor, cum Velabro omne macellum
Mane domum veniant. Quid tum ? Venere frequentes.
Verba facit leno : *Quidquid mihi, quidquid et horum*
Cuique domi est, id crede tuum et vel nunc pete, vel cras.

VARIOUS READINGS.

208. Lambinus conjectured *veris*, which Cruquius subsequently found in the oldest of the Blandinian MSS. Another of his MSS. had *veri*, with an *o* written over the *i*. Bentley places a comma after *alias*, and considers the term equivalent to *alienas a veritate*. The pointing which we have adopted presents, in our opinion, the best sense. *vid.* Explanatory notes.

215. The common reading is *ut gnatae paret*, in place of which we have adopted the elegant emendation of Wakefield.

216. Cruquius gives *Pusam aut pusillam*, Lambinus *Pupam aut pupillam*, Scaliger *Putam et Putillam*, and N. Heinsius *Pupam aut pusinnam*. There is a great deal of truth in Bentley's remark, that it would show far less of madness to apply a *pet-name* to a *pet-lamb*, than to address the animal by a *female* name. He reads therefore, with the oldest of the Blandinian MSS., *Rufam aut Posillam*. Instead of *Posillam* we have given *Pusillam*, which is an appellation of more frequent occurrence, and is found in nearly all of Fea's MSS.

220. The common reading is *Ergo ubi prava Stultitia, hic summa est insania*. We have adopted the emendation of Waddel, as decidedly superior.

225. Some of the early editions, and one of Fea's MSS., have *Vincit*.

230. Instead of *Quid tum?* two of Torrentius's MSS. have *Quid enim ?* and one of Bentley's *Qui tum*, whence the latter edits *qui cum*.

Accipe, quid contra juvenis responderit aequus:
In nive Lucana dormis ocreatus, ut aprum
Coenem ego; tu pisces hiberno ex aequore vellis;
Segnis ego, indignus qui tantum possideam: aufer:
Sume tibi decies: tibi tantundem; tibi triplex,
Unde uxor media currit de nocte vocata.
Filius Aesopi detractam ex aure Metellae,
Scilicet ut decies solidum obsorberet, aceto
Diluit insignem baccam; quî sanior, ac si
Illud idem in rapidum flumen jaceretve cloacam?
Quinti progenies Arrî, par nobile fratrum,
Nequitia et nugis, pravorum et amore gemellum,
Luscinias soliti impenso prandere coëmtas.
Quorsum abeant? Sani ut creta, an carbone notandi?
Aedificare casas, plostello adjungere mures,
Ludere par impar, equitare in arundine longa,
Si quem delectet barbatum, amentia verset.
Si puerilius his ratio esse evincet amare,
Nec quidquam differre, utrumne in pulvere, trimus
Quale prius, ludas opus, an meretricis amore
Sollicitus plores: quaero, faciasne quod olim
Mutatus Polemon? ponas insignia morbi,
Fasciolas, cubital, focalia, potus ut ille

VARIOUS READINGS.

233. Bentley reads on conjecture *Tu nive.*

235. Lambinus gives *verris* on the authority of MSS. Bentley defends the same reading. The early editions generally, and about one half of the MSS., have *vellis*. This latter reading is preferable, as being better adapted to the idea of winter. Hence Fea remarks: "Tunc (*scil.* hiberno tempore) *vellis* proprie dictum, quia piscator tractim hac, illac; vel alio etiam, quam retibus, modo, evellit, extrahit magno labore, ac periculo electos pisces, quibus helluones coenent."

238. Some MSS. and early editions have *currat*, which Lambinus, Torrentius, D. Heinsius, and many others adopt. All the MSS., however, of Cruquius and Torrentius, as well as many of Fea's, give *currit*. This reading is preferred by Bentley, Cuningam, Valart, Oberlinus, Combe, Wakefield, Fea, Döring, &c. and is well explained by "*solita est currere.*"

240. Many MSS., have *absorberet*, which is the reading of Bentley, Cuningam, Sanadon, Wakefield, and Döring. Other MSS. and many early editions have *exsorberet*, which has become the common reading. Some MSS. give *obsorberet* which appears to have been the true and original lection, subsequently altered by the copyists on account of its unusual form.

246. The common editions punctuate this line very incorrectly, *Quorsum abeant sani?* and Bentley well remarks: "Si enim *sani* sunt, nulla jam dubitatio est, *quorsum*, hoc est, *quo abeant:* nempe ad partes sanorum." Some of the best editions have *Quorsum abeant? Sani ut creta*, &c. for which Bentley reads on conjecture *sanin' creta*, and, at the end of the line, *notati* for *notandi*, on the authority of MSS. The critic's objection to *notandi* is far from being a strong one: viz. "Non enim *abeunt* ablegati ad insanos, *notandi* carbone; sed jam tum *notati* illuc deportantur." The verb *abeo* has not the meaning in this passage, which Bentley assigns to it. By *quorsum abeant* the poet merely wishes to express, *cui parti eos aggregabimus?* and immediately follows up this question by another one, intended to be explanatory of it.

252. In the place of *ludas opus*, which is sanctioned by all the MSS. and editions, Wakefield reads on mere conjecture *ducas opus*, ascribing the common lection to the ignorance and carelessness of the copyists. There is no necessity whatever for this emendation. The verb *ludere* is elegantly used in this phrase for "*per lusum formare*, or "*efficere. vid.* Explanatory notes.

255. The true form is *cubital*. Fea states that all the MSS. and early editions give *cubital'* as if by apostrophe from *cubitale*. Zeune makes *cubi-*

Dicitur ex collo furtim carpsisse coronas,
Postquam est impransi correptus voce magistri
Porrigis irato puero quum poma, recusat :
Sume, Catelle : negat ; si non des, optat. Amator
Exclusus quî distat, agit ubi secum, eat, an non,
Quo rediturus erat non arcessitus, et haeret
Invisis foribus? *Ne nunc, quum me vocat ultro,*
Accedam ? an potius mediter finire dolores ?
Exclusit, revocat : redeam? Non, si obsecret. Ecce
Servus, non paullo sapientior : *O here, quae res*
Nec modum habet neque consilium, ratione modoque
Tractari non vult. In amore haec sunt mala : bellum,
Pax rursum. Haec si quis tempestatis prope ritu
Mobilia, et caeca fluitantia sorte, laboret
Reddere certa sibi, nihilo plus explicet, ac si
Insanire paret certa ratione modoque.
Quid ? quum Picenis excerpens semina pomis
Gaudes, si camaram percusti fortè, penes te es ?
Quid ? quum balba feris annoso verba palato,
Aedificante casas quî sanior? Adde cruorem
Stultitiae, atque ignem gladio scrutare modo, inquam.
Hellade percussa, Marius quum praecipitat se,
Cerritus fuit? an commotae crimine mentis
Absolves hominem, et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus ?
Libertinus erat, qui circum compita siccus
Lautis mane senex manibus currebat, et, *Unum,*
(Quiddam magnum addens,) *unum me surpite morti,*
Dîs etenim facile est, orabat ; sanus utrisque

VARIOUS READINGS.

tale to be the reading of the Göttingen MS. No apostrophe, as Fea well observes, can operate here ; and *cubitale* would offend against the metre, as the initial syllable of *focalia* is long.

259. Many MSS. and early editions have *optet.*

261. Some MSS. and early editions give *accersitus* for *arcessitus ;* but *accerso* is a mere corruption from *arcesso*, and is not found in any good writer.

262. Bentley reads *Ne nunc* on MSS. authority, and he is followed by Cuningam, Sanadon, Valart, Oberlinus, &c. The common texts have *nec nunc.*

270. Some read *magis* for *plus.*

273. Charisius (*lib.* 1. *p.* 55. *ed.* 1551.) states that Verrius Flaccus wrote *camaram*, but Lucretius *cameram.* If we follow etymology, the true form is *camara* (Καμάρα).

283. Some MSS. have *Quid tam magnum?* which is given by Cruquius, Bentley, Cuningam, Wakefield, and others. Aldus, R. Stephens, and Fabricius, read *Quoddam.* The common lection is that which we have given in the text. It is adopted by Lambinus, Torrentius, H. Stephens, Rutgersius, Heinsius, &c. What *magnum* refers to, the poet purposely leaves uncertain. The reading *Quid tam magnum ?* produces an awkward tautology with *Dis etenim facile est.*

Auribus atque oculis ; mentem, nisi litigiosus,
Exciperet dominus, quum venderet. Hoc quoque vulgus
Chrysippus ponit fecunda in gente Menenî.
Jupiter, ingentes qui das adimisque dolores,
Mater ait pueri menses jam quinque cubantis,
Frigida si puerum quartana reliquerit, illo
Mane die, quo tu indicis jejunia, nudus
In Tiberi stabit. Casus medicusve levarit
Aegrum ex praecipiti, mater delira necabit
In gelida fixum ripa, febrimque reducet.
Quone malo mentem concussa? timore deorum.
Haec mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet, atque
Respicere ignoto discet pendentia tergo.

Horatius.

Stoice, post damnum sic vendas omnia pluris :
Quam me stultitiam, quoniam non est genus unum,
Insanire putas? ego nam videor mihi sanus.

Damasippus.

Quid? caput abscissum manibus quum portat Agaue
Gnati infelicis, sibi tum furiosa videtur?

Horatius.

Stultum me fateor, liceat concedere veris,
Atque etiam insanum : tantum hoc edissere, quo me
Aegrotare putes animi vitio.

VARIOUS READINGS.

288. Cuningam has *qui dasque adimisque labores*, Sanadon *adimisque dolores*, Zarot's edition *minuisque*.

292. Some read *medicusque*.

301. Lambinus first conjectured *Quam me stultitiam*, which Cruquius afterwards found in one of his MSS. Bentley adopts and defends this reading. "Certe plus fidei," observes the critic, "vel uni codici habendum est in servando Hellenismo, quam centum in interpolando." The common reading is *Qua me stultitia*.

303. In place of the common reading *demens*, Cruquius found in the oldest of the Blandinian MSS. *manibus*. This same lection occurs in the best of Pulmann's MSS., in two of Bentley's, in some of Fea's, and among the various readings in the MS. of the Royal Society of London. The presence of *demens* weakens the force of the sentence.

Damasippus.

Accipe: primum
Aedificas, hoc est, longos imitaris, ab imo
Ad summum totus moduli bipedalis; et idem
Corpore majorem rides Turbonis in armis
Spiritum et incessum: quî ridiculus minus illo?
An quodcunque facit Maecenas, te quoque verum est,
Tantum dissimilem et tanto certare minorem?
Absentis ranae pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ingens
Bellua cognatos eliserit. Illa rogare,
Quantane? num tantum, se inflans, sic magna fuisset? —
Major dimidio. — Num tantum? — Quum magis atque
Se magis inflaret; *Non, si te ruperis*, inquit,
Par eris. Haec a te non multum abludit imago.
Adde poëmata nunc, hoc est, oleum adde camino;
Quae si quis sanus fecit, sanus facis et tu.
Non dico horrendam rabiem.

Horatius.

Jam desine.

Damasippus.

Cultum
Majorem censu.

Horatius.

Teneas, Damasippe, tuis te.

VARIOUS READINGS.

313. The common reading is *Tanto dissimilem*, for which Cruquius found in the oldest Blandinian, and also in another MS. of good repute, *Tantum dissimilem*. Bentley complains that neither Cruquius, nor any other editor before his time, had introduced this reading into the text. He considers it equivalent to *Tam dissimilem*, and much more correct in point of Latinity, than the common lection. With *tantum dissimilis* may be compared *multum dissimilis*, and other analogous forms.

317. This verse is variously read. Cruquius, on the authority of his MSS., gives *num tantum, sufflans se, magna fuisset?* Bentley advocates this emendation, and is followed by Cuningam, Oberlinus, Combe, Wakefield, Gesner, Döring, and others. The last mentioned of these editors suggests in his notes, *num in tantum*, in order to obviate Fea's charge against the Latinity of *tantum magna*. We have adopted the reading which Waddel cites from MSS., and which appears to us superior to any of the rest. Fea adopts nearly the same lection; *num tandem, se inflans, sic magna fuisset?* The expression *num tantum?* will be elliptical for *num tantum ingens?*

318. In this verse, *Num tanto?* is the common reading, for which Bentley substitutes *Num tantum?* on MS. authority.

322. We have retained the common reading, as it is found in the earliest editions. Some MSS. have *facit, et sanus facias tu.* Fea reads *facit; et sanus facies tu?* on the authority of some of his MSS.

Damasippus.

Mille puellarum, puerorum mille furores.

Horatius.

O major tandem parcas, insane, minori.

Satira IV.

LEVES CATILLONES EPICUREAE SECTAE DERIDET.

Horatius.

Unde et quo Catius?

Catius.

Non est mihi tempus aventi
Ponere signa novis praeceptis, qualia vincunt
Pythagoran Anytique reum doctumque Platona.

Horatius.

Peccatum fateor, quum te sic tempore laevo
Interpellarim: sed des veniam bonus, oro.
Quod si interciderit tibi nunc aliquid, repetes mox,
Sive est naturae hoc, sive artis, mirus utroque.

Catius.

Quin id erat curae, quo pacto cuncta tenerem,
Utpote res tenues, tenui sermone peractas.

Horatius.

Ede hominis nomen; simul et, Romanus an hospes.

VARIOUS READINGS.

Sat. 4.

2. Many MSS. and almost all the early editions, have *vincunt*, for which Lambinus first substituted *vincant* on the authority of other MSS. This latter reading is adopted by Bentley, Cuningam, Sanadon, Wakefield, &c. We have preferred, however, the indicative, with Cruquius, Talbot, Gesner, Fea, Döring, and Bothe, as more expressive of the arrogance of the Epicurean sect.

6. In place of *Quod si?* Zarot's edition, and that of Milan, 1477, have *Quam si.*

10. The common reading is *simul an Romanus an hospes.* But the early editions previous to the

Catius.

Ipsa memor praecepta canam, celabitur auctor.
Longa quibus facies ovis erit, illa memento
Ut succi melioris et ut magis alma rotundis
Ponere; namque marem cohibent callosa vitellum.
Caule suburbano, qui siccis crevit in agris,
Dulcior; irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam musto mersare Falerno;
Hoc teneram faciet.
Pratensibus optima fungis
Natura est; aliis male creditur.
Ille salubres
Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno,
Mendose, quoniam vacuis committere venis
Nil nisi lene decet; leni praecordia mulso
Prolueris melius.
Si dura morabitur alvus,
Mitulus et viles pellent obstantia conchae,
Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunae;
Sed non omne mare est generosae fertile testae.
Murice Baiano melior Lucrina peloris;
Ostrea Circeiis, Miseno oriuntur echini;
Pectinibus patulis jactat se molle Tarentum.
Nec sibi coenarum quivis temere arroget artem,
Non prius exacta tenui ratione saporum.

VARIOUS READINGS.

Aldine, have *simul et*, which is sanctioned by the authority of nearly all the MSS. Bentley remarks, that the repetition of *an* in the common reading, is a violation of correct Latinity, and that the first clause should either have *ne* or nothing at all expressed. Hunter, who however adopts the same reading with Bentley, which is that given in our text, opposes the critic's *dictum* by referring to Virg. Aen. 10. 680. seqq.

13. In place of the common reading *magis alba* Bentley, by a most happy conjecture, reads *magis alma*, (i. e. *magis nutrientia*). Fea attempts to defend the common lection, and makes it equivalent to *magis abundantia albumine*, but this explanation is scarcely consistent with correct Latinity.

15. Cuningam reads *siccis qui*.

19. The common reading is *misto*, for which Landinus conjectured *mulso*, and Bentley *musto*. Fea claims this latter conjecture for Castellanus.

32. Snape (formerly Master of King's College, Cambridge) as cited by Kidd, conjectured *Murex Baianus melior, Lucrina peloris*. Compare Serm. 2. 3. 39. (Various Readings.) *Porson's Tracts*, p. 309.

33. Some read *Circaeis*.

Nec satis est cara pisces averrere mensa,
Ignarum quibus est jus aptius, et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvet aper lances carnem vitantis inertem:
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea summittit capreas non semper edules.
Fecundae leporis sapiens sectabitur armos.
Piscibus atque avibus quae natura et foret aetas,
Ante meum nulli patuit quaesita palatum.
Sunt quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam;
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces securus olivo.
Massica si coelo suppones vino sereno,
Nocturna, si quid crassi est, tenuabitur aura,
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea; nam lactuca innatat acri
Post vinum stomacho; perna magis ac magis hillis
Flagitat immorsus refici: quin omnia malit,
Quaecunque immundis fervent allata popinis.

VARIOUS READINGS.

37. Many MSS., and all the editions previous to that of Lambinus, give *avertere*. This critic first gave *averrere* from some of his MSS. The former of these readings is approved of by the elder Gronovius, and by N. Heinsius, (*ad Sil. Ital.* 3. 321.) the latter meets with the approbation of Bentley, Gesner, Döring, and others. We have adopted *averrere*, as decidedly the more forcible reading.

41. The early editions, and the far greater number of MSS., have *curvat*. A new reading, *curvet*, subsequently appeared, which is sanctioned by some MSS. of Torrentius's, by one of Pulmann's, and by the Trinity College MS. Either reading, as Bentley remarks, may be followed. *Curvet* is the language of precept, directing what ought to be done: *curvat*, on the other hand, expresses approbation of what has been correctly performed.

44. Instead of the common reading *fecundi*, Bentley gives *fecundae*, on the authority of the best of the Blandinian MSS., and in accordance also with another of Cruquius's. Priscian (p. 658. *ed. Putsch.—vol.* 1. *p.* 195. *ed. Krehl.*) states that anciently *lepus* was used of both genders (*hic et haec lepus.*) Hence Bentley considers *fecundae* the true form in this passage, on account of its rarity. It is so given in the best recent editions. Fea contends for *fecundi*.

46. A few MSS. have *palato*.

48. Fea reads *Nec quemquam* on the authority of one or two MSS.

51. The common reading is *supponas*, for which many MSS. and two early editions have *suppones*. This latter form is adopted by Bentley, Cuningam, Sanadon, Valart, Wakefield, and others.

53. Kidd cites the remark of an anonymous critic, who speaks of *vernis* (i. e. *servis superbis admodum*) having been conjectured for *nervis*.

61. The common reading is *in morsus*, (i. e. "*ut dentibus denuo operas imperet*," as Gesner explains it.) In place of this, Bentley receives into the text *immorsus*, on the authority of MSS. and some of the early editions. His emendation is adopted by Cuningam, Sanadon, Fea, Döring, &c., and is certainly to be preferred. Bentley may well remark of the common reading: "Perna sc

Est operae pretium duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit,
Non alia quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis,
Corycioque croco sparsum stetit, insuper addes
Pressa Venafranae quod bacca remisit olivae.
Picenis cedunt pomis Tiburtia succo;
Nam facie praestant. Venucula convenit ollis;
Rectius Albanam fumo duraveris uvam.
Hanc ego cum malis, ego faecem primus et halec,
Primus et invenior piper album, cum sale nigro
Incretum, puris circumposuisse catillis.
Immane est vitium, dare millia terna macello,
Angustoque vagos pisces urguere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurrit,
Sive gravis veteri craterae limus adhaesit.
Vilibus in scopis, in mappis, in scobe, quantus
Consistit sumtus? neglectis, flagitium ingens.
Ten' lapides varios lutulenta radere palma,
Et Tyrias dare circum illota toralia vestes,
Oblitum, quanto curam sumtumque minorem
Haec habeant, tanto reprendi justius illis,
Quae nisi divitibus nequeant contingere mensis?

Horatius.

Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocunque, memento.
Nam quamvis memori referas mihi pectore cuncta,

VARIOUS READINGS.

licet et hillis *comestis*, reficitur potor *in morsus:* quid magis praeposterum? utique in morsus debet refici, *priusquam* possit comedere." Some of the scholiasts agree with Bentley in understanding by *immorsus*, "stomachus vellicatus, excitatus, punctus, pervulsus."

65. A few MSS. have *At pingui*, and a Cambridge one *Cum pingui*, whence Withofius (*Encaen. p.* 308.) as cited by Kidd, conjectures the true reading to have been *Indigena miscere.*

66. Some MSS., and many both of the early and recent editions have *putruit.*

78. The common reading is *movent*, but *movet* is sanctioned by higher MS. authority, and is more in accordance with the style of Horace. It is given by Bentley, Cuningam, Sanadon, Valart, Oberlinus, Combe, Wakefield, Gesner, Fea, Döring, &c.

79. Some MSS. have *frusta.*

81. T. Faber conjectures *in mattis*, which Sanadon adopts.

87. Some read *nequeunt.*

90. The early editions generally read *referas memori mihi.* The arrangement which we have adopted is sanctioned by many MSS., and given

Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis; quem tu vidisse beatus
Non magni pendis, quia contigit; at mihi cura
Non mediocris inest, fontes ut adire remotos,
Atque haurire queam vitae praecepta beatae.

Satira V.

IN CAPTATORES ET HEREDIPETAS.

Ulysses.

Hoc quoque, Tiresia, praeter narrata petenti
Responde, quibus amissas reparare queam res
Artibus atque modis. Quid rides?

Tiresias.

Jamne doloso
Non satis est Ithacam revehi, patriosque penates
Adspicere?

Ulysses.

O nulli quidquam mentite, vides ut
Nudus inopsque domum redeam, te vate, neque illic
Aut apotheca procis intacta est, aut pecus. Atqui
Et genus et virtus, nisi cum re, vilior alga est.

Tiresias.

Quando pauperiem, missis ambagibus, horres,
Accipe, qua ratione queas ditescere. Turdus
Sive aliud privum dabitur tibi, devolet illuc,

VARIOUS READINGS.

by Bentley, Cuningam, Sanadon, Valart, Wakefield, Fea, &c. It is to be preferred on the ground of perspicuity at least.

Sat. 5.

3. Almost all the MSS. and early editions have *doloso* as we have given it. Bentley, however, reads *dolose*, on the authority of a single MS., and adopts in its defence the remark of Daniel Heinsius, who considers the vocative *dolose* in this passage as affording a pleasing contrast with, and as being in some degree called for by, the vocative (*mentite*) which follows immediately after. We have not thought this a sufficient reason for disturbing the common lection; and besides *doloso* makes the meaning of the sentence more perspicuous, and the reference to Ulysses plainer. Bentley's emendation is adopted by Cuningam, Sanadon, Valart, and Wakefield.

6. Cuningam and Sanadon have *redeo*.

11. The reading *privum* must not be disturbed

Res ubi magna nitet, domino sene ; dulcia poma,
Et quoscunque feret cultus tibi fundus honores,
Ante Larem gustet venerabilior Lare dives ;
Qui quamvis perjurus erit, sine gente, cruentus
Sanguine fraterno, fugitivus ; ne tamen illi
Tu comes exterior, si postulet, ire recuses.

Ulysses.

Utne tegam spurco Damae latus ? haud ita Trojae
Me gessi, certans semper melioribus.

Tiresias.

Ergo
Pauper eris.

Ulysses.

Fortem hoc animum tolerare jubebo ;
Et quondam majora tuli. Tu protinus, unde
Divitias aerisque ruam, dic augur, acervos.

Tiresias.

Dixi equidem et dico. Captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem praeroso fugerit hamo,
Aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gnatis, improbus, ultro
Qui meliorem audax vocet in jus, illius esto
Defensor : fama civem causaque priorem
Sperne, domi si gnatus erit fecundave conjux.
Quinte, puta, *aut Publi* (gaudent praenomine molles
Auriculae) *tibi me virtus tua fecit amicum ;*

VARIOUS READINGS.

in order to introduce *primum*, which is the reading of a few MSS. The former is directly recommended by its rarity.

15. Wakefield conjectures *sine mente*, but *sine gente* is the true reading and must not be disturbed. *vid.* Explanatory notes.

18. Some of the early editions, and also a MS. of Fea's, have *Visne tegam*, which Lambinus refutes.

21. Bentley gives *protenus*, an orthography which certainly coincides more with the derivation of the word (*porro*, *tenus*.) Custom, however, has sanctioned the other reading. Some of the old grammarians maintain that *protenus* refers to *place*, and *protinus* to *time ;* but this is contradicted by the readings of the best MSS. in which the latter is by far the more usual form.

Jus anceps novi, causas defendere possum;
Eripiet quivis oculos citius mihi, quam te
Contemtum cassa nuce pauperet: haec mea cura est,
Ne quid tu perdas, neu sis jocus. Ire domum atque
Pelliculam curare jube: fi cognitor ipse.
Persta atque obdura, seu rubra Canicula findet
Infantes statuas, seu pingui tentus omaso
Furius hibernas cana nive conspuet Alpes.
Nonne vides, aliquis cubito stantem prope tangens
Inquiet, *ut patiens! ut amicis aptus! ut acer!*
Plures annabunt thunni, et cetaria crescent.
Si cui praeterea validus male filius in re
Praeclara sublatus aletur; ne manifestum
Caelibis obsequium nudet te, leniter in spem
Arrepe officiosus, ut et scribare secundus
Heres, et, si quis casus puerum egerit Orco,
In vacuum venias: perraro haec alea fallit.
Qui testamentum tradet tibi cunque legendum,
Abnuere et tabulas a te removere memento,
Sic tamen ut limis rapias, quid prima secundo
Cera velit versu; solus multisne coheres,
Veloci percurre oculo. Plerumque recoctus
Scriba ex Quinqueviro corvum deludet hiantem,
Captatorque dabit risus Nasica Corano.

Ulysses.

Num furis an prudens ludis me, obscura canendo?

Tiresias.

O Laërtiade, quidquid dicam, aut erit aut non:
Divinare etenim magnus mihi donat Apollo.

VARIOUS READINGS.

36. Many MSS. and some early editions give *quassa nuce*, which Baxter first restored to the text, and Valart, Oberlinus, and others adopt. But *cassa nuce* is found in the Venice edition of 1479, and is preferred by Glareanus, Lambinus, Bentley, Heindorff, Döring, &c. Some critics maintain that *cassa* and *quassa* are the same word under a different form. This is not correct, as *cassus* apperrs to be formed from κέχασσαι, p. p. of χάω, "I am empty," or else from *carsi*, an old form of the perfect of *careo*.

38. Many MSS. and some early editions give *fi cognitor* as we have exhibited it in the text. Lambinus first restored this reading, and it was subsequently adopted by Cruquius, Torrentius, Bentley, Cuningam, &c. Others read either *si cognitor*, or *sis cognitor*, or else *fis cognitor*. Gifanius conjectures *Si cognitor ipse?*

48. Baxter and others have *Adrepe*.

49. Cuningam has *si qui*.

56. Fea reads *deludit*, on the ground that it is required by *plerumque*, and that the future is less proper. There is no necessity whatever for the emendation.

60. One of Combe's MSS. has *mihi donat magnus*.

Ulysses.

Quid tamen ista velit sibi fabula, si licet, ede.

Tiresias.

Tempore quo juvenis Parthis horrendus, ab alto
Demissum genus Aenea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicae, metuentis reddere soldum.
Tum gener hoc faciet; tabulas socero dabit, atque
Ut legat orabit. Multum Nasica negatas
Accipiet tandem, et tacitus leget, invenietque
Nil sibi legatum praeter plorare suisque.
Illud ad haec jubeo: mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens.
Adjuvat hoc quoque, sed vincit longe prius, ipsum
Expugnare caput. Scribet mala carmina vecors?
Laudato. Scortator erit? cave te roget; ultro
Penelopam facilis potiori trade.

Ulysses.

Putasne,
Perduci poterit tam frugi tamque pudica,
Quam nequiere proci recto depellere cursu?

Tiresias.

Venit enim magno: donandi parca juventus;
Nec tantum Veneris, quantum studiosa culinae.
Sic tibi Penelope frugi est: quae si semel uno
De sene gustarit, tecum partita lucellum,
Ut canis a corio nunquam absterrebitur uncto.
Me sene, quod dicam, factum est. Anus improba Thebis

VARIOUS READINGS.

68. Some of Torrentius's MSS. omit the *et*, which is done also by Cuningam.
73. Some of Fea's MSS. have *vincet*.
75. Some MSS. give *caveas roget*.
76. The Latin form *Penelopam* is to be here preferred. *vid.* Ode. 1. 15. 2. Various Readings.
79. All the MSS., except one of Fea's, have *Venit enim magnum donandi parca juventus*, for which Bos, as cited by Lambinus and Faber, elegantly conjectures *Venit enim magno: donandi parca juventus*; making *venit* equivalent to *venalis est* from *veneo* (i. e. contracted from *veniit* and used as the present perfect.) We have adopted the emendation. Bentley gives on conjecture *Venit enim* (*indignum*). In the common reading, the order of construction is *juventus parca donandi multum*.

Ex testamento sic est elata: cadaver
Unctum oleo largo nudis humeris tulit heres:
Scilicet elabi si posset mortua; credo,
Quod nimium institerat viventi. Cautus adito,
Neu desis operae neve immoderatus abundes.
Difficilem et morosum offendes garrulus: ultro
Non etiam sileas. Davus sis comicus; atque
Stes capite obstipo, multum similis metuenti.
Obsequio grassare: mone, si increbuit aura,
Cautus uti velet carum caput: extrahe turba
Oppositis humeris: aurem substringe loquaci.
Importunus amat laudari? donec, Ohe jam!
Ad coelum manibus sublatis dixerit, urgue; et
Crescentem tumidis infla sermonibus utrem.
Quum te servitio longo curaque levarit,
Et certum vigilans, *Quartae esto partis Ulixes*,
Audieris, *heres: Ergo nunc Dama sodalis*
Nusquam est? unde mihi tam fortem tamque fidelem?
Sparge subinde, et, si paulum potes illacrimare. Est
Gaudia prodentem vultum celare. Sepulcrum
Permissum arbitrio sine sordibus exstrue: fumus
Egregie factum laudet vicinia. Si quis
Forte coheredum senior male tussiet, huic tu
Dic, ex parte tua, seu fundi sive domus sit
Emtor, gaudentem nummo te addicere. Sed me
Imperiosa trahit Proserpina: vive valeque.

VARIOUS READINGS.

90. All the MSS. except one, have *offendet*. The MS. which varies from the rest exhibits *offendit*. Bentley reads *offendes*. Both *offendet* and *offendes* are good: the latter perhaps is the more elegant. In this same line, many MSS. give *ultra* in place of the common reading *ultro*, which last, however, we have notwithstanding retained with some of the best editions. Some punctuate the line in such a way as to join *garrulus* in construction with *esto*.

93. Some MSS. and the Aldine edition of 1501 have *increpuit*, which Fea considers more elegant than *increbuit*, and explains by "ad *quemcumque aurae motum atque crepitum*."

103. In the 3d edition of Bentley's Horace, the mark of interrogation is removed from the end of the line, and a colon put after *subinde*.—In this same line we have adopted Döring's punctuation, who understands, after *illacrymare*, the imperative, *illacryma*, in accordance with the colloquial style of the Romans. Bentley reads *et, si paullum potes illacrymare, est Gaudia*, &c. The common punctuation is as follows: *et, si paullum potes, illacrymare. Est*, &c. making *illacrymare* the imperative of *illacrymor*.

Satira VI.

HORATII VOTUM.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi, et tecto vicinus jugis aquae fons,
Et paulum silvae super his foret. Auctius atque
Dî melius fecere: bene est: nil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis.
Si neque majorem feci ratione mala rem,
Nec sum facturus vitio culpave minorem;
Si veneror stultus horum nihil, *O si angulus ille*
Proximus accedat, qui nunc denormat agellum !
O si urnam argenti fors quae mihi monstret, ut illi,
Thesauro invento qui mercenarius agrum
Illum ipsum mercatus aravit, dives amico
Hercule! Si, quod adest, gratum juvat: hac prece te oro,
Pingue pecus domino facias et cetera praeter
Ingenium; utque soles, custos mihi maximus adsis.
Ergo ubi me in montes et in arcem ex Urbe removi,
(Quid prius illustrem Satiris Musaque pedestri?)
Nec mala me ambitio perdit, nec plumbeus Auster,
Auctumnusque gravis, Libitinae quaestus acerbae.
Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitaeque labores
Instituunt, (sic dîs placitum,) tu carminis esto
Principium. Romae sponsorem me rapis. — *Eia,*
Ne prior officio quisquam respondeat, urgue !
Sive Aquilo radit terras, seu bruma nivalem
Interiore diem gyro trahit, ire necesse est. —
Postmodo, quod mî obsit, clare certumque locuto,
Luctandum in turba et facienda injuria tardis. —

VARIOUS READINGS.

4. One of Valart's MSS. has *amplius opto.*

8. Wakefield, (*Obs. Crit.*) suggests *Si venor* Glareanus, however, in his annotations makes this to have been a conjecture of Erasmus's. The emendation has little, if any, merit.

9. Many MSS. and early editions have *deformat*, but other MSS. and editions give *denormat*, which is far preferable. "Verbum technicum," observes Fea in speaking of the latter, "praesertim apud Auctores de limitibus."

10. Bentley restored *quae* to the text; most of the previous editions, and many MSS., reading *qua.* His emendation is adopted by Cuningam, Sanadon, Valart, Gesner, Oberlinus, Combe, Wakefield, Döring, &c. Fea retains *qua*, and insists that *qua* is never used for *aliqua;* but *vid. Forcellini Lex. Tot. Lat.* where examples to the contrary are given.

24. Lambinus gives *urges*, which is found also in one of Bersmann's MSS.

Quid tibi vis, insane? et quam rem agis improbus? urguet
Iratis precibus; *tu pulses omne quod obstat,*
Ad Maecenatem memori si mente recurras. —
Hoc juvat et melli est, non mentiar. At simul atras
Ventum est Esquilias, aliena negotia centum
Per caput et circa saliunt latus. Ante secundam
Roscius orabat sibi adesses ad Puteal cras.
De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.
Imprimat his, cura, Maecenas signa tabellis.
Dixeris, Experiar: Si vis, potes, addit et instat.
Septimus octavo propior jam fugerit annus,
Ex quo Maecenas me coepit habere suorum
In numero, duntaxat ad hoc, quem tollere rheda
Vellet iter faciens, et cui concredere nugas
Hoc genus, Hora quota est? Threx est Gallina Syro par?
Matutina parum cautos jam frigora mordent:
Et quae rimosa bene deponuntur in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiae noster. Ludos spectaverit una,
Luserit in campo: Fortunae filius! omnes.
Frigidus a Rostris manat per compita rumor:
Quicunque obvius est, me consulit: O bone, nam te
Scire, deos quoniam propius contingis, oportet,
Num quid de Dacis audisti? — Nil equidem. — Ut tu
Semper eris derisor! — At omnes dî exagitent me,
Si quidquam. — Quid? militibus promissa Triquetra
Praedia Caesar an est Itala tellure daturus?
Jurantem me scire nihil mirantur ut unum
Scilicet egregii mortalem altique silentî.

VARIOUS READINGS.

29. In all of Bentley's MSS. this line is given as follows: *Quid tibi vis insane, et quas res agis? improbus urget:* violating the measure. Three of the early editions omit *agis*, and have the remainder of the line the same as above. The editions which succeed the Aldine generally insert *agis* and omit *tibi*. Bentley corrects the line thus: *Quid tibi vis, insane, et quam rem agis? improbus urget.* We have adopted this with a slight change in the punctuation. Waddell conjectures *Quid tibi vis? isne? ecquas res agis?*—Markland (*Ep. Cr.* p. 93.) removes the comma after *obstat* and places a mark of interrogation after *recurras*.—In this same line one of Valart's MSS. has *obstet*.

32. Bentley reads *ne mentiar*, but restores *non mentiar* in his preface.

35. *Rosius* is found in some of Fea's MSS. and in the Venice edition of 1486.

44. Lambinus gives *Thrax an*, which is found also in two of Bersmann's MSS. Bentley gives *Thrax*, which most editions exhibit.

48. In place of *spectaverat* in this line, and *luserat* in the succeeding, as the common editions read, we have given Bentley's lection, which rests on MSS. authority. *Spectaverit* and *luserit* are equivalent to *si spectaverit, si luserit.*

57. Bentley, on the authority of a single MS., reads *miratur*, which few subsequent editors adopt.

Perditur haec inter misero lux, non sine votis :
O rus, quando ego te adspiciam ? quandoque licebit,
Nunc veterum libris, nunc somno et inertibus horis
Ducere sollicitae jucunda oblivia vitae ?
O quando faba Pythagorae cognata, simulque
Uncta satis pingui ponentur oluscula lardo ?
O noctes coenaeque deûm ! quibus ipse meique
Ante larem proprium vescor, vernasque procaces
Pasco libatis dapibus. Prout cuique libido est,
Siccat inaequales calices conviva solutus
Legibus insanis, seu quis capit acria fortis
Pocula, seu modicis uvescit laetius. Ergo
Sermo oritur non de villis domibusve alienis,
Nec, male necne Lepos saltet ; sed, quod magis ad nos
Pertinet et nescire malum est, agitamus : utrumne
Divitiis homines an sint virtute beati :
Quidve ad amicitias, usus rectumne, trahat nos :
Et quae sit natura boni summumque quid ejus.
Cervius haec inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arellî
Sollicitas ignarus opes, sic incipit : Olim
Rusticus urbanum murem mus paupere fertur
Accepisse cavo, veterem vetus hospes amicum ;
Asper et attentus quaesitis, ut tamen arctum
Solveret hospitiis animum. Quid multa ? neque ille
Sepositi ciceris nec longae invidit avenae ;
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia coena

VARIOUS READINGS.

67. Bentley gives *Cum, ut cuique*, which he finds in one of his MSS., and which one of Fea's also exhibits, in place of the common reading *Prout cuique*. The critic's objection to the latter is grounded merely on the harsh sound of *Prout*, when operated upon by the synaeresis in the scanning of the line.

69. Dousa reads *quis cupit*.

70. A few of the early editions have *humescit*, but most MSS. present *uvescit*, which the best editions adopt.

77. Some MSS. have *Servius*, and a few of the early editions, *Gerrius*. In this same line some of Pulmann's and Cruquius's MSS. and several of Fea's give *vicinos*.

78. Bentley, on the authority of MSS., gives *Si quis nam*, which is found also in Zarot's edition of 1470, and in the Junta editions of 1503 and 1514. The rest of the early editions have *Nam si quis*. Bentley's reading is adopted by the best editors since his time. Cuningam gives *Si qui nam*. Dacier, without any propriety, maintains that *nam* is never found after two words, as *si quis*.

82. Three MSS. of Cruquius's and several of Fea's have *intentus*, which is given also by Acron, and in the Venice editions of 1486 and 1514. The more correct reading, however, is the one presented by our text.

84. Some read *illi*. This lection in particular is given by Aldus in the editions of 1509 and 1519.

Vincere tangentis male singula dente superbo.
Quum pater ipse domus, palea porrectus in horna,
Esset ador loliumque, dapis meliora relinquens;
Tandem urbanus ad hunc: Quid te juvat, inquit, amice,
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes, terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga; quo, bone, circa,
Dum licet, in rebus jucundis vive beatus;
Vive memor, quam sis aevi brevis. Haec ubi dicta
Agrestem pepulere, domo levis exsilit: inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat
Nox medium coeli spatium, quum ponit uterque
In locuplete domo vestigia, rubro ubi cocco
Tincta super lectos canderet vestis eburnos,
Multaque de magna superessent fercula coena,
Quae procul exstructis inerant hesterna canistris.
Ergo ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes,
Continuatque dapes; nec non verniliter ipsis
Fungitur officiis, praelibans omne quod affert.
Ille cubans gaudet mutata sorte, bonisque
Rebus agit laetum convivam, quum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus, Haud mihi vita
Est opus hac, ait, et valeas: me silva cavusque
Tutus ab insidiis tenui solabitur ervo.

VARIOUS READINGS.

89. In this and the two preceding lines we have adopted the punctuation recommended by Hunter. The generality of editions have a colon after *superbo*, and connect the 88th and 89th verses with what goes before. This mars the beauty of the passage.

92. In place of *Vis tu*, which is sanctioned by most MSS, some editions have *Vin' tu*.

108. Bentley and others prefer *verniliter*, which rests on good MS. authority, to the common reading *vernaliter*. Both forms are good. Compare *Bentley ad loc.* and *Noltenii Lex. Anti-Barb. p.*, 1209.

109. Bentley with good reason gives *praelibans* instead of the common reading *praelambens*, and observes "*colapho vel scutica castigandus fuerit verna, qui id facere* [praelambere] *ausus sit.*" The same critic condemns the interpretation of the scholiast, who makes *praelambens* in this passage have the meaning of *praegustans*: this explanation can only be given to *praelibans*.

Satira VII.

LEPIDE SE IPSE CARPIT EX PERSONA SERVI, ET OSTENDIT, LIBERUM SOLUM ESSE SAPIENTEM.

Davus.

Jamdudum ausculto et cupiens tibi dicere servus
Pauca reformido.

Horatius.

Davusne?

Davus.

Ita. Davus, amicum
Mancipium domino, et frugi quod sit satis, hoc est.
Ut vitale putes.

Horatius.

Age, libertate Decembri,
Quando ita majores voluerunt, utere; narra.

Davus.

Pars hominum vitiis gaudet constanter, et urguet
Propositum; pars multa natat, modo recta capessens,
Interdum pravis obnoxia. Saepe notatus
Cum tribus anellis, modo laeva Priscus inani.
Vixit inaequalis, clavum ut mutaret in horas;

VARIOUS READINGS.

Sat. 7.

1. It is an ingenious conjecture on the part of Bentley, that this Satire either refers back to the one that precedes, or else ought to be connected with it as one composition. Whatever Horace has asserted in his previous Satire, Davus now undertakes to refute; so that the slave and his master appear like parties to one and the same dialogue. Hence the great critic accounts for the circumstance of both these pieces being given as a single Satire in the best of the Blandinian MSS. and also in some others. Gesner, on the other hand, thinks that a slave is merely introduced here who says that he has been long listening to his master's remarks and watching for an opportunity to reply to them.

4. Best (*de rat. emend. leg.* p. 199.) conjectures *Ut tu id tale putes.* and Cannegieter (ad Ulpian. fragm. tit. 22. p. 93.) *Ut vitare putes.*

Aedibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste:
Jam moechus Romae, jam mallet doctor Athenis
Vivere; Vertumnis, quotquot sunt, natus iniquis.
Scurra Volanerius, postquam illi justa cheragra
Contudit articulos, qui pro se tolleret atque
Mitteret in phimum talos, mercede diurna
Conductum pavit: quanto constantior idem
In vitiis, tanto levius miser ac prior illo,
Qui jam contento, jam laxo fune laborat.

Horatius.

Non dices hodie. quorsum haec tam putida tendant.
Furcifer?

Davus.

Ad te, inquam.

Horatius.

Quo pacto, pessime?

Davus.

Laudas
Fortunam et mores antiquae plebis, et idem,
Si quis ad illa deus subito te agat, usque recuses;
Aut quia non sentis, quod clamas, rectius esse,
Aut quia non firmus rectum defendis, et haeres,
Nequidquam coeno cupiens evellere plantam.
Romae rus optas, absentem rusticus Urbem

VARIOUS READINGS.

13. The early editions exhibit *doctus*, which is the reading also of many MSS. Nearly as many MSS., however, on the other hand, give *doctor*, which we have preferred with Gesner, Fea, and Döring, as producing a more forcible contrast.

15. One of Bentley's best MSS. gives *cheragra*, which we have given in the text as decidedly superior to the common reading *chiragra*. The form *cheragra* ought always to be employed when the first syllable is required to be short, as it is of Aeolic origin: for *chiragra*, from the Attic χειράγρα, ought to have the initial syllable long.

17. The common reading is *pyrgum*, but *phimum* is sanctioned by the authority of good MSS. and is adopted by the best editors.

18. Some MSS. have *isdem*.

19. Lambinus restored *ac prior illo* to the text, from some of his MSS. This reading is found also in MSS. of Pulmann's and Fea's. It is given likewise in the Aldine editions of 1509 and 1519, in that of Gryphius 1566, and by Dacier, Baxter, Oberlinus, Wakefield, Gesner, Fea, Döring, &c. The scholiast Acron has this same lection. Bentley and others, however, have *ac prior ille*, which is likewise found in MSS.

Tollis ad astra levis. Si nusquam es forte vocatus
Ad coenam, laudas securum olus; ac, velut usquam
Vinctus eas, ita te felicem dicis, amasque,
Quod nusquam tibi sit potandum. Jusserit ad se
Maecenas serum sub lumina prima venire
Convivam: Nemon' oleum fert ocius? ecquis
Audit? cum magno blateras clamore, fugisque.
Mulvius et scurrae tibi non referenda precati
Discedunt. Etenim, fateor me, dixerit ille,
Duci ventre levem; nasum nidore supinor:
Imbecillus, iners; si quid vis, adde, popino.
Tu, quum sis quod ego, et fortassis nequior, ultro
Insectere velut melior? verbisque decoris
Obvolvas vitium? Quid, si me stultior ipso
Quingentis emto drachmis deprenderis? Aufer
Me vultu terrere; manum stomachumque teneto,
Dum, quae Crispini docuit me janitor, edo.
Te conjux aliena capit, meretricula Davum:
Peccat uter nostrum cruce dignius? Acris ubi me
Natura incendit, sub clara nuda lucerna
Quaecunque excepit turgentis verbera caudae
Clunibus, aut agitavit equum lasciva supinum:
Dimittit neque famosum, neque sollicitum, ne
Ditior aut formae melioris meiat eodem.
Tu, quum projectis insignibus, annulo equestri
Romanoque habitu, prodis ex judice Dama
Turpis, odoratum caput obscurante lacerna,
Non es quod simulas? Metuens induceris, atque

VARIOUS READINGS.

30. In this and the succeeding line, Marcilius conjectures *usquam in—Vitus*.

34. Bentley gives *fert* as the reading of six of his MSS. It is found also in other MSS. of Pulmann's, Cruquius's, Torrentius's, Valart's, and Fea's. Besides being adopted by Bentley, it is followed by Sanadon, Valart, Combe, Wakefield, Gesner, Fea, Döring, &c. Others prefer *feret*, but *fert* coincides better with the idea of activity and despatch.

35. The common reading *furisque* is found in two of Lambinus's MSS., in the oldest of the Blandinian, and in three other of Cruquius's, as also in five of Torrentius's and a few of Fea's. Many, however, of Lambinus's, all the rest of Cruquius's and Torrentius's, the collation of Saxius, the edition of Zarot, and that of Milan 1477, have *fugisque*. Both readings are good, though the latter is upon the whole entitled to the preference. Hunter explains it by "domo fugis, ad coenam properans."

42. Some read *stultior ipse*. The lection, however, which we have given in the text is sanctioned by the best MSS. and many of the early editions. The Vossian MS. has *astutior* for *stultior*.

47. Cuningam gives *dignior* on conjecture.

48. Some MSS. of Pulmann's, Cruquius's, Valart's, and Fea's, have *intendit*, which is found also in one or two early editions. Fea gives it the preference. His explanation of the term may be found in his notes.

49. One of Cruquius's MSS. and two of Fea's have *accepit*.

Altercante libidinibus tremis ossa pavore.
Quid refert, uri, virgis ferroque necari
Auctoratus eas ; an turpi clausus in arca,
Quo te demisit peccati conscia herilis,
Contractum genibus tangas caput ? Estne marito
Matronae peccantis in ambo justa potestas,
In corruptorem vel justior ? Illa tamen se
Non habitu mutatve loco, peccatve superne,
Quum te formidet mulier, neque credat amanti.
Ibis sub furcam prudens, dominoque furenti
Committes rem omnem et vitam et cum corpore famam.
Evasti ? metues, credo, doctusque cavebis.
Quaeres, quando iterum paveas iterumque perire
Possis, O toties servus ! Quae bellua ruptis,
Quum semel effugit, reddit se prava catenis ?
Non sum moechus, ais. Neque ego hercule fur, ubi vasa
Praetereo sapiens argentea. Tolle periclum :
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque
Tot tantisque minor, quem ter vindicta quaterque
Imposita haud unquam misera formidine privet ?
Adde super, dictis quod non levius valeat : nam
Sive vicarius est qui servo paret, uti mos
Vester ait, seu conservus : tibi quid sum ego ? Nempe
Tu, mihi qui imperitas, aliis servis miser ; atque
Duceris ut nervis alienis mobile lignum.
Quisnam igitur liber ? Sapiens, sibi qui imperiosus ;
Quem neque pauperies neque mors neque vincula terrent ;

VARIOUS READINGS.

58. One of Fea's MSS. and another of Cruquius's give *virgis uri*. Cuningam adopts this latter reading. But, as Fea remarks, "Ustio, virgae, ferrum, tria sunt diversa."

60. Many MS. and editions have *dimisit*.

62. Some read *ambos*, but *ambo* is given in several MSS. and adopted by Bentley and the best editors. It is sanctioned also by the authority of Cujacius (*Obs. l.* 12. c. 18.)

64. Withofius (*ad Disticha*, pp. 577, 8.) as cited by Kidd, conjectures *peccatve sequens te*. Others read *supine*, instead of *superne;* but *superne* is to be explained from verse 50.

68. The common reading is *Evasti ? credo metues*, for which we have given Bentley's, as obtained from one of his MSS. The critic's objections to the common lection are as follows : "In vulgata lectione nescias prima fronte utrum ad *evasti* an ad *metues* referendum sit illud *credo :* et praeterea medium clausulae libentius occupat quam initium." Fea reads from some of his MSS. and from the Venice edition of 1514, *Evasti? credo, metuens.*

71. One of Oberlinus's MSS. and another of Fea's have *effugerit.*

78. The common reading is *Adde supra dictis, quod.* Bentley restored the lection given in our text, from MSS. It is also found in many of Fea's MSS., and in a few early editions.

82. Dousa, Marcilius, Bentley, Sanadon, &c. give *signum* on conjecture, but the common reading must be retained : *lignum* is here equivalent to the Greek *νευρόσπαστὸν.*

83. All the editions from that of Lambinus to Bentley's have *Sapiens, sibique imperiosus.* But the older editions from the Venice press, and also that of Locher, together with many MSS. (among them nine of Bentley's) have *qui* instead of *que.* Bentley adopts *qui*, and is followed by Cuningam,

Responsare cupidinibus, contemnere honores
Fortis; et in se ipso totus, teres atque rotundus,
Externi ne quid valeat per leve morari,
In quem manca ruit semper Fortuna. Potesne
Ex his ut proprium quid noscere? Quinque talenta
Poscit te mulier, vexat, foribusque repulsum
Perfundit gelida; rursus vocat: eripe turpi
Colla jugo: Liber, liber sum, dic age. Non quis:
Urguet enim dominus mentem non lenis, et acres
Subjectat lasso stimulos, versatque negantem.
Vel quum Pausiaca torpes, insane, tabella,
Quî peccas minus atque ego, quum Fulvî Rutubaeque
Aut Placideiani contento poplite miror
Proelia, rubrica picta aut carbone; velut si
Re vera pugnent, feriant, vitentque moventes
Arma viri? Nequam et cessator Davus; at ipse
Subtilis veterum judex et callidus audis.
Nil ego, si ducor libo fumante: tibi ingens
Virtus atque animus coenis responsat opimis?
Obsequium ventris mihi perniciosius est: cur?
Tergo plector enim: quî tu impunitior illa,
Quae parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulae sine fine petitae,
Illusique pedes vitiosum ferre recusant
Corpus. An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili? qui praedia vendit,
Nil servile, gulae parens, habet? Adde, quod idem
Non horam tecum esse potes, non otia recte
Ponere; teque ipsum vitas fugitivus et erro,
Jam vino quaerens, jam somno fallere curam:
Frustra: nam comes atra premit sequiturque fugacem.

VARIOUS READINGS.

Baxter, Sanadon, Gesner, Oberlinus, Combe, Fea, Döring, and others.

86. We have adopted Bentley's punctuation. The common editions have no point after *totus*, which makes an aukward and unintelligible reading.

94. Markland suggest *fasso* in place of *lasso*, in order that it may be opposed to *negantem*; and also *ve* for *que*.

97. The MSS vary in this name, some reading *Placideiani* as we have given it in common with the best editions, and others *Placidiani*. This last violates the metre, unless we call the *arsis* to our aid. Fea, who retains it, cites in its defence the authority of Lucilius.

106. Most MSS. and early editions give this line without *cum* before *obsonia*. Bentley restored the former reading.

110. Lambinus reads from nine of his MSS. *furtivam mutat strigilem*, which Bentley refutes.

Horatius.

Unde mihi lapidem ?

Davus.

Quorsum est opus !

Horatius.

Unde sagittas !

Davus.

Aut insanit homo, aut versus facit.

Horatius.

Ocius hinc te
Ni rapis, accedes opera agro nona Sabino.

Satira VIII.

IN NASIDIENUM RUFUM CONVIVATOREM VAPIDE GARRULUM.

Horatius.

Ut Nasidieni juvit te coena beati ?
Nam mihi convivam quaerenti dictus heri illic
De medio potare die.

VARIOUS READINGS.

Sat. 8.

1. The reading adopted in our text is given in early editions, and in the better portion of MSS. It is found also in Priscian (p. 1055. *ed. Putsch*:—*vol.* 2. *p.* 28. *ed. Krehl.*) Cruquius and others object to it, on the ground that the poet would not, in the compass of the same poem, at one time lengthen, and, at another, shorten, the antepenult of the same word. Cruquius, therefore, adopts *Ut te Nasidieni*, which is the reading of two of his MSS., and he is followed by Baxter, Gesner, Oberlinus, and Combe. On the other hand, Turnebus (*Adv.* 3. 1.) Despauter, Valart, and Fea, are in favour of *Nasidieni qui juvit*, which the two editors last mentioned admit into the text. The whole difficulty may be easily obviated, however, by pronouncing *Nasidienus*, from the operation of Synaeresis, as a word of four syllables, *Nasid-yenus*.

2. All the MSS. and early editions have *quaerenti convivam*, which Bentley alters, as we have given it, on the authority of Priscian, who reads *convivam quaerenti*.—In this same line, both *here* and *heri* are used. It would seem, however, from a remark of Quintilian's, that, in the Augustan age, *heri* was more used than *here*. The latter form is adopted when both syllables are required to be short. (*vid. Forcellini Lex: Tot. Lat. ad voc.*)

Fundanius.

Sic, ut mihi nunquam
In vita fuerit melius.

Horatius.

Da, si grave non est,
Quae prima iratum ventrem placaverit esca.

Fundanius.

In primis Lucanus aper: leni fuit Austro
Captus, ut aiebat coenae pater; acria circum
Rapula, lactucae, radices, qualia lassum
Pervellunt stomachum, siser, halec, faecula Coa.
His ubi sublatis puer alte cinctus acernam
Gausape purpureo mensam pertersit, et alter
Sublegit quodcunque jaceret inutile, quodque
Posset coenantes offendere: ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes
Caecuba vina ferens, Alcon Chium maris expers.
Hic herus, Albanum, Maecenas, sive Falernum
Te magis, appositis delectat, habemus utrumque.

Horatius.

Divitias miseras! Sed queis coenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.

Fundanius.

Summus ego, et prope me Viscus Thurinus, et infra,
Si memini, Varius; cum Servilio Balatrone
Vibidius, quos Maecenas adduxerat umbras.

VARIOUS READINGS.

4. Many of the early editions give *Da, si grave non est*, which is adopted by Lambinus, Muretus, Cruquius, Torrentius, D. Heinsius, Valart, Gesner, Fea, Döring, &c. Bentley, declares in favour of *Dic, si grave non est*, because *Da* is not found in any of his MSS. But Fea states that he found it in the best of his own. "Sed nunc firmetur ex MSS. nostris optimae notae."

5. Some MSS. and early editions have *pacaverit*.

7. Tilius conjectures *coctus* for *captus*, which Fea refutes.

9. The orthography of *halec* is contested. Bentley reads *allec*, while others give the preference to *alec*. In strict propriety the word should commence with the *aspirate*, as being derived from ἅλς, ἅλος, *sal*.

18. The Aldine editions of 1501, 1509, 1519, that of Junta 1503, and one or two others, have *Si quis*.

20. Pulmann conjectures *Turranus*, to correspond with the name of the individual mentioned by Ovid, (*Ep. ex. Pont*, 4. 16. 29.)

Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas simul obsorbere placentas.
Nomentanus ad hoc, qui, si quid forte lateret,
Indice monstraret digito: nam cetera turba,
Nos, inquam, coenamus, aves, conchylia, pisces,
Longe dissimilem noto celantia succum;
Ut vel continuo patuit, quum passeris assi et
Ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit, melimela rubere minorem
Ad lunam delecta. Quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni:
Nos nisi damnose bibimus, moriemur inulti;
Et calices poscit majores. Vertere pallor
Tum parochi faciem, nil sic metuentis ut acres
Potores, vel quod maledicunt liberius, vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus: imi
Convivae lecti nihilum nocuere lagenis.
Affertur squillas inter muraena natantes
In patina porrecta. Sub hoc herus, *Haec gravida*, inquit,
Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venafri
Pressit cella; garo de succis piscis Iberi;
Vino quinquenni, verum citra mare nato,
Dum coquitur; cocto Chium sic convenit, ut non
Hoc magis ullum aliud; pipere albo, non sine aceto,
Quod Methymnaeam vitio mutaverit uvam.
Erucas virides, inulas ego primus amaras
Monstravi incoquere; illotos Curtillus echinos,

VARIOUS READINGS.

23. Lambinus conjectures *erat supra ipsum*, referring to *Cic. Ep. ad Fam.* 9. 26. This reading is given likewise by Cuningam and Sanadon. A counter-authority is found in Sallust (*Hist. lib.* 3. *apud Serv. ad Aen.* 1. 698.)

24. In place of *simul* many MSS. of good repute give *semel*, which here amounts to the same thing. Instead of the common reading *absorbere*, we have adopted *obsorbere*, on the authority of two MSS. of Lambinus's, as many of Torrentius's, and three of Cruquius's. This form occurs likewise in some of Fea's MSS. It is undoubtedly the genuine lection. *vid. Serm.* 2. 3. 240. Various Readings.

29. The common reading is *passeris, atque*, for which Bentley adopts the lection found by Lambinus in some of his MSS. *passeris assi, et.* The words of the critic are "Nempe passerem piscem et rhombum, non elixos, sed *assos* exhibuit Nasidienus; idque pro hujus Sermonis indole minime hic tacendum erat."

30. Some read *porrexerit.*

35. Some read *poscunt.*

39. The true form is *Allifanis*, not *Aliphanis* nor *Alliphianis.* Compare *Cluver. Ital. Antiq. lib.* 4. c. 7. p. 1195.

40. The common reading is *secutis omnibus imis: Convivae lecti.*

50. The common reading is *mutaverat.*

52. The Strasbourg edition of 1514 has *Catillus*, and one of Putmann's MSS. *Cotillus*, which is

Ut melius muria, quam testa marina remittit.
Interea suspensa graves aulaea ruinas
In patinam fecere, trahentia pulveris atri
Quantum non Aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli
Sensimus, erigimur. Rufus posito capite, ut si
Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum
Tolleret? Heu, Fortuna, quis est crudelior in nos
Te deus? ut semper gaudes illudere rebus
Humanis! Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso,
Haec est conditio vivendi, aiebat, *eoque*
Responsura tuo nunquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
Sollicitudine districtum? ne panis adustus,
Ne male conditum jus apponatur? ut omnes
Praecincti recte pueri comtique ministrent?
Adde hos praeterea casus, aulaea ruant si,
Ut modo; si patinam pede lapsus frangat agaso.
Sed convivatoris, uti ducis, ingenium res
Adversae nudare solent, celare secundae.
Nasidienus ad haec: *Tibi dî, quaecunque preceris,*
Commoda dent; ita vir bonus es convivaque comis.
Et soleas poscit, Tum in lecto quoque videres
Stridere secreta divisos aure susurros.

Horatius.

Nullos his mallem ludos spectasse; sed illa
Redde, age, quae deinceps risisti.

VARIOUS READINGS.

found also in the Florence edition of 1482. The Aldine edition of 1501, and that of Junta 1503, have *Curcillus*.

53. There is great variance in the MSS. and early editions about the reading of this line. Some have *quam .... remittet*, others *quam .... remittat*, others *quo .... remittat*, and others again *quod .... remittet*.

54. Lambinus conjectures *suspansa*, which Cuningam praises in a note, and Wakefield adopts. It is contrary, however, to all the MSS., and contrary too to the meaning of the poet, who makes the hangings to have fallen on the dish itself, not upon the whole table.

58. Cuningam reads on conjecture *Rufus capite hactenus, ut si.* But the common reading requires no alteration, and is well explained by the old commentator whom Cruquius cites, "*capite posito in lectum.*"

71. The Junta edition of 1503, and that of Strasbourg 1514, have *ruent.*

75. Some MSS. and early editions have *precaris*, but *preceris* is approved of by Bentley and others

Fundanius.

Vibidius dum
Quaerit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum, Balatrone secundo:
Nasidiene, redis mutatae frontis, ut arte
Emendaturus fortunam; deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis, sparsi sale multo non sine farre,
Pinguibus et ficis pastum jecur anseris albae,
Et leporum avulsos, ut multo suavius, armos,
Quam si cum lumbis quis edit. Tum pectore adusto
Vidimus et merulas poni, et sine clune palumbes;
Suaves res, si non causas narraret earum et
Naturas dominus, quem nos sic fugimus uiti,
Ut nihil omnino gustaremus, velut illis
Canidia afflasset pejor serpentibus Afris.

VARIOUS READINGS.

32. The common reading is *non dentur*, for which we have given *non dantur* as it is found in MSS. The certainty expressed by the indicative appears preferable here to the subjunctive meaning.

86. Some of Fea's MSS. have *discreta*, which, after all, as that editor explains it, does not by any means make a bad reading: "magna lance membra unius gruis secta, atque hac, illac divisa, disposita. *Rari nantes in gurgite vasto.*" Still, however, *discerpta* is the true reading, and denotes that the bird had rather been torn in pieces than skilfully divided. Compare Seneca (*De Brev. vitae* c. 12.) "*Quanta arte scindantur aves in frusta non enormia.*"

88. Some MSS. have *albae* instead of the common reading *albi*. Bentley gives *albi*, but Burmann, Cuningam, Sanadon, Döring, Bothe, and others, prefer *albae* as marking the sex.

94. Bentley reads *illas*, which Hunter condemns, and cites in support of his preference for *illis* a passage of Tibullus (2. 4.) "*Felix* cui *placidus leniter adflat amor.*"

Q. HORATII FLACCI

EPISTOLARUM

LIBER PRIMUS.

Epistola I.

AD MAECENATEM.

Prima dicte mihi, summa dicende Camena,
Spectatum satis, et donatum jam rude, quaeris,
Maecenas, iterum antiquo me includere ludo?
Non eadem est actas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
Ne populum extrema toties exoret arena.
Est mihi purgatam crebro qui personet aurem:
Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus, et ilia ducat.
Nunc itaque et versus et cetera ludicra pono;
Quid verum atque decens curo et rogo, et omnis in hoc sum;
Condo et compono, quae mox depromere possim.
Ac ne forte roges, quo me duce, quo lare tuter;
Nullius addictus jurare in verba magistri,

VARIOUS READINGS.

Epist. 1.

3. Some of Bersmann's MSS. have *includere*. We have given this line as interrogative, with Wakefield, Eichstaedt, Fea, Döring, and others. Most editions have a period after *ludo*.

6. Some of Lambinus's and Fea's MSS. give *exornet*.

7. The collation of Saxius has *purgata* and *aure*.

14. Some of Fea's MSS. and one of Combe's exhibit *adductus*.

Quo me cunque rapit tempestas, deferor hospes.
Nunc agilis fio et mersor civilibus undis,
Virtutis verae custos rigidusque satelles ;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus subjungere conor.
Ut nox longa, quibus mentitur amica, diesque
Lenta videtur opus debentibus ; ut piger annus
Pupillis, quos dura premit custodia matrum :
Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi gnaviter id, quod
Aeque pauperibus prodest, locupletibus aeque,
Aeque neglectum pueris senibusque nocebit.
Restat, ut his ego me ipse regam solerque elementis :
Non possis oculo quantum contendere Lynceus,
Non tamen idcirco contemnas lippus inungi ;
Nec, quia desperes invicti membra Glyconis,
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus ?
Sunt verba et voces, quibus hunc lenire dolorem

VARIOUS READINGS.

16. The editio princeps has *uersor*, as also the Milan editions of 1476, 1477, the Venice edition of 1478, and some others. But the language of the MSS. is uniformly in favour of *mersor*.

19. Some of Fea's and Valart's MSS., and several of the early editions, have *submittere*.—In this same line, Valart reads *Nec mihi res, sed me rebus*, which he mentions as the conjectural emendation of a friend. Sanadon has *Nunc mihi res, non me rebus ;* and, conceiving that the lines as they at present stand are not in their proper order, he places the 19th after the 16th. Sanadon is ably refuted, however, by Batteux (*Mem. Acad. Inscript.* vol. 2. p. 2. 4to. ed.)

20. Sanadon reads *quibus somni pars nulla* in accordance with the precept of Quintilian ; on which lection Wieland remarks, "Sanadon ist zwar eher zu loben als zu tadeln, dass er in seiner Uebersetzung des Horaz viele Stellen um der Jugend schonen gaenzlich weggelassen hat. Aber alles hat sein Mass. Wenn er sogar dem *quibus mentitur amica* sein unlateinisches *quibus somni pars nulla* unterschiebt, so ist er ungerecht gegen seinen Autor, unversichtig gegen seine Schueler, und laecherlich obendrein."

21. The common reading is *Longa videtur*, for which Bentley substitutes *Lenta videtur* as cited by Barthe, (*Advers.* 37. 19.) from an old MS. The advantage gained by this emendation is the elegant variety of the three epithets, *longa*, *lenta*, and *piger*. Bentley is followed by Cuningam, Sanadon, Gesner, Valart, Wakefield, Wetzel, and others. The common reading is retained by Fea and Döring.

28. One of Lambinus's MSS. and two of Valart's have *oculos*. Bentley considers both this and the common reading *oculo* as equally admissible, though he gives the preference on the whole to the former, "*quia Noster utrumque oculum inungere solebat.*" This reason is certainly none of the strongest. The one assigned by Gesner in favour of the common reading appears to us far preferable : "*Oculos contendere* videtur simpliciter modo hoc significare, versus aliquem locum dirigere oculos, et velut collineare ; *oculo contendere* vel *oculis* indicat summum conatum efficiendi, et effectum adeo."

29. Baxter, Bentley, Cuningam, Gesner, Oberlinus, Wakefield, and Treutzer, give the preference to the form *inungui*, which is found also in some MSS.

30. Some of the early editions have *Et quia*. Cuningam reads *Neu quia*.

31. The form *Chiragra*, which some adopt, vitiates the metre. *vid. Sat.* 2. 7. 15. Various Readings.

32. The oldest Blandinian, and another of Cruquius's MSS. give *quadam*, which is undoubtedly the true lection. Many of the early editions have *quoddam*. Most MSS. exhibit *quodam*.

33. One of Bersman's MSS. has *miseraque*.

34. Cuningam reads *laborem* after Cruquius.

Possis, et magnam morbi deponere partem.
Laudis amore tumes? sunt certa piacula, quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator?
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturae patientem commodet aurem.
Virtus est vitium fugere, et sapientia prima
Stultitia caruisse. Vides, quae maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animo capitisque labore.
Impiger extremos curris mercator ad Indos,
Per mare pauperiem fugiens, per saxa, per ignes:
Ne cures ea, quae stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax
Magna coronari contemnat Olympia, cui spes,
Cui sit conditio dulcis sine pulvere palmae?
Vilius argentum est auro, virtutibus aurum.
O cives, cives, quaerenda pecunia primum est,
Virtus post nummos. Haec Janus summus ab imo
Prodocet; haec recinunt juvenes dictata senesque,
Laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores, est lingua fidesque;
Sed quadringentis sex septem millia desint:

VARIOUS READINGS.

35. One of Combe's MSS. has *depellere.*

40. The Collation of Saxius and one of Bersmann's MSS. have *accommodet.*

44. We have adopted *animo* as found by Cruquius in three of his MSS., and which Gesner, Oberlinus, Combe, and Wakefield receive. The common reading is *animi.*

48. Zarot's edition has *audere*, which Gesner praises though he does not adopt. "*Audere* mihi blanditur, ut sit vehementior et acrior cohortatio. Brevior longe ad tranquillitatem via est, si audeas contemnere, quae mirantur alii, quam si ea parare studeas."

52. Bentley reads, on the authority of some of Torrentius's MSS. *Vilius est auro argentum, virtutibus aurum*, and observes in its defence. "dulcius nescio quid et numerosius in se habet." We are inclined to think that this commendation should have been given rather to the common reading.

55. In place of the common lection *Perdocet*, the far greater number of MSS., and those too of the best repute, exhibit *Prodocet.* Two of Cruquius's MSS. have *Praedocet*, and one *Edocet.*

56. This line, which has already appeared *Serm.* 1. 6. 74., has been considered by many editors a mere interpolation, and Sanadon even removes it from the text. Markland, in order to produce a more evident connexion between this and the preceding verse, proposes to read *senesque, et*, by which emendation the whole of the present line becomes a mere periphrasis for *pueri.* It is certainly, however, not at all in character to put such a piece of advice, as that mentioned by the poet, into the mouths of mere boys at school, who know and care very little about money affairs. It is far more probable that Horace uses this line with a satirical reference to the young men and their aged seniors, each of whom he arms with an abacus and bag of counters, and makes to be as busily employed in these their calculations of monied merit, as boys at school with their operations in arithmetic.

57. The common reading is

Si quadringentis sex septem millia desunt,
Est animus tibi, sunt mores, et lingua, fidesque;
Plebs eris. . .

But in place of *Si* the better class of MSS. have

Plebs eris. At pueri ludentes, *Rex eris*, aiunt,
Si recte facies. Hic murus aëneus esto,
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex, an puerorum est
Naenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis ?
Isne tibi melius suadet, qui, rem facias ; rem,
Si possis, recte ; si non, quocunque modo rem,
Ut propius spectes lacrimosa poëmata Pupî :
An qui, fortunae te responsare superbae
Liberum et erectum, praesens hortatur et aptat ?
Quod si me populus Romanus forte roget, cur
Non, ut porticibus, sic judiciis fruar îsdem,
Nec sequar aut fugiam, quae diligit ipse vel odit ;
Olim quod vulpes aegroto cauta leoni
Respondit, referam : *Quia me vestigia terrent*
Omnia te adversum spectantia, nulla retrorsum.
Bellua multorum est capitum. Nam quid sequar ? aut quem ?
Pars hominum gestit conducere publica ; sunt qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes, quos in vivaria mittant ;
Multis occulto crescit res fenore. Verum
Esto, aliis alios rebus studiisque teneri :
Iidem eadem possunt horam durare probantes ?
Nullus in orbe sinus Baiis praelucet amoenis,

VARIOUS READINGS.

Sed, namely, eight MSS. of Lambinus's, most of Torrentius's, three of Pulmann's, the same number of Bersmann's, and the oldest of Bentley's. Instead of *desunt*, two of Bentley's and many others have *desint*. For *et lingua*, some of Lambinus's, the best of Pulmann's, and a MS. of Trinity College, (Camb.) exhibit *est lingua*. Finally, Cruquius's Buslidian MS., two MSS. of Pulmann's, and one of Bersmann's, actually make the line commencing with *Est animus* precede that beginning with *Sed quadringentis*. In consequence of all this, Bentley gives the reading and arrangement which our text exhibits, and remarks, with great truth in our opinion, "Quis non videat, *Si* illud a librariis loco *Sed* tum demum substitutum esse ; postquam versibus semel luxatis *Sed* nullo sensu sententiam inchoaret?" Gesner, however, thinks the transposition by no means necessary, and that *Sed* may mark the excuse uttered by the covetous in defence of their conduct, the conditional particle being omitted, and to be supplied by ellipsis. The common reading is retained also by Fea and Döring. Bentley's emendation is followed by Cuningam, Sanadon, Valart, Wetzel, Zeune, Kidd, Hunter, and others.

67. Lambinus reads *Puppî :* but the true lection is *Pupî*. Mention of the *gens Pupia*, the Pupinian tribe, and the *Pupieni* is frequently met with.

69. Many editions have *optat*, but *aptat* is sanctioned by the best and most numerous MSS.

72. Many of the early editions have *et fugiam*, others *ac fugiam*.

76. Bentley, in opposition to the MSS., reads *multorum est*, and is followed by Cuningam, Sanadon, Wakefield, Wetzel, and others. The objection to the common reading *multorum es* is its ambiguity, since it may either be regarded as a part of the apologue, or applied to the Roman people.

78. In place of *crustis*, the Göttingen MS. and the collation of Saxius have *frustis*, which appears also in the Milan edition of 1477, and in that of Fabricius, 1555.

Si dixit dives, lacus et mare sentit amorem
Festinantis heri; cui si vitiosa libido
Fecerit auspicium, cras ferramenta Teanum
Tolletis, fabri. Lectus genialis in aula est:
Nil ait esse prius, melius nil caelibe vita;
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutantem Protea nodo?
Quid pauper? ride, ut mutat coenacula, lectos,
Balnea, tonsores; conducto navigio aeque
Nauseat ac locuples, quem ducit priva triremis.
Si curatus inaequali tonsore capillos
Occurro, rides: si forte subucula pexae
Trita subest tunicae, vel si toga dissidet impar,
Rides. Quid? mea quum pugnat sententia secum;
Quod petiit, spernit; repetit quod nuper omisit;
Aestuat et vitae disconvenit ordine toto;
Diruit, aedificat, mutat quadrata rotundis:
Insanire putas solennia me? neque rides?
Nec medici credis nec curatoris egere
A praetore dati, rerum tutela mearum
Quum sis, et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici?
Ad summam, sapiens uno minor est Jove, dives,
Liber, honoratus, pulcher, rex denique regum;
Praecipue sanus, nisi quum pituita molesta est.

VARIOUS READINGS.

84. Waddel conjectures *Davus* for *dives*, and supposes the meaning to be, that if the *slave* shall praise Baiae, in the presence of his master, the latter will immediately retire thither.

85. Markland conjectures *ventosa* for *vitiosa*.

91. The MSS. and early editions are almost uniformly in favour of *ride*. One or two have *rides*. Cuningam adopts the latter. Bentley conjectures *viden'*.

94. Almost all the MSS. and the greater part of the early editions give *curatus*, others read *curtatus*. Gesner remarks, "Nec potest aliter hic peccari, nisi *curtatis capillis* quibusdam magis quam opus erat. Sed cum haec notio jam sit in *inaequali tonsore*, *curatus* damnare non ausim."

105. N. Heinsius conjectures *te suscipientis* which Bentley adopts and endeavours to defend, but Gesner remarks in favour of the common reading, "*Respicimus* ea, unde opem exspectamus, non minus quam ea quibus auxilium debemus. Nudum latus hic Johnsono praebuit Bentleius."

Epistola II.

AD LOLLIUM.

Trojani belli scriptorem, maxime Lolli,
Dum tu declamas Romae, Praeneste relegi;
Qui, quid sit pulchrum, quid turpe; quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.
  Fabula, qua Paridis propter narratur amorem
Graecia Barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam:
Quod Paris, ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden:
Hunc amor, ira quidem communiter urit utrumque.
Quidquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere, atque libidine et ira
Iliacos intra muros peccatur et extra.
  Rursum, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixen;
Qui domitor Trojae multorum providus urbes
Et mores hominum inspexit, latumque per aequor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.

VARIOUS READINGS.

Epist. 2.

4. Instead of *Plenius*, one half of the MSS. and most of the early editions exhibit *Planius*, which is adopted by the majority of editors since Bentley restored it to the text.

5. Cuningam reads *ni quid*. In this same line some of Lambinus's MSS., exhibit *destinet*, an error probably for *distinet*.

10. In place of the common reading *Quid Paris?* we have given with Bentley, on the authority of seven MSS., *Quod Paris*, notwithstanding the efforts of Gesner, Döring, and others to elucidate the former. The advocates for the common reading maintain that Paris is not to be considered, by the words *cogi posse negat*, as having actually expressed himself to that effect, but merely as having shown opposition by his conduct, and hence they consider the phrase just quoted, as equivalent to "adduci et permoveri non potest." A most unsatisfactory explanation. Every difficulty, on the other hand, is removed by the emendation of Bentley: "quod (belli *scilicet* causam praecidere et Helenam reddere) Paris negat se posse cogi etiam ut salvus regnet vivatque beatus." The expression *quod cogi* is analogous, as Hunter remarks, to that of Terence, "*Quod* vos jus *cogit*, id voluntate impetret." (*Adelphi.* 3. 4. 44.)

17. Bentley, on the authority of one of his MSS., gives *Rursum* instead of the common *Rursus*, to avoid the unpleasant repetition of the final syllable *us* at so short an interval, in the same line.

Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors,
Vixisset canis immundus, vel amica luto sus.
Nos numerus sumus, et fruges consumere nati,
Sponsi Penelopae, nebulones Alcinoique,
In cute curanda plus aequo operata juventus;
Cui pulchrum fuit in medios dormire dies, et
Ad strepitum citharae cessatum ducere curam.
Ut jugulent hominem, surgunt de nocte latrones:
Ut te ipsum serves, non expergisceris? atqui
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quae laedunt oculum, festinas demere; si quid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui coepit, habet; sapere aude,
Incipe. Qui recte vivendi prorogat horam,
Rusticus exspectat, dum defluat amnis: at ille
Labitur et labetur in omne volubilis aevum.
Quaeritur argentum, puerisque beata creandis
Uxor, et incultae pacantur vomere silvae.
Quod satis est cui contigit, hic nihil amplius optet.

VARIOUS READINGS.

25. Some read *Circes. vid.* Od. 1. 15. 2. Various Readings.

25. Markland conjectures *exsors*, which Valart (Pr. xiii.) also suggests.

28. Some read *Penelopes*, *vid.* Ode 1. 15. 2. Various Readings.

28. Almost all the MSS. and early editions sanction the common reading, which we have therefore retained. Four, however, of the Blandinian MSS. have *somnum* in place of *curam*. The Florence edition of 1482, moreover, and that of Venice 1490, give *cessantem*. Hence Bentley is led to conjecture and edit *cessantem ducere somnum*. Scaliger suggests *cessatam ducere curam*, but *cessatum* in the common reading is the supine. "If the Phaeacian youth slept till mid-day," observes Francis, in commenting on Bentley's reading, "they could hardly wish to invite a longer repose by the power of music." As to Bentley's objection, that such personages, as those mentioned in the text could have few if any cares to disquiet them, it appears to us not only hypercritical, but actually incorrect. Compare the beautiful conclusion of the 1st Ode of the 2d Book.

32. All the older MSS. give *hominem*, not *homines*. Bentley adopts the former, and thus avoids the unpleasant homoioteleuton between *homines* and *latrones*.

34. The earlier editions and the oldest of Bentley's MSS. have *Si nolis sanus, cures hydropicus*, (i. e. "Si nolis sanus expergisci, at postea, per somnolentiam istam hydropicus factus, cures saltem expergisci jussu medici, ne morbus evadat letalis.") Bentley, who gives this explanation, exhibits in his text the common reading, though he considers the other far preferable. D. Heinsius conjectures *Si non is sanus*, &c. The common reading, however, is supported by the authority of Porphyrion. *vid.* Explanatory notes.

38. The common reading is *oculum*, which is sanctioned by some of the best MSS. and defended also by Bentley. Some read *oculos*. Bentley is followed by Cuningam, Sanadon, Gesner, Oberlinus, Combe, Wakefield, &c.

41. Some read *vivende recte qui*, and others *vivendi qui recte*.

45. "*Placantur*," says Wakefield, "turpissimo errore sublato." The *turpissimus error* existed merely in the critic's own imagination.

Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febres,
Non animo curas. Valeat possessor oportet,
Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, juvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagrum,
Auriculas citharae collecta sorde dolentes.
Sincerum est nisi vas, quodcunque infundis, acescit.
Sperne voluptates; nocet emta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis:
Invidia Siculi non invenere tyranni
Majus tormentum. Qui non moderabitur irae,
Infectum volet esse, dolor quod suaserit amens,
Dum poenas odio per vim festinat inulto.
Ira furor brevis est; animum rege; qui, nisi paret,
Imperat; hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
Ire, viam qua monstret eques. Venaticus, ex quo
Tempore cervinam pellem latravit in aula,

VARIOUS READINGS.

51. Fea gives *ac metuit* from some of his MSS. "Metus enim est cupiditatis individuus comes." In this same line, Cuningam and Sanadon read *ac res;* the common editions have *aut res;*

52. In place of the common reading *podagram*, Bentley elegantly conjectures *podagrum*, i. e. podagrosum.

60. The universally received reading is *et mens*, in relation to which we will cite the observations of an accomplished scholar. "*Mens* implies merely the intellect, or rational faculty, under the government of which are the affections, passions, appetites, and sentiments of *animus*. But if *mens* denote the understanding, or the rational faculty, as opposed to the passions and appetites, how shall this signification be reconciled with the following passage in Horace?

——— "*Qui non moderabitur irae,*
Infectum volet esse, dolor quod suaserit et mens."

It would be a most unwarrantable impeachment of the sagacity of the poet, to suppose him capable of asserting, that Reason can prompt to any criminal indulgence, or stimulate to an action of which we may have reason to repent. *Mens*, therefore, has, in this example, been uniformly rendered by 'Passion.' By this interpretation, the sentiment accords with the acknowledged principles of philosophy, and the clear intention of the poet; but how is this translation to be reconciled with the invariable usage of the classic writers? for in no instance is the word *mens* found to denote either passion or appetite. On the contrary, it signifies the 'intellect,' or that power of the human mind, whose province is to controul the passions and appetites. The translation, therefore, is directly contrary to classic authority. But the lection is erroneous, and we ought to read *amens* for *et mens*. This reading is not only recommended by its own intrinsic propriety, but is sanctioned also by the authority of a very ancient MS. in the Vatican, in which *amens* is most legibly written (See *M. Ant. Muret. ad Hippol.* xviii. *Cap.* 3.) It has been asserted by an anonymous critic, that, if this opinion be correct, it will follow that *mens* can never be joined with an adjective denoting depravity. (*New Edindurgh Review*, No. 6.) The author, we presume, would not object to the common expressions 'perverted reason,' and 'depraved judgment;' and yet, at the same time, he must acknowledge, that reason cannot justify inordinate desire, nor prompt to the gratification of any malignant passion." *Crombie's Gymnasium, vol.* 2. p. 136. seq. 3d edition.

63. H. Stephens reads *Impera, et hunc.*—In this same line, some editions give *catenis.*

65. Glareanus, Lambinus, and others have *quam monstrat*, for which Bentley gives, on the authority of MSS., *qua monstret.* This latter reading is adopted by Cuningam, Sanadon, Gesner, Oberlinus, Combe, Wakefield, Wetzel, Fea, Döring, &c.

Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem
Testa diu. Quod si cessas aut strenuus anteis,
Nec tardum opperior nec praecedentibus insto.

Epistola III.

AD JULIUM FLORUM.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos, Hebrusque nivali compede vinctus.
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?
Quid Titius, Romana brevi venturus in ora,
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos?
Ut valet? ut meminit nostri? fidibusne Latinis
Thebanos aptare modos studet, auspice Musa?
An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? monitus multumque monendus,
Privatas ut quaerat opes, et tangere vitet
Scripta, Palatinus quaecunque recepit Apollo;
Ne, si forte suas repetitum venerit olim

VARIOUS READINGS.

67. Some MSS. and early editions exhibit *adhibe*, which violates the measure.

Epist. 3.

4. All the editions previous to Bentley's have *turres*, which is the reading likewise of almost all the MSS. and of the ancient scholiasts. Two MSS., however, of Cruquius's have *terras*, and two of Bentley's *terres*, with an *u* written over the first *e* by a later hand. Bentley therefore reads *terras*, referring the term to the two continents of Europe and Asia. Valart states that *terras* is also found in the Sorbonne MS. The common reading, however, strikes us as being more picturesque. *Turres* is put for the fortified cities of Sestos and Abydos.

5. Some MSS. and early editions give *morentur*. The subjunctive, however, is required only in the first line of the epistle, in order to express the poet's uncertainty with regard to the scene of warfare. When, however, he particularises individual spots, this very act of the mind, in designating a certain place, implies a diminution of its uncertainty, and the poet fancies that he beholds his friends amid the snowy plains of Thrace, on the borders of the Bosporus, or in the rich fields of Asia. So in relation to their several employments, his knowledge of their respective characters makes him certain in a great degree with regard to their individual occupations.

6. Some MSS. give *Hoc* for *Haec*. Bentley, approves of the former as referring to what immediately precedes. We have adopted the emendation with Cuningam, Sanadon, Wakefield, Wetzel, and others.

Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Ipse quid audes?
Quae circumvolitas agilis thyma? non tibi parvum
Ingenium, non incultum est et turpiter hirtum.
Seu linguam causis acuis, seu civica jura
Respondere paras, seu condis amabile carmen:
Prima feres ederae victricis praemia. Quod si
Frigida curarum fomenta relinquere posses,
Quo te coelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, si tibi curae,
Quantae conveniat, Munatius; an male sarta
Gratia nequidquam coit et rescinditur? At, vos
Seu calidus sanguis seu rerum inscitia vexat
Indomita cervice feros, ubicunque locorum
Vivitis, indigni fraternum rumpere foedus,
Pascitur in vestrum reditum votiva juvenca.

EPISTOLA IV.

AD ALBIUM TIBULLUM.

Albi, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere quod Cassî Parmensis opuscula vincat,
An tacitum silvas inter reptare salubres,

VARIOUS READINGS.

22. Bentley, on the authority of some MSS. prefers *et* to *nec*, which is given in the common editions, because *incultum* and *hirtum* do not refer to different things, but merely amplify and enlarge one and the same idea.

30. Some MSS. have *sit tibi*. Most editions read and point the whole passage as follows:

Debes hoc etiam rescribere, si tibi curae,
Quantae conveniat, Munatius: an male sarta
Gratia nequidquam coit, et rescinditur. At, vos
Seu calidus sanguis, seu rerum inscitia vexat,
Indomita cervice feros, &c.———

Cruquius finds *Heu . . . . . heu* in some MSS., and gives a part of the passage as follows:

——— *At vos*
Heu! calidus sanguis, heu! rerum inscitia vexat.

Gesner approves of this last, though he allows *Seu . . . . . seu* to remain. Bentley introduces *ac* into the text in place of *at*, on the authority of his oldest MSS., and reads as follows:

Debes hoc etiam rescribere, si tibi curae,
Quantae conveniat, Munatius; an male sarta
Gratia nequicquam coït, et rescinditur: ac vos
Seu calidus sanguis, seu rerum inscitia vexat
Indomita cervice feros. Ubicunque locorum
Vivitis, indigni fraternum rumpere foedus,
Pascitur in vestrum reditum votiva juvenca.

Our punctuation and reading is nearly like Fea's and Döring's. In the 33d line one or two early editions have *versat* for *vexat*.

Curantem quidquid dignum sapiente bonoque est? 5'
Non tu corpus eras sine pectore. Dî tibi formam,
Dî tibi divitias dederant, artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde, 10
Et domus et victus, non deficiente crumena?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum:
Grata superveniet, quae non sperabitur, hora.
Me pinguem et nitidum bene curata cute vises, 15
Quum ridere voles Epicuri de grege porcum.

Epistola V.

AD TORQUATUM.

Si potes Archiacis conviva recumbere lectis,
Nec modica coenare times olus omne patella,
Supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa, palustres

VARIOUS READINGS.

Epist. 4.

7. Torrentius found *dederant* in all his MSS. except two. One of Cruquius's has the same lection, and it occurs also in thirteen of Valart's. We have adopted this reading with Hunter and others on account of *eras* which precedes. The common lection is *dedĕrunt*.

9. In place of *Quam sapere*, which is found in the common editions; the four Blandinian MSS. of Cruquius, and two of Bentley's, give *Qui*, which we have preferred with Bentley, Cuningam, Sanadon, Gesner, Fea, Döring, and others. Bos conjectures *Quam ut sapere*, &c.

11. All the editions previous to Bentley's, together with the greater part of the MSS., exhibit *Et mundus victus*. Some MSS. give *Et modus et victus*, whence Bentley conjectures *Et domus et victus*, which we have also received into the text.

13. Many of the early editions have *deluxisse*. Muretus conjectures *tibid illuxisse*, by an archaism for *tibi illuxisse*. This is writing rather in the style of Accius and Pacuvius than of Horace.

16. Meibomius (*ad Diog. Laert.* 10. 132.) conjectures *de grege parcum*, which emendation is mentioned by Brucker (*Hist. Philos. lib.* 1. c. 2. §. 1. *per* 2. *part.* 1.) It is opposed by the uniform authority of all the MSS. and editions. St. Jerome (*contra Iovin, lib.* 2. *c.* 12.) also reads *porcum*.

Epist. 5.

1. Some of the early editions and many MSS. have *Archaïcis*, in the sense of *antiquis*; so that *Archaïcis lectis* would denote couches of clumsy and old-fashioned workmanship. This reading is advocated by Lambinus, Cruquius, Dacier, and others. But, even if no other objection could be urged against it, that of violating the metre would alone be sufficient, for *Archaïcus* has the antepenult long: thus, *Aristoph. Nub.* 821. "Οτι παιδαριον εἰ, και φρονεις τἀρχαϊκα. By far the greater number, however, of MSS. and early editions have *Archiacis*, which Bentley and the best critics adopt. The scholiast Porphyrion explains this reading: "*Archias* breves lectos fecit, unde *Archiaci*; sicut a Boëtio Boëtios dicimus." Acron will also coincide with him, if a slight correction, fully warranted by the context, be made: "Lecti humiles ab Archaïco (*read* Archia) fabro, qui non magnae staturae dicitur fuisse."

Inter Minturnas Sinuessanumque Petrinum.
Sin melius quid habes, arcesse, vel imperium fer.
Jamdudum splendet focus, et tibi munda supellex.
Mitte leves spes, et certamina divitiarum,
Et Moschi causam. Cras nato Caesare festus
Dat veniam somnumque dies; impune licebit
Aestivam sermone benigno tendere noctem.
Quo mihi, fortuna si non conceditur uti?
Parcus ob heredis curam nimiumque severus
Assidet insano. Potare et spargere flores
Incipiam, patiarque vel inconsultus haberi.
Quid non ebrietas designat? operta recludit,
Spes jubet esse ratas, in proelia trudit inertem,
Sollicitis animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum?
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor, et non
Invitus; ne turpe toral, ne sordida mappa
Corruget nares; ne non et cantharus et lanx
Ostendat tibi te; ne fidos inter amicos
Sit, qui dicta foras eliminet; ut coëat par
Jungaturque pari. Butram tibi Septiciumque,
Et nisi coena prior potiorque puella Sabinum
Detinet, assumam. Locus est et pluribus umbris;
Sed nimis arcta premunt olidae convivia caprae.
Tu, quotus esse velis, rescribe; et rebus omissis
Atria servantem postico falle clientem.

VARIOUS READINGS.

7. Fea, on the authority of a single MS., places this line before the preceding one, an arrangement which, instead of improving, confuses the sense of the passage.

12. Some MSS. have *fortunam*, but the early editions and the greater number of MSS. have *fortuna*. Bentley prefers the former, while Muretus conjectures *fortunas*.

17. The Blandinian MSS. of Cruquius, the Göttingen MS., the collation of Saxius, Zarot's edition, and many MSS. of Fea's and others, have *inertem*, which is adopted in the best editions. Others read *inermem*.

26. The common reading *Brutum tibi Septimiumque* is deservedly rejected by Bentley: "Auferistos *Brutum* et *Septimium*, qui invocati in convivium irrumpunt. Alios invitaverat Horatius; si, ut sane par est, veteribus membranis fides habetur." Gruter (*Inscript.* p. 1071. 4.) has the following "*Pro Salute Itu et Reditu Butrae*," and mention of the *Septicii* is made by Cicero (*in Verrem* 3. 14.) Pliny, (*Epist.* 1. 15. *ib.* 2. 9. 4.) Spartian, (*Hadr.* 9. 11. & 15.) and other writers.

Epistola VI.

AD NUMICIUM.

Nil admirari prope res est una, Numici,
Solaque, quae possit facere et servare beatum.
Hunc solem, et stellas, et decedentia certis
Tempora momentis, sunt qui formidine nulla
Imbuti spectent. Quid censes munera terrae?
Quid maris extremos Arabas ditantis et Indos?
Ludicra quid, plausus, et amici dona Quiritis?
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem
Quo cupiens pacto; pavor est utrobique molestus;
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quidquid vidit melius pejusve sua spe,
Defixis oculis, animoque et corpore torpet?
Insani sapiens nomen ferat, aequus iniqui,
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artes
Suspice, cum gemmis Tyrios mirare colores,
Gaude quod spectant oculi te mille loquentem,
Gnavus mane forum, et vespertinus pete tectum,
Ne plus frumenti dotalibus emetat agris
Mutus, et (indignum, quod sit pejoribus ortus)
Hic tibi sit potius, quam tu mirabilis illi.
Quidquid sub terra est, in apricum proferet aetas,
Defodiet condetque nitentia. Quum bene notum
Porticus Agrippae et via te conspexerit Appî,
Ire tamen restat, Numa quo devenit et Ancus.

VARIOUS READINGS.

Epist. 6.

3. The editio princeps has *Nunc solem.*
9. Two of Valart's MSS. have *fere is miratur.*
10. Some MSS. and many early editions have *utrique*, which is approved of by Muretus, Torrentius, D. Heinsius, Dacier, and some others. Lambinus first restored *utrobique* from other MSS. and early editions, and it has been adopted by Cruquius, Bentley, Cuningam, Sanadon, Gesner, Valart, Combe, Fea, Döring, &c.
10. Markland conjectures *exercet*, and so likewise Valart (*Praef. ad Hor.* xiii.)
12. Many early editions have *metuatve.*
22. The common reading is *Mucius: indignum*, &c. for which Bentley gives, on the authority of good MSS. and several early editions, the lection which we have adopted in our text. *Mutus* occurs as a proper name in Gruter, (Inscrip. 302. 1.) Some read *Mutius: indignum.*

Si latus aut renes morbo tentantur acuto,
Quaere fugam morbi. Vis recte vivere? quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas, et
Lucum ligna? cave ne portus occupet alter;
Ne Cibyratica, ne Bithyna negotia perdas.
Mille talenta rotundentur; totidem altera porro, et
Tertia succedant, et quae pars quadret acervum.
Scilicet uxorem cum dote, fidemque, et amicos,
Et genus et formam regina Pecunia donat,
Ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget aeris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scenae praebere rogatus,
Quî possum tot? ait; *tamen et quaeram, et quot habebo*
Mittam. Post paulo scribit, sibi millia quinque
Esse domi chlamydum; partem, vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt,
Et dominum fallunt, et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia praestat,
Mercemur servum, qui dictet nomina, laevum
Qui fodicet latus, et cogat trans pondera dextram
Porrigere. Hic multum in Fabia valet, ille Velina;
Cui libet is fasces dabit, eripietque curule
Cui volet importunus ebur; Frater, Pater, adde;
Ut cuique est aetas, ita quemque facetus adopta.
Si, bene qui coenat, bene vivit: lucet, eamus

VARIOUS READINGS.

31. In place of the common reading *ut*, we have adopted *et* with Bentley and others. This slight verbal change essentially improves the meaning of the passage.

34. Some editions omit *et*. The conjunction is found, however, in good MSS.

38. Turnebus (*Advers.* 7. 18.) recommends *Et bene*.

40. Cuningam gives *Chlamydas*.

42. Cruquius and Cuningam prefer *Quî possim*, which Fea has also in some of his MSS.

42. Some MSS. of Lambinus and the Basle edition of 1555 have *quod habebo*. Lambinus, however, and also Bentley and others of the best critics, adopt the reading we have given in the text.

47. The collation of Saxius has *potis*, which is also given by Cuningam.

50. Some MSS. of Torrentius's, together with the Göttingen MS. and the collation of Saxius, have *saevum*. But *laevum* is found in the best MSS., and is so given by Cruquius, Bentley, Cuningam, Sanadon, Gesner, &c.

51. In place of *fodiat* the older MSS. have *fodicet*, which Gesner well explains by "*subinde fodiat.*"

53. The common reading is *hic fasces*. We have adopted the lection of Bentley and others.

Quo ducit gula ; piscemur, venemur ; ut olim
Gargilius, qui mane plagas, venabula, servos
Differtum transire forum populumque jubebat,
Unus ut e multis populo spectante referret .
Emtum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Caerite cera
Digni, remigium vitiosum Ithacensis Ulixei,
Cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet ; sine amore jocisque
Nil est jucundum : vivas in amore jocisque.
Vive, vale ; si quid novisti rectius istis,
Candidus imperti ; si non, his utere mecum.

Epistola VII.

AD MAECENATEM.

Quinque dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui
Si me vivere vis, recteque videre valentem,
Quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam ; dum ficus prima calorque
Designatorem decorat lictoribus atris,
Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis

VARIOUS READINGS.

59. Bentley, offended at the presence of *populum* and *populo* in two succeeding lines, gives on mere conjecture *campum* for *populum*. What appears to the learned critic, however, an inelegant repetition in the common reading is directly the reverse. Gargilius orders his slaves in the morning to traverse the crowded forum with the implements of hunting, in order to attract the notice of the assembled multitude. In the evening he bids them return with the pretended spoils of the chace, through the same forum, in order to encounter the gaze and receive the applause of the *same populace*.

68. The Göttingen MS. has *imparti*, which Cuningam also gives.—In this same line the collation of Saxius has *si nil*.

Epist. 7.

3. Instead of the common reading *sanum recte-que valentem*, which Cruquius, Torrentius, and Bentley adopt, ten of Lambinus's MSS. and several of Fea's exhibit the reading which we have given in our text, *recteque videre valentem*. This is found also in the Göttingen MS., in the Milan edition of 1477, in that of Venice 1479, and in some others. It is adopted also by Gesner, Oberlinus, Combe, Wakefield, Wetzel, Fea, Döring, &c. Bentley (*Curae Novissimae.*) conjectures *vigere* for *videre*, an emendation which Kidd receives into the text. In the common lection, *sanum* is pleonastic by the side of *recte valentem* ; whereas, to use the words of Gesner, " in *videre* est dulcedo quaedam et ἦθος, quod intelligunt soli qui amarunt."

5. Cruquius gives *colorque* on the authority of MSS. One of Oberlinus's has the same reading.

Adducit febres et testamenta resignat.
Quod si bruma nives Albanis illinet agris,
Ad mare descendet vates tuus, et sibi parcet,
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
Non, quo more piris vesci Calaber jubet hospes,
Tu me fecisti locupletem. — *Vescere sodes.* —
Jam satis est. — *At tu quantumvis tolle.* — *Benigne.* —
Non invisa feres pueris munuscula parvis. —
Tam teneor dono, quam si dimittar onustus. —
Ut libet, haec porcis hodie comedenda relinquis. —
Prodigus et stultus donat, quae spernit et odit.
Haec seges ingratos tulit, et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorat, quid distent aera lupinis.
Dignum praestabo me etiam pro laude merentis.
Quod si me noles usquam discedere, reddes
Forte latus, nigros angusta fronte capillos,
Reddes dulce loqui, reddes ridere decorum, et
Inter vina fugam Cinarae moerere protervae.
Forte per angustam tenuis nitedula rimam
Repserat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra.
Cui mustela procul, Si vis, ait, effugere istinc,

VARIOUS READINGS.

19. Zarot's edition has *relinquis*, which we have adopted in place of the common *relinques*. Fea also gives *relinquis* from some of his MSS., and it occurs likewise in five of Valart's. The Venice edition of 1492, has *relinquas*. The present indicative, however, imparts more energy and animation to the passage than either the future of that same mood or the present subjunctive.

22. Some read *paratum*, but five of Cruquius's MSS., and others of Bermann's and Fea's, exhibit *paratus* by an elegant Hellenism. So also *Charisius*, lib. 4. p. 239. and *Serv. ad Æn.* 2. 377.

29. All the MSS. and editions before Bentley give *vulpecula*, for which Bentley, on learned and ingenious conjecture, reads *nitedula*. "I appeal to your honour," observes Bentley, "ye hunters, farmers, and naturalists, can a fox eat corn? M. Dacier, who reads *cameram*, has with much good foresight provided his granary with poultry and pigeons. A pleasant and facetious conceit, truly! A frugal farmer to be sure, who lets his poultry into his barn, which must certainly be well covered against rain if it is open to pigeons. But, it seems, this was a lean fox, that crept through a little hole. I should hardly believe it, though he were skin and bone. But how many days and nights must this wild creature have lived indulging his genius, like a tame domestic animal, in an enemy's house, amidst the noise of the family? Reader, whoever thou art, if thou hast ever saluted Horace, even at the threshold, canst thou believe such absurdities of him?" The learned critic, after some farther remarks, proposes his emendation of *nitedula*, a species of field-mouse. If, as is conceded by almost all, Horace here refers to the Æsopian fable of the mouse and weasel, there can be but one opinion about the propriety of Bentley's conjecture. The best editions since Bentley's time adopt *nitedula*. It is a curious circumstance, however, that even as early as the days of St. Augustine and St. Jerome, *vulpecula* was the lection of the MSS. Kidd's note on this passage, appears to us, we confess, singularly unhappy: "Voces *nitedula* et *vulpecula* haud immane quantum discrepant; ut interpretationem pro textu facile supponant librarii. Sic *pullos*, et, *nidos*, saepe permutari patet e Schraderi Observat. p. 70."

30. Dacier conjectures *cameram*, which is deservedly rejected by all.

Macra cavum repetes arctum, quem macra subisti.
Hac ego si compellor imagine, cuncta resigno.
Nec somnum plebis laudo, satur altilium, nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti; Rexque Paterque
Audisti coram; nec verbo parcius absens.
Inspice, si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixei:
Non est aptus equis Ithace locus; ut neque planis
Porrectus spatiis, neque multae prodigus herbae:
Atride, magis apta tibi tua dona relinquam.
Parvum parva decent. Mihi jam non regia Roma,
Sed vacuum Tibur placet, aut imbelle Tarentum.
Strenuus et fortis, causisque Philippus agendis
Clarus, ab officiis octavam circiter horam
Dum redit, atque Foro nimium distare Carinas
Jam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tonsoris in umbra,
Cultello proprios purgantem leniter ungues.
Demetri, (puer hic non laeve jussa Philippi
Accipiebat,) *abi, quaere et refer, unde domo; quis;*
Cujus fortunae; quo sit patre quove patrono.
It, redit, enarrat: Vulteium, nomine Menam,
Praeconem, tenui censu, sine crimine natum;
Et properare loco et cessare, et quaerere et uti,
Gaudentem parvisque sodalibus, et lare certo,

VARIOUS READINGS.

40. Markland conjectures *sapientis*, in which Wakefield concurs.

41. The common text has *Ithacae.*

42. Bentley reads *nec multae.*

43. Cuningam conjectures *relinquo.*

50. Many read *Abrasum* from MSS. and early editions, but the true lection is *Adrasum*, which Gesner successfully defends: "Puto intelligi," observes the critic, "ἐν χρῷ κουρίαν, rasum ad cutim usque, parci hominis indicium, qui nollet saepe numum tonsori dare, (Conf. *Epist.* 1. 18. 7.) Non audiendus est Marcilius, qui libertinae conditionis hoc insigne dicat. Ne servi quidem externo signo discerni ab ingenuis poterant. Et interrogat Philippus, *quo patre*, si ingenuus, *quove patrono*, si libertinus."

51. One of Pulmann's MSS. and one or two of Fea's have *resecantem.*

52. Cuningam reads *laevus.*

55. Cuningam very elegantly gives *enarrat* which we have adopted in place of the common reading *et narrat.* The asyndeton imparts peculiar animation to the style, and happily describes the activity of the slave in executing his master's commands.

56. The common text has *sine crimine notum;* which most MSS. exhibit. A MS., however, of Fabricius's, and one also of H. Stephens's, give *sine crimine natum*, which Bentley adopts. Stephens and Bentley contend that *sine crimine natum* is an answer to *quo patre*, a question which in the common reading, remains unanswered. Much may undoubtedly be said in favour of the common text, but we certainly think the emendation of these two eminent scholars more spirited and applicable.

58. N. Heinsius (*ad Ovid.* 2. 645.) considers *et lare curto* the true reading. This same lection is found in two MSS. of Cruquius's, and is adopted by Bentley, who thinks that so choice an epithet as *curto* could hardly have been introduced by the copyists. It harmonises, too, according to the

Et ludis, et post decisa negotia Campo.
Scitari libet ex ipso quaecunque refers, dic
Ad coenam veniat. Non sane credere Mena ;
Mirari secum tacitus. Quid multa? *Benigne*,
Respondet. — *Neget ille mihi? — Negat improbus, et te*
Negligit aut horret. — Vulteium mane Philippus
Vilia vendentem tunicato scruta popello
Occupat, et salvere jubet prior. Ille Philippo
Excusare laborem et mercenaria vincla,
Quod non mane domum venisset ; denique, quod non
Providisset eum. — *Sic ignovisse putato*
Me tibi, si coenas hodie mecum. — Ut libet. — Ergo
Post nonam venies ; nunc i, rem strenuus auge.
Ut ventum ad coenam est, dicenda tacenda locutus,
Tandem dormitum dimittitur. Hic, ubi saepe
Occultum visus decurrere piscis ad hamum,
Mane cliens et jam certus conviva, jubetur
Rura suburbana indictis comes ire Latinis.
Impositus mannis arvum coelumque Sabinum
Non cessat laudare. Videt ridetque Philippus,
Et sibi dum requiem, dum risus undique quaerit,
Dum septem donat sestertia, mutua septem
Promittit, persuadet, uti mercetur agellum.
Mercatur. Ne te longis ambagibus ultra
Quam satis est morer, ex nitido fit rusticus, atque
Sulcos et vineta crepat mera, praeparat ulmos,
Immoritur studiis, et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,

VARIOUS READINGS.

same critic, much more with *gaudentem* and *parvis sodalibus* than the common reading *lare certo*. There is, however, a fatal objection to this emendation, which is, that *tenui censu* already precedes. Gesner's defence of the common text is perfectly correct : "*Certo lare*, ne talis videatur, qualem describit Epist. 1. 15. 23."

60. One of Fea's MSS. and also Zarot's edition have *licet* for *libet*. In this same line some read *quodcunque*, but *quaecunque* is found in good MSS. and is adopted by Gesner, Oberlinus, Combe, Wakefield, Döring, and others.

63. In place of the common reading *Negat ille*, four of Bentley's MSS. have *Neget ille*, which that critic prefers. We have given this emendation with some of the best editions.

69. Glareanus reads *Praevidisset*, and Lambinus *Provisisset*.

73. One of Bentley's oldest MSS. omits *Hic*, and commences the sentence after *dimittitur* with *tibi quae*. This omission is variously supplied. The Leyden MS. together with another, has *Ast ubi saepe*. The MS. of Vossius gives *Ergo ubi saepe*, while that of Trinity College exhibits *Huc ubi saepe*, and that of Queen's with many others, *Hic ubi saepe*. The Göttingen MS. has *Hinc ubi saepe*. Bentley considers *Hic* and *Ergo* equally good, though he reads the former. Cuningam prefers *Ergo*. The best editions follow Bentley.

82. Markland reads *Mercatus* (*ne te longis ambagibus ultra Quam satis est morer*) *ex nitido*, &c.

Spem mentita seges, bos est enectus arando:
Offensus damnis, media de nocte caballum
Arripit, iratusque Philippi tendit ad aedes.
Quem simul adspexit scabrum intonsumque Philippus,
Durus, ait, *Vultei, nimis attentusque videris*
Esse mihi. — Pol, me miserum, patrone, vocares,
Si velles, inquit, *verum mihi ponere nomen.*
Quod te per Genium dextramque deosque Penates
Obsecro et obtestor, vitae me redde priori.
Qui semel adspexit, quantum dimissa petitis
Praestent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

Epistola VIII.

AD CELSUM ALBINOVANUM.

Celso gaudere et bene rem gerere Albinovano,
Musa rogata refer, comiti scribaeque Neronis.
Si quaeret quid agam, dic, multa et pulchra minantem,
Vivere nec recte nec suaviter; haud quia grando
Contuderit vites, oleamve momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno;

VARIOUS READINGS.

93. Some MSS. and early editions have *dicere nomen*. Lambinus first recalled *ponere* into the text, and it was subsequently adopted by Cruquius, Torrentius, Bentley, &c.

96. The common editions have *simul*, but an old MS. of Cruquius's and another of Bersmann's give *semel*, which is the true reading. "They who read *simul*," observes Bentley, "if they refer it to Vulteius, must be obliged to read *rediit repetiitque*, in the following verse, against the faith of MSS. Lambinus and Dacier have assigned these three lines to Philip. But Philip was persuaded from the beginning that Menas had better have continued in his first condition, and partly proposed as a matter of merriment to make him change it: *videt ridetque Philippus*. The sentiment therefore can only belong to the poet, who draws this moral from the tale he had told."

Epist. 8.

3. Some MSS. have *quaerit*. In this same line Cuningam reads *multa ac pulchra*, without much regard certainly either to harmony or elegance.

5. Some of the early editions have *oleamque*.

6. The earlier editions give *arvis*, which Cuningam adopts. Most of the MSS., however, read *agris*, which is preferable: "*Arvis* minus placet," observes Gesner, "quia *arva* proprie sunt, quae arantur segetis caussa."

Quae nocuere sequar, fugiam quae profore credam,
Romae Tibur amem, ventosus Tibure Romam.
Post haec, ut valeat, quo pacto rem gerat et se,
Ut placeat Juveni, percontare, utque cohorti.
Si dicet, Recte : primum gaudere, subinde
Praeceptum auriculis hoc instillare memento :
Ut tu fortunam, sic nos te, Celse, feremus.

Epistola IX.

AD CLAUDIUM NERONEM.

Septimius, Claudi, nimirum intelligit unus,
Quanti me facias. Nam quum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis,
Munere quum fungi propioris censet amici,
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem :
Sed timui, mea ne finxisse minora putarer ;
Dissimulator opis propriae, mihi commodus uni.
Sic ego, majoris fugiens opprobria culpae,
Frontis ad urbanae descendi praemia. Quod si
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

VARIOUS READINGS.

12. Cruquius found in his four Blandinian MSS. *venturus* in place of the common *ventosus*. This same reading was obtained by Bentley from four of his oldest MSS., and it was exhibited also in other very old MSS. inspected by Barth. Servius, however, has *ventosus*, (*ad Æn.* 4. 224.)—Some editions remove the comma after *amem* and make it follow *ventosus*.

14. Some read *atque*.

Epist. 9.

2. The MSS. and early editions vary between *nam cum rogat*, and *nam me rogat*. The former is upon the whole the better reading, and has accordingly found a place in some of the best editions, especially in those subsequent to the time of Victorius. (*vid. P. Victor. Var. Lect. lib.* 20. c. 9.)

Epistola X.

AD FUSCUM ARISTIUM.

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera paene gemelli,
Fraternis animis, quidquid negat alter, et alter;
Annuimus pariter vetuli notique columbi.
Tu nidum servas, ego laudo ruris amoeni
Rivos, et musco circumlita saxa, nemusque.
Quid quaeris? vivo et regno, simul ista reliqui,
Quae vos ad coelum fertis rumore secundo;
Utque sacerdotis fugitivus, liba recuso;
Pane egeo jam mellitis potiore placentis.
Vivere naturae si convenienter oportet,
Ponendaeque domo quaerenda est area primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes? ubi gratior aura
Leniat et rabiem Canis, et momenta Leonis,
Quum semel accepit solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?

VARIOUS READINGS.

Epist. 10.

3. Cruquius first adopted *at cetera* in the place of the common reading *ad cetera*. It is found in two MSS. of Torrentius's, as many of Bersmann's, in the Vossian and oldest Blandinian, and likewise in some of Fea's. Cruquius is followed by Bentley, Cuningam, Sanadon, Wakefield, Wetzel, Zeune, and others. Zarot's edition of 1470, and that of Milan 1477, have *ob cetera*. N. Heinsius (*ad Ovid. Met.* 9. 99.) defends *at cetera*. The common reading is at variance with the idiom of the language, by which *ad* in similar cases is always understood.

5. Two MSS. of Cruquius's have *vetulis notisque columbis*, which is also given as a conjectural reading in the notes to Lambinus's edition. The common lection, which we have given in the text is undoubtedly the true one. A question arises, however, with regard to the punctuation. Torrentius, on the authority of two MSS., places a period after *pariter*, and a comma after *columbi*, by which arrangement *vetuli notique columbi* are connected with what follows. Bentley adopts nearly the same punctuation, except that he puts a colon after *pariter*. Hunter adops the pointing of Torrentius, and contends for the elegant syntactical arrangement which it produces, i. e. (Nos) *vetuli notique columbi, tu nidum servas, ego laudo*, &c. There may be great elegance, we allow, in this construction, but the beauty of the figure in *Annuimus pariter vetuli notique columbi* is too great to be sacrificed to a mere grammatical nicety.

9. By far the greater number of MSS. give *fertis* in place of the common reading *effertis*. The latter would appear to have originated in a gloss.

18. The greater number of MSS. have *depellat*. Torrentius, however, successfully defends the reading we have adopted, on the ground that the mere driving away of sleep is not so much alluded to, as the constant and harassing interruption of slumber, which gnawing care brings in its train.

19. As allusion is made to sleep in the preceding line, Bentley conjectures that we should read

Purior in vicis aqua tendit rumpere plumbum,
Quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas,
Laudaturque domus, longos quae prospicit agros.
Naturam expelles furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
Non, qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnum propiusve medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
Mutatae quatient. Si quid mirabere, pones
Invitus. Fuge magna; licet sub paupere tecto
Reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis, frenumque recepit.
Sed postquam victor violens discessit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic, qui pauperiem veritus potiore metallis
Libertate caret, dominum vehet improbus, atque
Serviet aeternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet; si minor, uret.
Laetus sorte tua vives sapienter, Aristi;
Nec me dimittes incastigatum, ubi plura
Cogere, quam satis est, ac non cessare videbor.

VARIOUS READINGS.

in this *tapetis* for *lapillis*. The emendation is altogether unnecessary. The poet refers to the tesselated pavements of antiquity.

24. We have adopted *expelles* with Bentley, Gesner, and others, as indicating rather an attempt than the actual success of the experiment. This latter idea would be conveyed by *expellas*, which is therefore improper, though given in several MSS. and editions.

25. In place of *fastidia*, many MSS. have either *fastigia* or *vestigia*. The latter is given also in the Milan edition of 1477. But Gesner well defends the reading of our text. "Divitum deliciae repugnant simplicitati naturae, quam fastidiunt."

27. The MSS. and early editions vary, some having *sucum* and others *succum*.

30. The collation of Saxius has *plus aequo*, of which Cuningam highly approves. The lection *plus nimio*, however, is sanctioned by the usage of the best writers.

37. The common reading is *victor violens*, for which Bentley substitutes on conjecture *violens victo*. This emendation, however, is of no great value, since *victor* and *victus* are so closely connected in meaning that the former is always of necessity implied by the latter. Some editions have *victor victo*.

40. In place of *vehet*, two of Bentley's MSS. have *vehit*, which he adopts in the text. Cuningam gives the same reading which he states is found in six editions.

Imperat, haud servit, collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.
Haec tibi dictabam post fanum putre Vacunae.
Excepto quod non simul esses, cetera laetus.

Epistola XI.

AD BULLATIUM.

Quid tibi visa Chios, Bullati, notaque Lesbos?
Quid concinna Samos? quid Croesi regia Sardis?
Smyrna quid, et Colophon? majora minorave fama?
Cunctane prae Campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una?
An Lebedum laudas odio maris atque viarum?
Scis, Lebedus quid sit; Gabiis desertior atque
Fidenis vicus: tamen illic vivere vellem,
Oblitusque meorum, obliviscendus et illis,
Neptunum procul e terra spectare furentem.
Sed neque qui Capua Romam petit, imbre lutoque
Adspersus, volet in caupona vivere, nec qui
Frigus collegit, furnos et balnea laudat,
Ut fortunatam plene praestantia vitam.
Nec, si te validus jactaverit Auster in alto,
Idcirco navem trans Aegaeum mare vendas.
Incolumi Rhodos et Mitylene pulchra facit, quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet, ac vultum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu, quamcunque deus tibi fortunaverit horam,

VARIOUS READINGS.

47. The common reading is *aut. vid.* Explanatory Notes.

49. Cuningam, after his usual custom, reads *fanum post.*

Epist. 11.

3. Bentley retains *minorane* the common reading.

7. Some of the early editions have *Lebedus quam sit Gabiis.*

15. Cuningam reads *Nec te si*, which is also found in a MS. of Fea's.

18. The collation of Saxius has *austris.*

20. The common reading is *et vultum*, for which, on account of the better sound, we have adopted with Bentley *ac vultum.* The best editions do the same.

22. Cuningam conjectures *deus, seu fors donaverit.*

Grata sume manu, neu dulcia differ in annum;
Ut, quocunque loco fueris, vixisse libenter
Te dicas. Nam si ratio et prudentia curas,
Non locus effusi late maris arbiter, aufert:
Coelum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia; navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus.

EPISTOLA XII.

AD ICCIUM.

Fructibus Agrippae Siculis, quos colligis, Icci.
Si recte frueris, non est ut copia major
Ab Jove donari possit tibi. Tolle querelas;
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil
Divitiae poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protinus, ut te
Confestim liquidus Fortunae rivus inauret;
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos
Cultaque, dum peregre est animus sine corpore velox:
Quum tu inter scabiem tantam et contagia lucri
Nil parvum sapias, et adhuc sublimia cures;
Quae mare compescant causae; quid temperet annum;
Stellae sponte sua, jussaene vagentur et errent;
Quid premat obscurum Lunae, quid proferat orbem;
Quid velit et possit rerum concordia discors;
Empedocles, an Stertinium deliret acumen.

VARIOUS READINGS.

23. The common texts have generally *nec dulcia*, in place of which Bentley restored *neu dulcia* from MSS. The emendation is adopted in the best editions.

EPIST. 12.

1. A few MSS. have *Icti*.

3. We have adopted the punctuation of Zeune and Hunter, giving *ut* the force of *etiamsi*. Many editions have *si* for *sic*, which alters for the worse the meaning of the passage.

9. Eutyches, an old grammarian, (*apud Putsch.* p. 2160.) reads *largus* for *liquidus*, but in opposition to all the MSS.

20. Cuningam conjectures *Empedocleum*, which Sanadon also adopts. The object of this emenda-

Verum seu pisces, seu porrum et caepe trucidas,
Utere Pompeio Grospho : et, si quid petet, ultro
Defer ; nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
Ne tamen ignores, quo sit Romana loco res :
Cantaber, Agrippae, Claudî virtute Neronis
Armenius cecidit ; jus imperiumque Phraates
Caesaris accepit genibus minor ; aurea fruges
Italiae pleno defudit Copia cornu.

Epistola XIII.

AD VINIUM ASELLAM.

Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si laetus erit, si denique poscet ;
Ne studio nostri pecces, odiumque libellis
Sedulus importes opera vehemente minister.
Si te forte meae gravis uret sarcina chartae,
Abjicito potius, quam quo perferre juberis
Clitellas ferus impingas, Asinaeque paternum
Cognomen vertas in risum, et fabula fias.
Viribus uteris per clivos, flumina, lamas :
Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum, ut rusticus agnum ;
Ut vinosa glomus furtivae Pyrrhia lanae ;

VARIOUS READINGS.

tion is to obtain a more uniform construction : but this very change of construction is intentional on the part of the poet, in order to make Stertinius the more prominent of the two philosophers, as he was the fairer subject of ridicule. In this same line some read *Stertinii*.

22. Markland removes the comma after *petet*, and places it at the end of the line.

23. The Göttingen MSS. has *Offer*, from a gloss.

29. The MSS. vary, some reading *diffudit*, others *diffundit*, others *defudit*, and others again *defundit*. Bentley reads *defundit*, but the majority of editions have *defudit*. The difference is not very material : if we adopt *defudit*, it denotes, as Bentley remarks, that the epistle was written subsequent to the harvest. If we give *defundit*, it marks the period of the harvest itself.

Epist. 13.

2. The common texts have *Vinni*.

5. One MS. of Pulmann's, one of Valart's, and one also of Combe's, have *urget sarcina*, and so H. Stephens conjectured. Bentley refutes this reading.

12. D. Heinsius conjectures *Sepositum*, which Bentley refutes.

14. In place of the common reading *glomos*, which is of doubtful authority, the Blandinian

Ut cum pileolo soleas conviva tribulis,
Neu vulgo narres te sudavisse ferendo
Carmina, quae possint oculos auresque morari
Caesaris; oratus multa prece, nitere porro.
Vade, vale, cave, ne titubes mandataque frangas.

EPISTOLA XIV.

AD VILLICUM SUUM.

Villice silvarum et mihi me reddentis agelli,
Quem tu fastidis, habitatum quinque focis, et
Quinque bonos solitum Variam dimittere patres;
Certemus, spinas animone ego fortius, an tu
Evellas agro, et melior sit Horatius an res.
Me quamvis Lamiae pietas et cura moratur,
Fratrem moerentis, rapto de fratre dolentis
Insolabiliter; tamen istuc mens animusque
Fert, et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum.
Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique;
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea villicus optas.
Me constare mihi scis, et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter

VARIOUS READINGS.

MSS. of Cruquius, two of Bentley's, the Göttingen MSS., the collation of Saxius, and several of Fea's MSS. exhibit *glomus*. One or two MSS. have *globos*, originating probably in a gloss.

16. Some MSS. have *Nec vulgo*, others *Ne vulgo*. Bentley adopts *Neu vulgo*, from one of his MSS., which is also found, by a later hand, in a MS. of Oberlinus's. The best editions follow Bentley.

EPIST. 14.

3. The Göttingen MS. and some of the early editions have *Bariam*. Other MSS. have *Baria*, which is found also in the edition of Ascensius, and in the Venice editions of 1486 and 1490. The Junta edition of 1503 has *Barium*.

5. D. Heinsius conjectures *an rus*, which Cuningam adopts but Bentley refutes.

6. Pulmann, Valart, and Fea, have *moretur* in some of their MSS., a reading adopted by Lambinus and others.

9. Bentley conjectures *avet* for *amat*, and places a comma after *Fert*. His objection to *amat* is, that when united with *rumpere*, it would have the force of *solet*, φιλεῖ; whereas the sense requires a verb with the signification of *cupit*. There is no need, however, of any change, since *amat*, which is the reading of all the MSS. and editions, may very naturally be used here, as it is elsewhere in the best writers, with the meaning of *cupit*.

11. One of Pulmann's MSS. and some of Lambinus's, have *odio res*.

Meque et te ; nam, quae deserta et inhospita tesqua
Credis, amoena vocat mecum qui sentit, et odit
Quae tu pulchra putas. Fornix tibi et uncta popina
Incutiunt urbis desiderium, video ; et quod
Angulus iste feret piper et thus ocius uva ;
Nec vicina subest vinum praebere taberna
Quae possit tibi ; nec meretrix tibicina, cujus
Ad strepitum salias terrae gravis : et tamen urgues
Jampridem non tacta ligonibus arva, bovemque
Disjunctum curas, et strictis frondibus exples.
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
Nunc, age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
Coena brevis juvat, et prope rivum somnus in herba ;
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat ; non odio obscuro morsuque venenat :
Rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis ?
Horum tu in numerum voto ruis ? Invidet usum
Lignorum et pecoris tibi calo argutus, et horti.
Optat ephippia bos piger ; optat arare caballus.
Quam scit uterque, libens, censebo, exerceat artem.

VARIOUS READINGS.

19. Lambinus and Torrentius prefer *tesca*, which very probably is the true orthography if Scaliger's etymology of the term (δάσκια for δασύσκια) be correct.

28. Lambinus gives *Dejunctum* from four MSS.

33. Some of the old editions have *Cynarae*.

34. Some MSS. have *media de nocte*.

40. Bentley reads *servis tu urbana*, and assigns as a reason, "ut distinctius et efficacius procedat comparatio."

43. This line is variously punctuated, some editions having the same pointing with ours, others placing a comma after *bos*. Bentley is in favour of the latter, considering *piger* when applied to *bos*, too general and usual an epithet to impart any new force to the sentence. But, as Gesner remarks, *piger* is here equivalent to *quem piget laboris sui*, and therefore either punctuation is good.

EPISTOLA XV.

AD NUMONIUM VALAM.

Quae sit hiems Veliae, quod coelum, Vala, Salerni,
Quorum hominum regio, et qualis via ; (nam mihi Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida quum perluor unda
Per medium frigus. Sane myrteta relinqui,
Dictaque cessantem nervis elidere morbum
Sulfura contemni, vicus gemit, invidus aegris,
Qui caput et stomachum supponere fontibus audent
Clusinis, Gabiosque petunt et frigida rura.
Mutandus locus est, et deversoria nota
Praeteragendus equus. *Quo tendis ? non mihi Cumas*
Est iter aut Baias, laeva stomachosus habena
Dicet eques: sed equis frenato est auris in ore ;)
Major utrum populum frumenti copia pascat ;
Collectosne bibant imbres, puteosne perennes
Jugis aquae ; (nam vina nihil moror illius orae.
Rure meo possum quidvis perferre patique :
Ad mare quum veni, generosum et lene requiro,

VARIOUS READINGS.

EPIST. 15.

5. Bentley gives *murteta* as more in accordance with the orthography of the age in which Horace lived. We should have very strong doubts as to the correctness of this remark. Schneider, in commenting on the introduction of the *y* into the the Latin alphabet, observes : " Die Zeit der Einführung dieses Buchstaben in die lateinische Sprache lässt sich nicht genau bestimmen. Dass Ennius und Attius sich desselben noch nicht bedient hatten erhellt aus *Cic. Orat.* 48. § 160. und *Mar. Victor.* p. 2456. aber das er erst unter Augustus und durch diesen aufgekommen sei, wie *Isidor. Orig.* l. 4. und *Petr. Diacon.* p. 1582. melden, ist nicht zu glauben, da sich aus den Worten Cicero's a. a. O. ergiebt, dass er schon in dessen Zeitalter gebraucht wurde, wiewohl derselbe Cicero so wenig ihn als *z* zum lateinischen Alphabet rechnet." *Lat. Gramm.* Vol. I. p. 39. Schneider here maintains that the *y* was not first introduced into the Latin Alphabet in the days of Augustus, but had been in use in the time of Cicero.

9. Cuningam reads *Clusinos Gabiosque* on conjecture. If by *Gabios* he means *Gabios fontes*, his emendation is of no value, since the proper expression would be *Gabinos (fontes)*.

13. Some of Bentley's best MSS. and several of Fea's have *equis*, which Bentley, Cuningam, Sanadon, Wakefield, Fea, and others adopt. Johnson and Wetzel defend *equi*, the common reading, which is given also by Gesner and Döring. We prefer Bentley's emendation, by which *equis* is made to apply to horses in general, not to the particular one mentioned here. Waddel conjectures *equus* for *eques*.

16. The early editions had *jugis aquae* until H. Stephens and Lambinus introduced *Dulcis* for *Jugis*, on the authority of some MSS., Bentley subsequently recalled *Jugis* into the text, which has been adopted also in the best editions since his time.

17. N. Heinsius (*Advers.* 3. 13. p. 493.) conjectures *quodvis*, which Cuningam adopts but Bentley refutes.

Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret,
Quod me Lucanae juvenem commendet amicae ;)
Tractus uter plures lepores, uter educet apros ;
Utra magis pisces et echinos aequora celent,
Pinguis ut inde domum possim Phaeaxque reverti :
Scribere te nobis, tibi nos accredere, par est.
Maenius, ut rebus maternis atque paternis
Fortiter absumtis urbanus coepit haberi,
Scurra vagus, non qui certum praesepe teneret,
Impransus non qui civem dignosceret hoste ;
Quaelibet in quemvis opprobria fingere saevus ;
Pernicies et tempestas barathrumque macelli,
Quidquid quaesierat, ventri donabat avaro.
Hic, ubi nequitiae fautoribus et timidis nil
Aut paulum abstulerat, patinas coenabat omasi,
Vilis et agninae, tribus ursis quod satis esset ;
Scilicet ut ventres lamna candente nepotum
Diceret urendos, corrector Bestius. Idem
Quidquid erat nactus praedae majoris, ubi omne
Verterat in fumum et cinerem, *Non hercule miror,*
Aiebat, *si qui comedunt bona, quum sit obeso*
Nil melius turdo, nil vulva pulchrius ampla.
Nimirum hic ego sum : nam tuta et parvula laudo,
Quum res deficiunt, satis inter vilia fortis ;
Verum, ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

VARIOUS READINGS.

25. Glareanus reads *ac nos tibi credere.*

26. With this verse a new epistle begins in the edition of Glareanus.

30. N. Heinsius conjectures *stringere*, and Cuningam *figere.* But Bentley successfully defends the common reading. Schrader, however, thinks that Horace wrote *fundere.*

32. Bentley gives *donaret* from conjecture, in which he is followed by Cuningam, Sanadon, Wakefield, Wetzel, and others. There is more of certainty and therefore more of ridicule in *donabat* the common reading.

35. Almost all the MSS. give *agninae*, which is adopted in the best editions. Others read *agnini.*

37. The MSS. vary, some having *correptus Bestius*, which is given also in several of the early editions. Other MSS. give *correctus Bestius.* Lambinus found *corrector Bestius* in a very old MS.; which reading Bentley, Cuningam Sanadon, Gesner, Oberlinus, Combe, Wakefield, Wetzel, Döring, and others adopt.

38. Bentley reads *Si quid* in place of *Quidquid*, on the authority of certain MSS. of Torrentius's.

42. Cuningam reads on conjecture *tutus nam parvula.*

EPISTOLA XVI.

AD QUINCTIUM.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum, an baccis opulentet olivae,
Pomisne, an pratis, an amicta vitibus ulmo:
Scribetur tibi forma loquaciter, et situs agri.
Continui montes, nisi dissocientur opaca
Valle; sed ut veniens dextrum latus adspiciat Sol,
Laevum decedens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigni
Corna vepres et pruna ferunt? si quercus et ilex
Multa fruge pecus, multa dominum juvat umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.
Hae latebrae dulces, et jam, si credis, amoenae,
Incolumem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse quod audis;
Jactamus jampridem omnis te Roma beatum.
Sed vereor, ne cui de te plus, quam tibi credas;
Neve putes alium sapiente bonoque beatum;
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrem sub tempus edendi

VARIOUS READINGS.

EPIST. 16.

2. Some of Cruquius's MSS., as also the Göttingen MS. and the collation of Saxius, have *bacis*, which is likewise found in one or two early editions.

3. Bentley puts *an pratis*, on the authority of MSS., for the common reading *et pratis*. The former is in accordance with the usual style of the poet. Compare Epod. 7. 13. Epist. 1. 3. 3: 1. 11. 4: and 1. 18. 102.

7. Some of the early editions have *discedens*, and two MSS. of Bersmann's exhibit *descendens*. Our present reading is given by Bentley from the best MSS.

9. Some of the early editions have *ferant*, and in the succeeding line *juvet*. Bentley gives the reading of our text on conjecture, and is followed by Cuningam, Sanadon, Gesner, Oberlinus, Combe, Wakefield, Döring, and others. "Modus indicativus," observes Bentley, "in hac phrasi est oratio affirmantis; subjunctivus optantis tantum vel metuentis: iste igitur cum loci hujus sententia melius congruit."

11. One of Bersmann's MSS. has *florere*.

13. N. Heinsius (*ad Ovid. Trist.* 4. 1. 21.) speaks of *Threcam* as having been found by him in a very old MS. of the Leyden library. But *Thracam* is certainly a preferable form, though Cuningam adopts the former.

14. The Saxian collation, together with Zarot's edition and that of Milan 1477, exhibits *fluit aptus et*.

15. Bentley very acutely reads *et jam* for the common lection *etiam*. He is followed by most subsequent editors. *Et jam* is equivalent to "etiam nunc," "hoc ipso tempore quo scribo."

22. Zarot's edition has *tempus habendi*.

Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat, et his verbis vacuas permulceat aures:
Tene magis salvum populus velit, an populum tu,
Servet in ambiguo, qui consulit et tibi et urbi,
Jupiter: Augusti laudes agnoscere possis.
Quum pateris sapiens emendatusque vocari,
Respondesne tuo, dic sodes, nomine? — *Nempe*
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras, si volet, auferet; ut si
Detulerit fasces indigno, detrahet idem.
Pone, meum est, inquit; pono, tristisque recedo.
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;
Mordear opprobriis falsis, mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem, nisi mendosum et medicandum? Vir bonus est quis? —
Qui consulta patrum, qui leges juraque servat;
Quo multae magnaeque secantur judice lites;
Quo res sponsore, et quo causae teste tenentur. —
Sed videt hunc omnis domus et vicinia tota
Introrsus turpem, speciosum pelle decora.
Nec furtum feci, nec fugi, si mihi dicat

VARIOUS READINGS.

30. One of Bos's MSS. has *cum cupias*, which is found also in the Göttingen MS. and the collation of Saxius. Zarot has *cupies*.

35. Two of Pulmann's MSS. have *tristisque recordor*.

38. Three of Cruquius's MSS. have *colorem*, and two of Bentley's. The latter refutes this reading, and gives *colores* from older MSS. The plural form is preferable as it indicates that the colour comes and goes, not once, but often.

40. Many MSS., both of Lambinus's and Cruquius's, have *medicandum*, which Torrentius opposes, and Bentley very acutely and strenuously defends. "It perfectly well agrees," observes Francis, "with the metaphorical expressions in the preceding lines, *sanum, valentem, febrem,* and *ulcera*, which are spoken of the distempers of the mind. If, says Horace, the judgment of an unreasonable multitude can make an impression on you; if you rejoice in being falsely thought virtuous, or if you are afflicted by being unjustly believed a dishonest man, your weakness proceeds from the same vicious principle, and you must apply to reason and philosophy for a cure, (*medicandum*)." Hunter, however, prefers retaining the common reading *mendacem et medicandum*, and refers *mendacem* to one who, being of vicious principles, still desires to pass in the eyes of the world for correct, upright, and wise, and whose whole conduct therefore is one tissue of falsehood.

43. In place of the common reading *responsore*, about the meaning of which the commentators are unable to agree, the oldest Blandinian MS. gives *res sponsore*, a lection respecting the correctness and truth of which no one can doubt. Cruquius first adopted it, and he has been followed by Bentley and the best editors since that time.

45. Bentley reads *Introrsus* on MS. authority. It is preferable to the common lection *Introrsum*, on account of the more agreeable sound.

46. Bentley on the authority of one MS. reads *dicit*, because *aio* succeeds in the next line. He is followed by Cuningam, Sanadon, Wakefield, and Wetzel. There is no necessity, however, for the emendation.

Servus: *Habes pretium, loris non ureris*, aio. —
Non hominem occidi. — Non pasces in cruce corvos. —
Sum bonus et frugi. — Renuit negitatque Sabellus.
Cautus enim metuit foveam lupus, accipiterque
Suspectos laqueos, et opertum miluus hamum.
Oderunt peccare boni virtutis amore:
Tu nihil admittes in te formidine poenae.
Sit spes fallendi, miscebis sacra profanis.
Nam de mille fabae modiis quum surripis unum,
Damnum est, non facinus mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocunque deos vel porco vel bove placat,
Jane pater, clare, clare quum dixit Apollo,
Labra movet metuens audiri: *Pulchra Laverna,*
Da mihi fallere, da justo sanctoque videri;
Noctem peccatis, et fraudibus objice nubem.
Quî melior servo, quî liberior sit avarus,
In triviis fixum quum se demittit ob assem,
Non video. Nam qui cupiet, metuet quoque; porro
Qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere quum possis captivum, occidere noli;
Serviet utiliter; sine pascat durus, aretque;
Naviget ac mediis hiemet mercator in undis;
Annonae prosit; portet frumenta penusque.
Vir bonus et sapiens audebit dicere: *Pentheu,*
Rector Thebarum, quid me perferre patique

VARIOUS READINGS.

49. The common reading is *Renuit negat atque Sabellus.* Cruquius finds in one of his MSS. *negitatque*, which Bentley also gives from another MS., and which Cuningam, Sanadon, Wakefield, Wetzel, Gesner, Fea, Döring, and others adopt. It is approved of also by H. Stephens. (*Diatr.* p. 136.) One of Bersmann's MSS. has *Renuitque negatque Sabellus*, which after all would seem to have been the original reading. It is found likewise in three of Valart's MSS. and in two of Combe's.

51. The collation of Saxius has *Suspectus*, which occurs also in some of Fea's MSS. and in the Venice editions of 1478 and 1481.

55. Cuningam conjectures *unam.*

56. Lambinus gives from Accursius, *Est damnum levius mihi, non facinus tamen esto.*

61. Instead of the common reading *justum sanctumque*, very many MSS. of good repute, and also the oldest of the Blandinian, have *justo sanctoque*, which is far more elegant, being based upon a Hellenism. This last reading is given by Cruquius, Torrentius, Rutgersius, Bentley, and the best subsequent editors.

63. Glareanus and others have *Quo melior .... quo liberior*, &c. But *Qui melior .... qui liberior* is found in the best MSS., and was first restored by Lambinus. The Venice edition of 1481 has *Qui ..... quo.*

66. Bentley gives *vivit*, but *vivet* is found in many MSS., and is given by Lambinus, Cruquius, Gesner, Combe, Wakefield, Fea, Döring, &c.

72. Some MSS. have *penumque*, to which Fea gives the preference on the authority of some of the ancient civil-law writers.

73. Cuningam has *ac sapiens.*

Indignum coges? — *Adimam bona.* — *Nempe pecus, rem,*
Lectos, argentum; tollas licet. — *In manicis et*
Compedibus saevo te sub custode tenebo. —
Ipse deus, simul atque volam, me solvet. — Opinor,
Hoc sentit: Moriar; mors ultima linea rerum est.

Epistola XVII.

AD SCAEVAM.

Quamvis, Scaeva, satis per te tibi consulis, et scis,
Quo tandem pacto deceat majoribus uti,
Disce, docendus adhuc quae censet amiculus; ut si
Caecus iter monstrare velit: tamen aspice, si quid
Et nos, quod cures proprium fecisse, loquamur.
Si te grata quies et primam somnus in horam
Delectat; si te pulvis strepitusque rotarum,
Si laedit caupona: Ferentinum ire jubebo.
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis pauloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.
Si pranderet olus patienter, regibus uti
Nollet Aristippus. — *Si sciret regibus uti,*
Fastidiret olus, qui me notat. — Utrius horum
Verba probes et facta, doce; vel junior audi,
Cur sit Aristippi potior sententia. Namque
Mordacem Cynicum sic eludebat, ut aiunt:
Scurror ego ipse mihi, populo tu: rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex.
Officium facio: tu poscis vilia rerum
Dante minor, quamvis fers te nullius egentem.

VARIOUS READINGS.

78. One of Pulmann's MSS. and one also of Combe's, have *volet.*

Epist. 17.

3. We have adopted the punctuation recommended by Bentley: the common editions have *Disce docendus adhuc, quae censet amiculus:* which injures the sense.

8. *Si laedit* is found in MSS. and many early editions. Some read *laedat.* Bentley and Cuningam have *laedet.*

11. Cuningam gives *benignior* on conjecture.

12. Cuningam reads *inunctum,* but is followed by none.

19. We have adopted in this passage the punctuation of Bentley.

21. The common editions have *vilia, verum es* Zarot's edition and Cruquius give *vilia, rerum* while Torrentius in a note prefers *vilia rerum.* This last was first recalled into the text from MSS. by Lambinus, and has been adopted by most subsequent editors. Fea, however, gives *vilia: verum es* slightly altered in punctuation from the

Omnis Aristippum decuit color et status et res,
Tentantem majora, fere praesentibus aequum.
Contra, quem duplici panno patientia velat,
Mirabor, vitae via si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque:
Alter Mileti textam cane pejus et angui
Vitabit chlamydem; morietur frigore, si non
Retuleris pannum: refer, et sine vivat ineptus.
Res gerere et captos ostendere civibus hostes
Attingit solium Jovis et coelestia tentat.
Principibus placuisse viris non ultima laus est.
Non cuivis homini contingit adire Corinthum.
Sedit, qui timuit ne non succederet: esto:
Quid? qui pervenit, fecitne viriliter? Atqui
Hic est aut nusquam, quod quaerimus: hic onus horret,
Ut parvis animis et parvo corpore majus;
Hic subit et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.
Coram rege suo de paupertate tacentes
Plus poscente ferent. Distat, sumasne pudenter,
An rapias: atqui rerum caput hoc erat, hic fons.
Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus,
Qui dicit, clamat: *Victum date.* Succinit alter,
Et mihi dividuo findetur munere quadra.
Sed tacitus pasci si posset corvus, haberet
Plus dapis et rixae multo minus invidiaeque.
Brundusium comes aut Surrentum ductus amoenum,

VARIOUS READINGS.

common text, and endeavours to defend it on the ground of its being contained in the better class of MSS. and giving more spirit to the passage.

25. Markland, in his notes on Maximus Tyrius, proposes *sapientia*, which is likewise conjectured by Cresellius (*Theatr. Rhet.* 3. 16.)

30. We have given *angui*, the rarer form, instead of *angue* the common reading, with Bentley and the best editors. It is sanctioned by the authority of Priscian, and by several of the early editions. Cuningam asserts that it is the reading of twenty editions.

43. Bentley finds *sua* in a single MS. and receives it into the text in place of the common reading *suo*. But it amounts to the same thing whether we have *suo* or *sua* in the text, since *coram rege* is here precisely equivalent to *coram rege suo*, and *de paupertate* to *de paupertate sua*. We have preferred therefore the common reading. Valart and Fea each find *sua* in one of their MSS. Cuningam makes *sua* to have been given previous to Bentley by Piscator and Lubinus, to whom Fea adds Frischlinus.

44. Cuningam conjectures *ferunt*.

51. Cuningam gives *minus et minus*, as found in an edition of 1480, in place of the common reading *multo minus*. There is a strong probability that the former was taken from MSS., as the co-

Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam aut subducta viatica plorat,
Nota refert meretricis acumina, saepe catellam,
Saepe periscelidem raptam sibi flentis; uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
Fracto crure planum; licet illi plurima manet
Lacrima; per sanctum juratus dicat Osirin,
Credite, non ludo; crudeles tollite claudum! —
Quaere peregrinum, vicinia rauca reclamat.

Epistola XVIII.

AD LOLLIUM.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus.
Est huic diversum vitio vitium prope majus,
Asperitas agrestis et inconcinna gravisque,
Quae se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera, veraque virtus.
Virtus est medium vitiorum, et utrinque reductum.
Alter in obsequium plus aequo pronus, et imi
Derisor lecti, sic nutum divitis horret,
Sic iterat voces, et verba cadentia tollit,
Ut puerum saevo credas dictata magistro
Reddere, vel partes mimum tractare secundas:

VARIOUS READINGS.

pyists would never have read *minus et minus* if they had found *multo minus* in their copies.

62. N. Heinsius conjectures *reclamant*, and Markland (*Ep. Crit.* p. 138.) *cauta reclamat*. Valart also (*Praef. ad Hor.* p. xiv.) suggests *cauta* for *rauca*.

Epist. 18.

5. Lambinus gives *et prope* from MSS.

7. Sanadon conjectures *commendat se intonsa cute*, and observes in its defence, "On a lu jusqu'ici, *quae se commendat tonsa cute*, qui dit précisément le contraire de la pensée d'Horace. Je suis persuadé que quelque grammairien voulant arranger les paroles du poète suivant l'ordre grammatical aura mis à la marge, *quae se commendat intonsa cute*, et que cet arrangement ayant ensuite passé dans le texte on retrancha la premiere silabe *d'intonsa*, qui chargeoit le vers d'une silabe de trop. C'est ici une des ces occasions où la raison est en droit de coriger les manuscrits." But *tonsa cute* is not, as Sanadon imagines, at variance with the meaning of Horace. It is the same as *ad cutem tonsus*, *ἐν χρῷ ξυρῶν*. compare Epist. 1. 7. 50.

8. The common reading is *mera dici*, for which Bentley first substituted *dici mera* from MSS.

9. Zarot's edition and that of Milan 1477, have *redactum*. It is also found, according to Fea, in the Venice editions of 1478, 1479, 1481, and 1495.

11. One of Bentley's MSS. has *sic vultum*.

14. One of Combe's MSS. has *recitare*.

Alter rixatur de lana saepe caprina, et
Propugnat nugis armatus; scilicet, *ut non*
Sit mihi prima fides, et vere quod placet ut non
Acriter elatrem, pretium aetas altera sordet.
Ambigitur quid enim? Castor sciat an Dolichos plus;
Brundusium Minucî melius via ducat, an Appî.
Quem damnosa Venus, quem praeceps alea nudat,
Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga, dives amicus,
Saepe decem vitiis instructior, odit et horret:
Aut, si non odit, regit; ac, veluti pia mater,
Plus quam se sapere et virtutibus esse priorem
Vult: et ait probe vera; *Meae* (*contendere noli*)
Stultitiam patiuntur opes; tibi parvula res est:
Arcta decet sanum comitem toga; desine mecum
Certare. Eutrapelus, cuicunque nocere volebat
Vestimenta dabat pretiosa: beatus enim jam
Cum pulchris tunicis sumet nova consilia et spes;
Dormiet in lucem; scorto postponet honestum
Officium; nummos alienos pascet; ad imum
Threx erit, aut olitoris aget mercede caballum.
Arcanum neque tu scrutaberis illius unquam,
Commissumque teges, et vino tortus et ira.
Nec tua laudabis studia, aut aliena reprendes;
Nec, quum venari volet ille, poëmata panges.
Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion: tu cede potentis amici

VARIOUS READINGS.

15. Muretus conjectures *rixator*, which Cuningam receives. Cruquius gives *rixatus* from two of his MSS. Bentley retains the common lection *rixatur*, but introduces *et* at the end of the line as we have given it. The same critic, however, commits an oversight in asserting that *rixator* is found in no ancient writer, since it occurs in Quintilian, *Inst.* 11. 1. and in Julius Firmicus, 5. 8.

19. Three of Cruquius's MSS. have *Docilis* for *Dolichos*, while three others give *Dolichos*. This last is undoubtedly the true reading, as it would seem to indicate a slave from the island of Doliche, and as it agrees with the comment of the ancient scholiast, who makes Castor and Dolichos two famous gladiators of those days. Bentley, however, prefers *Docilis* as the form for the proper name.

20. Many MSS. and editions have *Numicî*.

28. Lambinus gives *mihi contendere* from MSS.

33. One of Cruquius's MSS. has *exspes;* Cuningam and Sanadon read *ac spes*.

37. In place of *ullius*, which most MSS. and all the editions previous to Bentley's exhibit, we have given with that critic, from two of his MSS., *illius*, which is found also in one of Fea's, in one of Vallart's, and in the Göttingen MS.

Lenibus imperiis; quotiesque educet in agros
Aetolis onerata plagis jumenta canesque,
Surge, et inhumanae senium depone Camenae,
Coenes ut pariter pulmenta laboribus emta;
Romanis solenne viris opus, utile famae,
Vitaeque et membris; praesertim quum valeas, et
Vel cursu superare canem vel viribus aprum
Possis: adde, virilia quod speciosius arma
Non est qui tractet; scis, quo clamore coronae
Proelia sustineas campestria: denique saevam
Militiam puer et Cantabrica bella tulisti
Sub duce, qui templis Parthorum signa refigit
Nunc, et si quid abest, Italis adjudicat armis.
Ac, ne te retrahas, et inexcusabilis abstes,
Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno:
Partitur lintres exercitus; Actia pugna
Te duce per pueros hostili more refertur;
Adversarius est frater; lacus Hadria; donec
Alterutrum velox Victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam (si quid monitoris eges tu)
Quid, de quoque viro, et cui dicas, saepe videto.
Percontatorem fugito: nam garrulus idem est;
Nec retinent patulae commissa fideliter aures;
Et semel emissum volat irrevocabile verbum.
Non ancilla tuum jecur ulceret ulla puerve
Intra marmoreum venerandi limen amici;
Ne dominus pueri pulchri caraeve puellae
Munere te parvo beet, aut incommodus angat.
Qualem commendes, etiam atque etiam adspice; ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur, et quondam non dignum tradimus: ergo

VARIOUS READINGS.

46. Sanadon gives *Aeoliis*, from Ulitius (*ad Gratium*, p. 104.) which had already been refuted by Bentley.

54. Cuningam gives *sustentes* on conjecture. He is followed by Sanadon, who cites in its support, the edition of Caen, of 1480.

56 In place of the common reading *refixit*, most of the MSS. have *refigit*, which Bentley first recalled into the text. It has been given in the best subsequent editions, though Hunter considers the common lection the true one.

58. We have given *abstes* with Bentley ("aliquanto elegantius," as he observes,) instead of the common reading *absis*. The best editions adopt the emendation.

74. One of Pulmann's MSS. has *pueri cari pulchraeque*.

77. The collation of Saxius has *ruborem*.

Quem sua culpa premet, deceptus omitte tueri;
At penitus notum, si tentent crimina, serves,
Tuterisque tuo fidentem praesidio: qui
Dente Theonino quum circumroditur, ecquid
Ad te post paulo ventura pericula sentis?
Nam tua res agitur, paries quum proximus ardet;
Et neglecta solent incendia sumere vires.
Dulcis inexpertis cultura potentis amici,
Expertus metuit. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes, tristemque jocosi;
Sedatum celeres, agilem gnavumque remissi;
Potores bibuli media de nocte Falerni
Oderunt porrecta negantem pocula, quamvis
Nocturnos jures te formidare vapores.
Deme supercilio nubem: plerumque modestus
Occupat obscuri speciem, taciturnus acerbi.
Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum,
Ne te semper inops agitet vexetque cupido,
Ne pavor, et rerum mediocriter utilium spes;
Virtutem doctrina paret, naturane donet;
Quid minuat curas, quid te tibi reddat amicum;
Quid pure tranquillet, honos, an dulce lucellum,
An secretum iter, et fallentis semita vitae.

VARIOUS READINGS.

30. For *Ut* Bentley conjectures *At*, which we have adopted with him. *vid.* Explanatory notes.

31. Instead of the common reading *fidentem*, which we have retained, Bentley and Cuningam give *fidenter* from a very old MS. of Barth's. Gesner well defends the common lection "*Fidentem* pulchrum, quin dulce est et ἠθικὸν maxime. Talem, tam diguum tua ope, ut possis tueri, para tibi fidem."

91. Bentley objects to *bibuli* on the ground that *potores bibuli* forms as useless a pleonasm as *potores potantes;* and he therefore substitutes *liquidi* on the authority of certain MSS. cited by Fabricius. But *potores bibuli* is a very forcible expression, and far from pleonastic, and Fea well explains the epithet *bibuli* by "*bibuli ut spongiae.*" The Italians have a term, indicative of hard drinkers, precisely analogous, viz. "*sponghini*;" nor is our own phrase "*thirsty topers*" much unlike it. In addition to the conjectural emendation which we have just mentioned, Bentley farther suggests *luce* for *nocte* on the authority of a single MS., with which, however, two MSS. of Combe's are in accordance. His objection is to the use of the preposition *de* with *media nocte*, since the phrase, according to him, cannot apply to any prolongation of revels, but to such feasts only as commence at midnight, and which would therefore rather characterise the sober and temperate, whose previous hours had been engrossed with some active business. But Bentley is in error, for the phrase *does* apply to a continuation of carousals previously begun; and the meaning of the poet evidently is, that hard drinkers, after having prolonged their orgies until midnight, hate him who flinches after midnight from his cup. So Gesner explains it: "*Potores* acres (*bibuli*, sitientes, avidi,) *oderunt te* recusantem bibere *pocula Falerni* post mediam noctem tibi *porrecta*," &c.

93. Talbot, following the reading of some MSS. and early editions, gives *tepores* instead of *vapores*. His emendation is adopted by Bentley and a few others. *Tepores*, however, very probably originated in a gloss.

98. Several MSS. have *Num te*.

Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas? quid credis, amice, precari?
Sit mihi, quod nunc est; etiam minus: et mihi vivam
Quod superest aevi, si quid superesse volunt dî:
Sit bona librorum et provisae frugis in annum
Copia; neu fluitem dubiae spe pendulus horae.
Sed satis est orare Jovem, quae donat et aufert:
Det vitam, det opes; aequum mi animum ipse parabo.

Epistola XIX.

AD MAECENATEM.

Prisco si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt,
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poëtas,
Vina fere dulces oluerunt mane Camenae.
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater nunquam nisi potus ad arma
Prosiluit dicenda. *Forum putealque Libonis*
Mandabo siccis, adimam cantare severis.
Hoc simul edixi, non cessavere poëtae
Nocturno certare mero, putere diurno.

VARIOUS READINGS.

107. The common reading is *ut mihi*, for which Lambinus and Cruquius first gave from MSS. *et mihi*. This latter reading is received by Bentley, Cuningam, Sanadon, Gesner, Oberlinus, Combe, Wakefield, Wetzel, &c.

110. Bentley gives *neu fluitem* from MSS. Others have *ne fluitem*.

111. Some read *qui*, but Talbot restored *quae* from three MSS. of Torrentius's, who praises it in a note, and also from Acron and Porphyrion. He is followed by Bentley and the best editors. The sense requires the emendation.—In this same line, several MSS. give *ponit* for *donat*. Bentley and others prefer the former, but Fea well observes: "Retinenda lectio vulgata *donat*, quippe cui favet proprietas verbi, quod hic deorum beneficentiam, liberalitatem includit ad hominum utilitatem. Contra, *ponere* est simpliciter *deponere*, vel *collocare*;" The same writer thinks that some MSS. had originally *ponat*, by an error of the copyists for *donat*, from which *ponit* arose by an alteration of some later hand.

112. One of Bentley's MSS. has after *opes* the following reading, *animum mihi ego ipse parabo*, which Sanadon adopts. This same lection is found in Joannes Sarisberiensis, (John of Salisbury,) *Polycraticon*, 3. 9. Some MSS., and among them that of Trinity College, Cambridge, have *animum mi aequum*.

Epist. 19.

4. Some of Pulmann's MSS. have *Adscribit*, which appears also in several of the early editions, commencing with that of Aldus 1501.

10. In place of *edixit*, the common reading, one MS. of Torrentius's two of Bersmann's, one of Bentley's, seven of Valart's, and three of Fea's, have *edixi*. Bentley first restored this latter reading to the text, and it has been adopted in the best editions since his time, with the exception of Zeune's and a few others. Zeune attempts to defend the common lection on the ground that Horace would be too modest to use this language of himself, and that the reference therefore must be to Ennius. To the fatal objection urged by Bent-

Quid? si quis vultu torvo ferus, et pede nudo,
Exiguaque toga, simuletque ex ore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagenis aemula lingua,
Dum studet urbanus, tenditque disertus haberi.
Decipit exemplar vitiis imitabile: quod si
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe jocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps;
Non aliena meo pressi pede. Qui sibi fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac, ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem:
Temperat Archilochi musam pede mascula Sappho,
Temperat Alcaeus; sed rebus et ordine dispar,
Nec socerum quaerit, quem versibus oblinat atris,

VARIOUS READINGS.

ley and others, that the "puteal Libonis" was more recent than the time of Ennius, he seeks to reply by making it a "prolepsis historica." (!) D. Heinsius reads by a slight alteration *edixti*; referring it to Maecenas.

13. The received reading is *Exiguaeque togae simulet textore Catonem*, which is found in all but a few MSS. and in all the editions. The Commentators endeavour to explain this by "*indutus exigua toga simulet Catonem*," and Döring observes "textor panni, e quo exigua Catonem simulans toga confecta est, jam ipsius togae exiguae textor vocatur." It is difficult to conceive a harsher construction than this, and Epist. 1. 1. 94. which is cited in its support, lends it but little aid. The truth is, that there are very strong suspicions of the text having been corrupted. Cruquius observes, "Quam studiosis et doctis omnibus male consuluit sciolus aliquis in eradenda syllaba prima *rov textore* in uno ex libris Blandiniis, eaque substituenda quam nunc habemus, mirabiliter est deplorandum. Deinde, temeritatem stultus ut mutaret inscitia deteriore, supra scripsit *texluque*. Codex Sil. habet *terrore*, sed non sine lituris." On which Hunter makes the remark: "Fieri potest ut *vera* hujus loci lectio, scioli istius ignorantia et temeritate *penitus et perpetuo perierit*." Such then being the state of the received text in the passage under consideration, we have not hesitated to adopt in its stead the elegant emendation of Waddel, which carries with it every appearance of being the true reading.

15. In place of *lingua* Sanadon, on the authority of MSS., reads *coena*, observing "Je lis ici *coena*, au lieu de *lingua*, et j'ai pour moi plusieurs manuscrits. L' explication du scoliaste conduit naturellement à cette leçon, et donne lieu de croire qu'il l'a trouvée dans son exemplaire." But the words of the scholiast Porphyrion to which he alludes are "Hic Iarbita Maurus fuit Cordus, qui, dum Timagenem imitabatur post convivium et inter pocula declamantem, propter insolentiam faciendi quod conabatur paene disruptus est." It requires very little penetration to see that the true reading is *aemula lingua*, i. e. as Zeune explains it, "quae in declamando imitabatur naturam rerum sensumque verborum."

17. Torrentius finds *pro si* in three of his MSS., which he praises as being more poetical than *quod si*. Sanadon receives *proh! si* into his text.

19. Talbot mentions

——————— *ut mihi bilem,*
Ut mihi saepe jocum, &c. ———————

as the reading of some MSS., and among them that of Trinity College, Cambridge. Cuningam receives this reading into his text, and is followed by Sanadon. Bentley finds this same reading in one of his MSS. but refutes it.

26. The Aldine editions of 1501, 1509, and 1519, together with a few other early ones, have *At ne me*.

Nec sponsae laqueum famoso carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus
Vulgavi fidicen: juvat immemorata ferentem
Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus?
Non ego ventosae plebis suffragia venor
Impensis coenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor:
Hinc illae lacrimae! Spissis indigna theatris
Scripta pudet recitare, et nugis addere pondus,
Si dixi: *Rides*, ait, *et Jovis auribus ista*
Servas; fidis enim manare poëtica mella
Te solum, tibi pulcher. Ad haec ego naribus uti
Formido; et, luctantis acuto ne secer ungui,
Displicet iste locus, clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.

Epistola XX.

AD LIBRUM SUUM.

Vertumnum Janumque, liber, spectare videris;
Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves, et grata sigilla pudico;
Paucis ostendi gemis, et communia laudas;

VARIOUS READINGS.

32. In place of the common reading *Latinis* the best MSS. and editions give *Latinus*.

34. In most MSS. and early editions down to that of Junta 1503, the reading was *Ingeniis*. After this, Muretus, Lambinus, Cruquius, and others adopted in its stead *Ingenuis*, which is followed in all the more recent editions, and is certainly preferable.

39. One of Lambinus's MSS. has *et actor*, which some have adopted into the text. It is refuted by Lambinus and Marcilius.

47. Cuningam reads *ac diludia*. One of Valart's MSS. has *ac deludia*. Sanadon (in the edition of 1728) has *diludia* in his text, probably by a typographical error, but in his notes defends *deludia*, on the authority, as he states, of Salmasius and Gerard Vossius. "Je lis ainsi après Saumaise et Gérard Voss. Les Latins disoient *deludere*, pour cesser de jouer, interrompre le jeu pendant quelque temps. De-là ils ont dit *deludia*, pour signifier le temps de relâche que l'on donnoit aux gladiateurs durant les jeux, ou ils étoient obligés de combattre." This form, *deludia*, existed only in the imagination of the learned Jesuit and no where else. The intermissions of games, or their distribution among several days, are called in Latin *diludia*, not *deludia*. *vid.* Canter. Nov. Lect. I. 6. 4.

48. Cuningam and Sanadon read *trepidum genuit*.

49. The Venice edition of 1481 has *bellumque funebre*.

Epist. 20.

1. The earlier editions, and even that of Lambinus, have *Vertunnum*. Zarot's gives *Pertunnum*.

Non ita nutritus! Fuge quo descendere gestis,
Non erit emisso reditus tibi. *Quid miser egi?*
Quid volui? dices, ubi quid te laeserit; et scis
In breve te cogi, plenus quum languet amator.
Quod si non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas.
Contrectatus ubi manibus sordescere vulgi
Coeperis, aut tineas pasces taciturnus inertes,
Aut fugies Uticam, aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus; ut ille,
Qui male parentem in rupes protrusit asellum
Iratus: quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Quum tibi sol tepidus plures admoverit aures,
Me libertino natum patre, et in tenui re
Majores pennas nido extendisse loqueris:
Ut, quantum generi demas, virtutibus addas.
Me primis Urbis belli placuisse domique,
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te percontabitur aevum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.

VARIOUS READINGS.

5. The Florence edition of 1482, and all the subsequent editions down to the time of Baxter and Bentley, read *discedere*. But the editio princeps and almost all the MSS. have *descendere*, which Baxter and Bentley first restored, and the best editions now adopt. Cruquius and Torrentius make mention of this reading in their notes.

7. The editio princeps and many of the earlier ones, together with not a few MSS. have *ubi quis*, for which Bentley, on the authority of other MSS., substitutes *ubi quid*. His emendation is adopted by Sanadon, Gesner, Oberlinus, Combe, Wakefield, Wetzel, and others. Cuningam has *ubi te quid*.

8. The common reading is *quum plenus languet amator*, for which Bentley substitutes *plenus quum languet amator*, from a Trinity College MSS. as more sonorous.

10. Some MSS. and early editions have *deserit*. Bentley reads *deseret*.

13. Some of Fea's MSS. and several of Valart's have *unctus*, which occurs also in many of the early editions, commencing with the Milan edition of 1476. Lambinus first restored *vinctus*, which has since been almost universally adopted.

15. Some editions have *detrusit*.

19. Some MSS. of Fea's and Combe's have *annos* instead of *aures*.

Q. HORATII FLACCI

EPISTOLARUM

LIBER SECUNDUS.

Epistola I.

AD AUGUSTUM.

Quum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes; in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.
Romulus, et Liber pater, et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram,
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui praegravat artes
Infra se positas: extinctus amabitur idem.

VARIOUS READINGS.

Epist. I.

1. Cuningam very unnecessarily reads *sustentes*.

2. Some MSS of Lambinus's and Fea's have *tuearis*.—In this same line, Bentley conjectures, but does not read, *moenibus ornes*. He is opposed by Chishull, (*Inscript. Sig.* p. 185.) Bentley wishes *moenia* to be here understood, not of the walls and fortifications of the city, but of the buildings and edifices within. There is no need whatever of any emendation. Horace alludes to the office of *Magister morum* conferred on Augustus.

6. Bentley conjectures *fata* in place of *facta*, but the presence of *ingentia* as an epithet is fatal to the correction.

8. Cuningam, without any necessity, or even propriety, reads *formant* instead of *condunt*.

13. Some of the early editions have *pergravat*.

14. Fea places a comma after *artes*, in the preceding line, and reads in this, *positos* in place of *positas*, an emendation which he endeavours to defend by a scholium of Porphyrion's, but with no success. He is followed by none.

Praesenti tibi maturos largimur honores,
Jurandasque tuum per numen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.
Sed tuus hic populus, sapiens et justus in uno,
Te nostris ducibus, te Graiis anteferendo,
Cetera nequaquam simili ratione modoque
Aestimat, et, nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit:
Sic fautor veterum, ut tabulas peccare vetantes,
Quas bis quinque viri sanxerunt, foedera regum
Vel Gabiis vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum,
Dictitet Albano Musas in monte locutas.
Si, quia Graiorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est quod multa loquamur:
Nil intra est olea, nil extra est in nuce duri.
Venimus ad summum fortunae: pingimus atque
Psallimus, et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poëmata reddit,
Scire velim, pretium chartis quotus arroget annus.
Scriptor abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet? an inter
Viles atque novos? excludat jurgia finis. —
Est vetus atque probus, centum qui perficit annos. —
Quid? qui deperiit minor uno mense vel anno,

VARIOUS READINGS.

16. In place of the common reading *nomen*, we have given with Bentley and others the far preferable lection *numen*. It is found in the oldest Blandinian MS. and in two of Bersmann's, as also in the edition of Caen 1480. Compare Ode, 4. 5. 35.

18. Bentley reads *hoc*, (i. e. in hac una re) on the authority of a Trinity College MS., which would seem to have been the reading also of the scholiasts Acron and Porphyrion, both of whom have the expression *hac re sola*. As, however, all the other MSS., and all the editions previous to Bentley's, are against the emendation, we have judged it most advisable to retain *hic*. Bentley is followed by Cuningam, Sanadon, Wakefield, and others.

28. The common reading is *Graecorum*, for which Bentley substitutes *Graiorum*, on the authority of two MSS. of Torrentius's and one of his own. It is found also in a MS. of Pulmann's.

29. Several MSS. have *pensentur*.

31. Bentley reads *olea* in the ablative, instead of *oleam* the common reading, making both *olea* and *nuce* depend on *in*, understood in the one clause and expressed in the other. We have not hesitated to adopt this emendation though sanctioned by the authority of no MS. The common lection is extremely aukward and inelegant, *intra* being a preposition in the first part of the line, and *extra* an adverb in the latter. Waddel conjectures *olea in*.

32. One of Bersmann's MSS. has *summam*.

33. Two of Valart's MSS. have *fortius*. Fea reads *scitius* on the authority of Eutyches (*ap. Putsch.* p. 2179.)

35. Many MSS. of Cruquius's, Pulmann's, Torrentius's, &c. have *chartis pretium*, which we have adopted with Cruquius, Bentley, Cuningam, and others, as softer than the common reading *pretium chartis*.

Inter quos referendus erit? veteresne poëtas?
An quos et praesens et postera respuat aetas? —
Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno. —
Utor permisso, caudaeque pilos ut equinae,
Paulatim vello, et demo unum, demo et item unum,
Dum cadat elusus ratione ruentis acervi,
Qui redit in fastos, et virtutem aestimat annis,
Miraturque nihil, nisi quod Libitina sacravit.
Ennius, et sapiens et fortis, et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est, et mentibus haeret
Paene recens? adeo sanctum est vetus omne poëma.
Ambigitur quoties uter utro sit prior; aufert
Pacuvius docti famam senis, Accius alti:
Dicitur Afranî toga convenisse Menandro;
Plautus ad exemplar Siculi properare Epicharmi;
Vincere Caecilius gravitate, Terentius arte.
Hos ediscit, et hos arcto stipata theatro
Spectat Roma potens, habet hos numeratque poëtas
Ad nostrum tempus Livî scriptoris ab aevo.
Interdum vulgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poëtas,
Ut nihil anteferat, nihil illis comparet, errat:
Si quaedam nimis antique, si pleraque dure
Dicere cedit eos, ignave multa fatetur,
Et sapit, et mecum facit, et Jove judicat aequo.

VARIOUS READINGS.

42. The common lection is *respuet*, in place of which Bentley recalls into the text *respuat* from several MSS. The subjunctive is preferable here on account of the doubt or uncertainty which it implies.

46. We have given with Bentley, on the authority of several MSS., *et item* in place of the common reading *etiam*. The former is more unusual, and therefore more likely to be the true lection. Cuningam, Sanadon, Wakefield, and Fea, adopt the emendation of Bentley.

48. The common reading is *ad fastos*, for which Bentley substitutes *in fastos* as the lection of the older MSS. N. Heinsius (*ad Ovid. Fast.* 1. 11.) conjectures *fastus*.

53. We have placed a mark of interrogation after *recens* with Bentley, Zeune, Hunter, and others, as evidently required by the sense. The common punctuation is a colon.

56. The more accurate reading is *Accius*, not *Attius*.

67. We have given *cedit* with Bentley, though on the authority of a single MS., in place of the common reading *credit*. The meaning of Horace leads directly to the emendation. He endeavours to convince a man passionately fond of antiquity; the force of his reasoning makes an impression upon his opponent, and he is compelled at last though reluctantly, to concede the point in question. Bentley's emendation is adopted by Cuningam, Sanadon, Gesner, Oberlinus, Combe, Wakefield, Döring, Hunter, and others. *Credit* by no means marks this forced compliance.

Non equidem insector delendave carmina Livî
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare : sed emendata videri
Pulchraque et exactis minimum distantia miror.
Inter quae verbum emicuit si forte decorum,
Si versus paulo concinnior unus et alter,
Injuste totum ducit venditque poëma.
Indignor quidquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper ;
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament periisse pudorem
Cuncti paene patres, ea quum reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit :
Vel quia nil rectum, nisi quod placuit sibi, ducunt ;
Vel quia turpe putant parere minoribus, et, quae
Imberbi didicere, senes perdenda fateri.
Jam Saliare Numae carmen qui laudat, et illud,
Quod mecum ignorat, solus vult scire videri :
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Graiis novitas invisa fuisset,
Quam nobis, quid nunc esset vetus ? aut quid haberet,
Quod legeret tereretque viritim publicus usus ?

VARIOUS READINGS.

69. The old reading was *delendaque*, for which Baxter and Bentley gave *delendave* from MSS. The emendation has been very generally adopted. —In this same line, Bentley reads on the authority of a MS. *Laevi*, and contends that Livius Andronicus cannot be meant by Horace, but Laevius the author of a work entitled " Erotopaegnia." The critic thinks Livius too antiquated a writer to have been employed in the days of Horace for the purpose mentioned in the text. " Vix crediderim Orbilium illum (utcunque acerbum et plagosum, magni certe tum nominis Grammaticum, Suetonio teste, cui statua publica posita est, quique et filium et servum, a se institutos, professores post se reliquit) tam pravo et perverso fuisse judicio ut Opica illa Livii, *Nequinant*, *Dusmoso*, *Noegum*, *Topper*, et caetera portenta nobilibus pueris praelegeret. Hoc omnem superat fidem : ut et illud aeque, repertos tum esse, qui Liviana, etiam ipsi Ennio pro obsoletis et rancidis spreta, pulchra esse atque emendata, et exactis minimum distare contenderent." There is great force in this reasoning of Bentley's ; nor should it be omitted that, in the opinion of the same great critic, many of the fragments ascribed to Livius Andronicus in Nonius and Priscian, belong properly to Laevius, whose name has been altered by the copyists to the more known one of the elder bard. Still, however, much may be said on the other hand, of that attachment to its earlier poetry, which constitutes so striking a feature in the literary history of every nation, and which, in the case of the Romans, would be blended with those strong national feelings that had been so sensibly affected by the literary superiority of captive Greece. We have allowed the common reading to stand. Very few have adopted Bentley's emendation.

73. The common text has *et* at the end of the line, which we have omitted with Bentley and others.

75. Bentley conjectures *verritque*, but compare Juvenal, *Sat.* 7. 135. and *Cic. ad Att.* 13. 12.

80. Some MSS. have *clamant*.

85. We have given *Imberbi* which Cruquius and Bentley. It is likewise adopted by Cuningam, Sanadon, Gesner, Combe, Wakefield, Döring, Hunter, &c. The common reading is *Imberbes*.

90. Some of the old editions have *Graecis*.

92. Fulvius Ursinus marked *Quiritim* on the margin of the Aldine edition of 1519, for the almost universally received reading *viritim*, and on the authority of a MS. Fea adopts and endeavours to defend this emendation, on the ground that

Ut primum positis nugari Graecia bellis
Coepit, et in vitium fortuna labier aequa,
Nunc athletarum studiis, nunc arsit equorum ;
Marmoris aut eboris fabros aut aeris amavit ;
Suspendit picta vultum mentemque tabella ;
Nunc tibicinibus, nunc est gavisa tragoedis :
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas ?
Hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et solenne, reclusa
Mane domo vigilare, clienti promere jura,
Cautos nominibus rectis expendere nummos,
Majores audire, minori dicere, per quae
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis, et calet uno
Scribendi studio : puerique patresque severi
Fronde comas vincti coenant, et carmina dictant.
Ipse ego, qui nullos me affirmo scribere versus,
Invenior Parthis mendacior ; et, prius orto
Sole vigil, calamum et chartas et scrinia posco.
Navim agere ignarus navis timet ; abrotonum aegro
Non audet, nisi qui didicit, dare : quod medicorum est,
Promittunt medici ; tractant fabrilia fabri :
Scribimus indocti doctique poëmata passim.
Hic error tamen, et levis haec insania, quantas

VARIOUS READINGS.

viritim and *publicus* clash. But *Quiritum* and *publicus* would give a meaning altogether at variance with the idea intended to be conveyed by Horace.

97. Cuningam reads *vultumque animumque*.

100. Some of the early editions have *relinquit*.

105. The MSS. vary, some having *Scriptos* and others *Cautos*. Either reading will produce the same meaning, only *Cautos* is more the technical language of the ancient lawyers, while *Scriptos* is the term that was more in use among the people at large. Bentley prefers the latter.—In this same line we have given *rectis* with Cruquius, Bentley, and others, in place of *certis*, which appears in several MSS. The phrase *certis nominibus* is equivalent to *certis causis*, *praetextis*, or *titulis*, which does not convey the intended meaning of Horace.

107. One of Bersmann's MSS. has *voluptas*.

109. The common texts have *pueri*. The present reading was first given by Cruquius.

111. Some MSS omit *me* which Gesner prefers.

112. Cuningam gives *prior* on conjecture.

115. Bentley suspects the true reading to be *melicorum*, and in the next line *melici*. Sanadon actually introduces them into his text. The objection to the common readings, *medicorum*, and *medici*, which all the MSS. and all other editions defend, is that they make the poet guilty of an awkward pleonasm, since he has already spoken of physicians in the 114th line. But the answer is an easy one. Horace after alluding to the proper treatment of a *particular* malady, passes to the *general* mention of the healing art. Besides, there is considerable doubt whether the term *melicus* can be used with propriety in the *professional* sense (" a musician") for which Bentley and Sanadon contend.

118. Boivin is of opinion that we should here insert Epist. 2. 2. 87-140. He is refuted by Bentley.

Virtutes habeat, sic collige: vatis avarus
Non temere est animus; versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet;
Non fraudem socio, puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo.
Militiae quamquam piger et malus, utilis urbi;
Si das hoc, parvis quoque rebus magna juvari.
Os tenerum pueri balbumque poëta figurat;
Torquet ab obscoenis jam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae;
Recte facta refert; orientia tempora notis
Instruit exemplis; inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus, et praesentia numina sentit;
Coelestes implorat aquas, docta prece blandus
Avertit morbos, metuenda pericula pellit;
Impetrat et pacem, et locupletem frugibus annum.
Carmine dî superi placantur, carmine manes.
Agricolae prisci, fortes, parvoque beati,
Condita post frumenta, levantes tempore festo
Corpus, et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris, et conjuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium, memorem brevis aevi.
Fescennina per hunc invecta licentia morem

VARIOUS READINGS.

121. The MSS. and editions vary. Some have *puero vel cogitat*, others *puerove excogitat*. The Aldine editions of 1501 and 1509 have *puero non cogitat*, which is given also by the Basle editions of 1527 and 1531. Torrentius thinks *incogito* an unusual word: it occurs, however, in Plautus and Terence, not indeed in its own regular tenses, but in the participial forms *incogitans* and *incogitatus*.

129. Some MSS. of Canter's (Nov. Lect. 4. 12.) Torrentius's, Valart's, Gesner's, and Fea's have *correptor*.

130. One of Pulmann's MSS. and one of Fea's, have *noctis*, which is given also in the Venice editions of 1481 and 1490.

135. One of Bersmann's MSS. has *opes* in place of *aquas*.—In this same line the received punctuation is to have a semicolon after *blandus*, and no comma after *aquas*. We have adopted, however, the suggestion of Bentley (*Curae Novissimae*) and have removed the semicolon at the end of the line, placing a comma after *aquas*.

136. One of Bersmann's MSS. has *tollit*, which is also given by Cuningam.

142. Several of the early editions have *et pueris*, which Torrentius condemned in a note and Bentley first rejected from the text. It has been omitted subsequently in the best editions.

143. Cuningam reads *porca* on conjecture. But the common reading *porco* must not be altered, as *porcus* is in strictness an epicene noun. Thus, we have in Cato (*R. R.* c. 134.) "Priusquam *porcum feminam* immolabis." and in Cicero, (*De Legg.* 2. 22.) "*Porco femina* piaculum pati." Festus too informs us, that in the ancient pontifical books *haec porcus* and *haec agnus* were used.

145. Bentley conjectures *invecta* for the common reading *inventa*. The MSS. have all *inven-*

Versibus alternis opprobria rustica fudit;
Libertasque recurrentes accepta per annos
Lusit amabiliter, donec jam saevus apertam
In rabiem verti coepit jocus, et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti; fuit intactis quoque cura
Conditione super communi; quin etiam lex
Poenaque lata, malo quae nollet carmine quemquam
Describi. Vertere modum, formidine fustis
Ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit, et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius; et grave virus
Munditiae pepulere: sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina chartis;
Et post Punica bella quietus quaerere coepit,
Quid Sophocles et Thespis et Aeschylus utile ferrent.
Tentavit quoque rem, si digne vertere posset;
Et placuit sibi, natura sublimis et acer;
Nam spirat tragicum satis, et feliciter audet;
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet Comoedia tanto
Plus oneris, quanto veniae minus. Adspice, Plautus
Quo pacto partes tutetur amantis ephebi;
Ut patris attenti; lenonis ut insidiosi:
Quantus sit Dossennus edacibus in parasitis;
Quam non adstricto percurrat pulpita socco.
Gestit enim nummum in loculos demittere, post hoc

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ta, but *invecta* is given in the citation of this line by Barth, (*ad Claud.* p. 765.) and also by Politian, Brisson, Passerat, Popma, and Ferrarius. Bentley has been followed by Cuningam, Sanadon, Valart, Wakefield and others. We have likewise adopted the emendation as far preferable to the harsh reading of the common texts.

149. The common reading *verti coepit* owes its origin to some unknown hand according to Bentley. The critic gives *coepit verti* on the authority of the best MSS. and editions, as rendering the line more full and sonorous.

153. Cuningam gives *Poenaque sancta, malo nollet quae.* Some MSS. have *Poenaque nata*, others *Poenaque data.*

158. Auratus and Rutgersius conjecture *vi rus*, but are refuted by Bentley.

160. Valart (*Praef. ad Hor.* xiv.) conjectures *ruri.*

167. The common reading is *in scriptis*, which originated with the early editions. The most ancient MSS. have *inscite*, which seems to have been the reading of the scholiasts who explain it by *stulte.* Cuningam conjectures *in schediis.*

173. Some MSS. and editions have *Dorsemus.*

175. Three of Bersmann's MSS. have *post haec.* Other MSS. and also many of the early editions give *posthac.*

Securus, cadat an recto stet fabula talo.
Quem tulit ad scenam ventoso Gloria curru,
Exanimat lentus spectator, sedulus inflat.
Sic leve, sic parvum est, animum quod laudis avarum
Subruit ac reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.
Saepe etiam audacem fugat hoc terretque poëtam,
Quod numero plures, virtute et honore minores,
Indocti stolidique, et depugnare parati,
Si discordet eques, media inter carmina poscunt
Aut ursum aut pugiles: his nam plebecula gaudet.
Verum equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quatuor aut plures aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae;
Mox trahitur manibus regum fortuna retortis;
Esseda festinant, pilenta, petorrita, naves;
Captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus; seu
Diversum confusa genus panthera camelo,
Sive elephas albus vulgi converteret ora:
Spectaret populum ludis attentius ipsis,
Ut sibi praebentem mimo spectacula plura.
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus, aut mare Tuscum:
Tanto cum strepitu ludi specfantur, et artes,
Divitiaeque peregrinae; quibus oblitus actor
Quum stetit in scena, concurrit dextera laevae.
Dixit adhuc aliquid? — Nil sane. — *Quid placet ergo?* —
Lana Tarentino violas imitata veneno.

VARIOUS READINGS.

178. The collation of Saxius has *instat*.

180. We have given *Subruit ac* with Bentley. The common reading is *Subruit aut*.

184. The collation of Saxius has *decertare*.

186. Bos conjectures *plaudit*. The collation of Saxius has the same reading, which is likewise found in one MS. of Cruquius's and in one of Oberlinus's.

188. "Not all their veneration for MSS.," observes Francis, "could hinder Dr. Bentley, and Mr. Cuningam from altering the text and spoiling the beautiful image so happily expressed by *incertos*. The first of these critics reads *ingratos*, the other recommends *incestos*."

198. The MSS. vary. Some of Cruquius's have *mimum*, to which he gives the preference in a note, and which Bentley is inclined to recommend. (*Curae Novissimae.*) The construction which the latter gives, if *mimum* be adopted, appears to us excessively harsh. *Populum, ut mimum, praebentem sibi plura ludis ipsis.* Other MSS. read *nimio*, and others again *nimium*.

205. One of Bersmann's MSS. has *constitit*.

Ac ne forte putes, me, quae facere ipse recusem,
Quum recte tractent alii, laudare maligne;
Ille per extentum funem mihi posse videtur
Ire poëta; meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis, modo ponit Athenis.
Verum age, et his, qui se lectori credere malunt,
Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis complere libris, et vatibus addere calcar,
Ut studio majore petant Helicona virentem.
Multa quidem nobis facimus mala saepe poëtae,
(Ut vineta egomet caedam mea) quum tibi librum
Sollicito damus aut fesso; quum laedimur, unum
Si quis amicorum est ausus reprendere versum;
Quum loca jam recitata revolvimus irrevocati;
Quum lamentamur, non apparere labores
Nostros, et tenui deducta poëmata filo;
Quum speramus eo rem venturam, ut simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas, et egere vetes, et scribere cogas.
Sed tamen est operae pretium cognoscere, quales
Aedituos habeat belli spectata domique
Virtus, indigno non committenda poëtae.
Gratus Alexandro regi Magno fuit ille
Choerilus, incultis qui versibus et male natis
Retulit acceptos, regale numisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poëma
Qui tam ridiculum tam care prodigus emit,

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207. Marcilius, and also Markland, (*ad Stat. Sylv.* 2. 3. p. 101.) are in favour of *Laena*. Wakefield adopts this emendation, but Fea well observes, "Cur admirationem tantam spectatorum ad solam *laenam*, speciem vestis, referamus?

213. Wakefield (*Silv. Crit.* 4. p. 3.) reads *Et, magus ut, modo me Thebis, modo ponit Athenis.* Rutgersius conjectures, *Ut me Argis, modo me Thebis, modo ponat Athenis.* Neither of these emendations is at all needed.

216. Bentley reads *impende* in place of the common lection *redde*, on the authority of a single MS. It is more than probable, however, that *impende* is a mere gloss; since how can it be imagined that the copyists could ever have changed it into *redde*. As to the meaning of *redde*, in this passage, which Bentley professes not to understand, we apprehend no difficulty whatever exists, *vid.* Explanatory notes.

229. Here D. Heinsius thinks should be inserted Epist 2. 2. 87—140. He is refuted by Bentley.

Edicto vetuit, ne quis se, praeter Apellem,
Pingeret, aut alius Lysippo duceret aera
Fortis Alexandri vultum simulantia. Quod si
Judicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares,
Boeotûm in crasso jurares aëre natum.
At neque dedecorant tua de se judicia, atque
Munera, quae multa dantis cum laude tulerunt,
Dilecti tibi Virgilius Variusque poëtae :
Nec magis expressi vultus per aënea signa,
Quam per vatis opus mores animique virorum
Clarorum apparent. Nec sermones ego mallem
Repentes per humum, quam res componere gestas ;
Terrarumque situs et flumina dicere, et arces
Montibus impositas, et barbara regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Janum,
Et formidatam Parthis te principe Romam ;
Si, quantum cuperem, possem quoque. Sed neque parvum
Carmen majestas recipit tua, nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem stulte, quem diligit, urguet,
Praecipue quum se numeris commendat et arte :
Discit enim citius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam,
Nec prave factis decorari versibus opto :
Ne rubeam pingui donatus munere, et una
Cum scriptore meo, capsa porrectus aperta,
Deferar in vicum vendentem thus et odores
Et piper et quidquid chartis amicitur ineptis.

VARIOUS READINGS.

240. Lambinus conjectures *cuderet* for *duceret*. Fabricius and Bentley adopt this emendation, but are not followed by many subsequent editors. The objection to the common reading is, that *ducere* applies only with propriety to the form and not to the material itself. "Si hoc recte statuit vir doctissimus," acutely observes Hunter, alluding to Bentley, "quid erit, aes *ductile* ?"

246. Cuningam reads *tulere*.

249. Cuningam reads *moresque*.

251. Two of Valart's MSS. have *res quam*.

259. Three of Valart's MSS. and some of Fea's have *recusant*.

261. Some of Combe's MSS. have *numeris cum se*.

268. The MSS. and editions vary between *aperta* and *operta*. The former appears to be the better reading. "*Aperta* mihi magis placet," observes Gesner, "quod videntur magis negligi quae aperta capsa feruntur."

270. Wakefield proposes to change *ineptis* to *inemptis*. "Such books as nobody will buy," which

Epistola II.

AD JULIUM FLORUM.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere, natum
Tibure vel Gabiis, et tecum sic agat: *Hic et*
Candidus, et talos a vertice pulcher ad imos,
Fiet eritque tuus nummorum millibus octo,
Verna ministeriis ad nutus aptus heriles,
Literulis Graecis imbutus, idoneus arti
Cuilibet, argilla quidvis imitaberis uda:
Quin etiam canet indoctum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
Laudat venales, qui vult extrudere, merces.
Res urguet me nulla; meo sum pauper in aere:
Nemo hoc mangonum faceret tibi: non temere a me
Quivis ferret idem: semel hic cessavit, et, ut fit,
In scalis latuit metuens pendentis habenae.
Des nummos, excepta nihil te si fuga laedit.
Ille ferat pretium, poenae securus, opinor.
Prudens emisti vitiosum; dicta tibi est lex:
Insequeris tamen hunc, et lite moraris iniqua.
Dixi me pigrum proficiscenti tibi, dixi
Talibus officiis prope mancum; ne mea saevus
Jurgares ad te quod epistola nulla veniret.
Quid tum profeci, mecum facientia jura
Si tamen attentas? Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax.

VARIOUS READINGS.

he thinks more facetious," and according to the intention of Horace. This same reading, *inemptis*, occurs in one of Cruquius's MSS. and one of Fea's, as also in the Florence edition of 1482, in that of Venice 1483, and in a few others.

Epist. 2.

3. One or two of Fea's MSS. have *Hic est*, but written *Hic ist.*

8. In place of the common reading *imitabitur*, we have given *imitaberis*, as found in the oldest of Cruquius's MSS. and adopted in the best editions.

11. Four of Cruquius's MSS. have *excludere*, which Cuningam receives.

16. Some of the early editions give *laedat*, which Fea adopts. But *laedit*, as Bentley remarks, is more in accordance with the usual style of Horace.

17. Some MSS. and a few early editions have *feret.*

22. Many MSS. have *rediret* in place of *veniret.* Gesner gives the preference to the former, which supposes Florus to have written first, and Horace to have neglected to reply.

Luculli miles collecta viatica multis
Aerumnis, lassus dum noctu stertit, ad assem
Perdiderat: post hoc vehemens lupus, et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Praesidium regale loco dejecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum, donis ornatur honestis;
Accipit et bis dena super sestertia nummûm.
Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens, hortari coepit eundem
Verbis, quae timido quoque possent addere mentem:
I, bone, quo virtus tua te vocat. I pede fausto,
Grandia laturus meritorum praemia! Quid stas?
Post haec ille catus, quantumvis rusticus, *Ibit,*
Ibit eo quo vis, qui zonam perdidit, inquit.
Romae nutriri mihi contigit atque doceri
Iratus Graiis quantum nocuisset Achilles:
Adjecere bonae paulo plus artis Athenae;
Scilicet ut possem curvo dignoscere rectum,
Atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma,
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pennis, inopemque paterni
Et laris et fundi, paupertas impulit audax
Ut versus facerem: sed, quod non desit, habentem
Quae poterunt unquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?

VARIOUS READINGS.

28. Markland (*Ep. Crit.* 166.) conjectures, *post hoc* (*vehemens lupus ut*) *sibi et hosti*, and so also Valart (*Praef. ad Hor.* xv.) But the emendation is condemned by Bentley.

32. Cuningam reads *facti*. The collation of Saxius has *factus* and *ornatus*. Wakefield thinks that we should read *oneratur*, from the use made by Terence, Claudian, and Silius of that verb.

36. Cuningam reads *mentis*.

44. Cuningam reads *vellem* for *possem*, on the authority of some MSS. The same reading occurs in one of Pulmann's MSS. and in a few of Fea's.

46. Several MSS. and early editions have *amovere* which is adopted by H. Stephens, D. Heinsius, Desprez, and Bond.

53. Cuningam reads *expugnare* from a MS. The same reading is found in one or two of Fea's. Gesner is in favour of this lection, though he does not receive it unto the text: observing: "*Expugnare* pro *expurgare* commodum huic rei videtur. Cicuta non *purgat* ut helleborum, sed *pugnat* contra calorem." The common reading, however, may be made to bear the same interpretation; and so Döring explain it, "*Expurgare*, liberare calore, cicutae frigore in pectore extincto." —In this same line, Lambinus has *Sicyae* for *cicutae*, on conjecture.

Singula de nobis anni praedantur euntes ;
Eripuere jocos, Venerem, convivia, ludum ;
Tendunt extorquere poëmata : quid faciam vis ?
Denique non omnes eadem mirantur amantque :
Carmine tu gaudes ; hic delectatur iambis ;
Ille Bioneis sermonibus et sale nigro.
Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem ? quid non dem ? Renuis quod tu, jubet alter ;
Quod petis, id sane est invisum acidumque duobus.
Praeter cetera, me Romaene poëmata censes
Scribere posse, inter tot curas totque labores ?
Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis : cubat hic in colle Quirini,
Hic extremo in Aventino ; visendus uterque :
Intervalla vides humane commoda. — *Verum*
Purae sunt plateae, nihil ut meditantibus obstet. —
Festinat calidus mulis gerulisque redemtor ;
Torquet nunc lapidem, nunc ingens machina tignum ;
Tristia robustis luctantur funera plaustris ;
Hac rabiosa fugit canis, hac lutulenta ruit sus :
I nunc, et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus, et fugit urbes,
Rite cliens Bacchi, somno gaudentis et umbra.
Tu me inter strepitus nocturnos atque diurnos
Vis canere, et contacta sequi vestigia vatum ?

VARIOUS READINGS.

56. The collation of Saxius has *ludos*.

62. Cuningam conjectures *nimium diversa*, which same reading occurs in one of Talbot's MSS.

63. In place of the common reading *Renuis tu, quod* we have given with Bentley, on the authority of a very ancient Leyden MS., and three other MSS. of good repute, *Renuis quod tu*, which is certainly preferable. Fea and Valart find this same lection in several of their MSS.

65. Some of Valart's MSS. have *Romae mene*, which same reading appears in many of the early editions, commencing with that of Aldus 1501. The best MSS., however, have *Romaene*.

68. The collation of Saxius has *valle*. In this same line, Heinsius (*ad Ovid. Fast.* 4, 375.) and also Cuningam, conjecture *Quirino*.

70. Cruquius conjectures *rerum*. Gesner is incorrect in stating that this is done by him on the authority of MSS.

71. Glareanus has *Plures* in place of *Purae*. —In this same line Cruquius gives *obsit*, on the authority of two MSS., but with no great propriety. The same reading occurs in one or two of Fea's MSS.

80. The true reading of this line has been very much disputed. Some of the MSS. exhibit *contacta*, one of Cruquius's *contata*, another *cunctata*, one of Bentley's *cinctuta*, &c. The common reading, which is found in most MSS. and early editions, is *contracta*. This last Gesner considers the best, observing: " nihil melius vulgato *contracta*, i. e. angusta, quae pauci sequi possunt, ut στενὴ πύλη Matth. 7. 13." The explanation which he here gives, few will consider the true one, while all must condemn the impropriety, and we may be allowed to add, the bad taste, of the illustration. Döring, however, gives nearly the same interpretation with Gesner. " Verba igitur *et contracta sequi vestigia vatum* explico : et facere quod poetae in loca sola et arcta contracti faciunt." Döring thinks that the meaning of *contracta* in

Ingenium, sibi quod vacuas desumsit Athenas,
Et studiis annos septem dedit, insenuitque
Libris et curis, statua taciturnius exit
Plerumque, et risu populum quatit: hic ego rerum
Fluctibus in mediis, et tempestatibus urbis,
Verba lyrae motura sonum connectere digner?
Auctor erat Romae consulto rhetor, ut alter
Alterius sermone meros audiret honores;
Gracchus ut hic illi foret, huic ut Mucius ille.
Quî minus argutos vexat furor iste poëtas?

VARIOUS READINGS.

this line is clearly established by Epist. 1. 7. 12. "*Contractusque leget.*" We must differ from him in this respect. Lambinus explains the common reading in the same way with Gesner and Döring. The lection *contacta*, however, which we have mentioned above, is undoubtedly the true one. It occurs in three of the Blandinian MSS., in five of Cruquius's other MSS., in six of Lambinus's, in seven of Torrentius's, and in many of Fea's and Valart's. The explanation of Torrentius is as follows: "Ut quam proxime sequatur eorum vestigia, qui vatum nomen meruere, ita ut *tangere* etiam, et, quod dicere solemus, *pedem pede premere* videatur." To this, however, Bentley replies, "Quî vero fieri potest ut *sequaris contacta?* ut sequaris, quae jam *contigeris et assecutus sis?* Haec plane pugnant, et a sensu usuque abhorrent." The learned and acute Hunter has, we conceive, completely disarmed, in this instance at least, the great critic of England. "At quicquid contra statuerit vir acutissimus," observes the Professor of St. Andrew's, "verba *sequi contacta*, probatissimorum scriptorum auctoritate aliter accipere licet, hoc sensu nimirum, *usque sequi, donec contigeris.* Apud Virgilium Juno precatur Æolum his verbis,

Incute vim ventis, *submersasque obrue* puppes:
Aut *age diversos*, et disjice corpora ponto.
(*Aen.* 1. 69. seq.)

ubi *obrue submersos*, nequaquam est *obrue quae jam submersae sint*, sed omnino explicandum est, *obrue donec submersi fuerint:* neque epitheton *diversos*, eos designat qui *jam diversi sunt*, sed eos qui *agendo deinde diversi eunt. Age diversos* est, *ita age ut sint diversi.*" In farther confirmation of his opinion Hunter cites *Virg. Æn.* 8. 260 seqq. and 9. 535. seqq.

81. Cuningam reads on conjecture *Ingenium, sibi qui* by synesis, and in the 83d line changes *taciturnius* to *taciturnior*. Four of Valart's MSS. likewise give *Ingenium, sibi qui*. Sanadon appears to entertain a very exalted idea of Cuningam's emendation. "Monsieur Cuningam a seul la gloire d'avoir retabli le texte."

87. D. Heinsius transfers this line, and all that follow, down to the 140th, to Epist. 2. 2. 229 seqq. and Boivin to the 118th line of the same Epistle. Both are refuted by Bentley. *vid.* Explanatory notes.—As regards the true reading of this line, much uncertainty exists. The common lection is *Frater erat Romae consulti rhetor, ut*, &c., to which Bentley objects, citing at the same time the opinion of Heinsius against its purity. The argument of the English critic is, that even allowing *ut* in this passage the force of *ita ut*, which is far from common in Horace, still some adjective is wanted to complete the sentence. He proposes therefore to read *Pactus erat Romae consulto rhetor, ut*, &c. Withofius in like manner condemns the common reading, observing, "Si fratres fuissent, quis credidisset se ita mutuo laudantibus? aut quos sibi crediturus esse sperare potuissent? Quis impudentiam non albis dentibus risisset?" He then proceeds to suggest *Auctor erat Romae consulto*, &c., which we have adopted in our text. In favour of this emendation it may be urged that the initial letter of *Auctor* may easily have been altered through mistake, as the very next line commences with the same capital, while the change from *uctor* to *rater* is far from being difficult or improbable. Baxter, who retains the common text, explains *frater* as meaning "a sworn brother." Gesner observes, "Etiamsi *fratres* ponas sanguine: tamen potest frater etiam reduplicative poni, Frater erat adeo frater i. e. similis, ut, &c.," and refers to Sat. 2. 3. 244. Few, we conceive, will relish such an interpretation. Wieland also keeps the common reading unaltered, and thinks it a matter of indifference whether *fratres* be taken to denote, in this passage, the relationship which it naturally implies, or merely the idea attached to it by Baxter. He inclines, however, to the former. "Ob die zwei Brüder, die einander so schöne Complimente machten, wirkliche leibliche Brüder waren, oder nur '*sworn brothers*,' wie Baxter meint, kann uns sehr gleichgultig seyn; ich sehe aber nicht, warum Man von dem buchstäblichen Sinn des Worts Brüder abgehen soll: zumal da der Spass dadurch nur desto besser wird." Upon the whole we trust that the alteration we have made in the text will be thought to present the most satisfactory meaning.

89. Bentley restored *huic ut Mucius ille* in the place of *hic ut Mucius illi*, the reading of most previous editions. Bentley's emendation is now universally received.

90. Bentley conjectures *versat*. His emendation is praised by Burmann (*ad Propert. 3. 9. 1.*)

Carmina compono, hic elegos ; mirabile visu
Caelatumque novem Musis opus ! Adspice primum,
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus aedem !
Mox etiam, si forte vacas, sequere, et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur, et totidem plagis consumimus hostem,
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius : ille meo quis ?
Quis, nisi Callimachus ? si plus adposcere visus,
Fit Mimnermus, et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Quum scribo, et supplex populi suffragia capto :
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures.
Ridentur mala qui componunt carmina : verum
Gaudent scribentes, et se venerantur, et ultro,
Si taceas, laudant quidquid scripsere, beati.
At qui legitimum cupiet fecisse poëma,
Cum tabulis animum censoris sumet honesti ;
Audebit quaecunque parum splendoris habebunt,
Et sine pondere erunt, et honore indigna ferentur,
Verba movere loco, quamvis invita recedant,
Et versentur adhuc intra penetralia Vestae.
Obscurata diu populo bonus eruet, atque
Proferet in lucem speciosa vocabula rerum,
Quae, priscis memorata Catonibus atque Cethegis,
Nunc situs informis premit et deserta vetustas :
Adsciscet nova, quae genitor produxerit usus.
Vehemens et liquidus, puroque simillimus amni,
Fundet opes, Latiumque beabit divite lingua.
Luxuriantia compescet, nimis aspera sano

VARIOUS READINGS.

92. Bentley conjectures *Sacratumque* for *Caelatumque*.
95. Several MSS., have *vacat*.
98. One or two of the early editions have *limina*, and two of the Blandinian MSS. have *lumina prona*.
100. One of Cruquius's MSS. has *si plus se attollere*.
102. Cuningam in a note conjectures *vates*.
105. Wakefield reads, on conjecture, *obtundam*.
107. The collation of Saxius has *scriptores, sed* for *scribentes, et*.
120. Some of Fea's MSS. have *Hic vehemens liquidus;* others *Et liquidus vehemens*. Turnebus conjectures *Vemens*, but without any necessity, since the synaeresis operates of course on *Vehemens*, an anapaest being inadmissible in hexameter verse.
122. Cuningam, in a note, conjectures *depascet*.

Levabit cultu, virtute carentia tollet:
Ludentis speciem dabit, et torquebitur, ut qui
Nunc Satyrum nunc agrestem Cyclopa movetur.
Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me, vel denique fallant,
Quam sapere et ringi. Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos,
In vacuo laetus sessor plausorque theatro;
Cetera qui vitae servaret munia recto
More; bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis,
Et signo laeso non insanire lagenae;
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque refectus
Expulit elleboro morbum bilemque meraco,
Et redit ad sese: Pol, me occidistis, amici,
Non servastis, ait, cui sic extorta voluptas,
Et demtus pretium mentis gratissimus error.
Nimirum sapere est abjectis utile nugis,
Et tempestivum pueris concedere ludum;
Ac non verba sequi fidibus modulanda Latinis,
Sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec, tacitusque recordor:
Si tibi nulla sitim finiret copia lymphae,
Narrares medicis: quod, quanto plura parâsti,
Tanto plura cupis, nulline faterier audes?
Si vulnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel hèrba
Proficiente nihil curarier. Audieras, cui
Rem dî donarent, illi decedere pravam

VARIOUS READINGS.

125. Zarot's edition, and that of Milan 1477, give *imitatur*.

128. Two of Torrentius's MSS. have *Argos*, and so Sanadon reads.

138. Ascensius and Cuningam have *rediit ad se*.

140. In place of the common reading *per vim*, we have adopted the singularly elegant one which Zarot's edition presents, in behalf of which we will give the words of Gesner: "Pulcherrimam sententiam parit lectio Zaroti; qua *pretium mentis* dicitur *error gratissimus*: g. d. facile aliquis sana mente careat, ut tam jucundo errore fruatur. Consilio emendandi adscribi vix potest in editione tot deformata sphalmatis: igitur aut ex bono archetypo est, aut casus plane similis illi, cum impacta temere spongia Nealcis equo spumam effecit, quam ars pictoris desperarat."

152. All the MSS. give *donarent* excepting one of Bersmann's, which has *donarunt*, and one belonging to Trinity College, Cambridge, together with a few of Fea's, in which *donarant* occurs. Bentley conjectures *donarint*, observing, "Ita loquuntur, qui *pure* scribunt." Hunter with great propriety condemns this emendation on the ground that when a sentence is introduced, as in the present case, by a past tense, the acknowledged usage

Stultitiam ; et, quum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem ?
At si divitiae prudentem reddere possent,
Si cupidum timidumque minus te ; nempe ruberes,
Viveret in terris te si quis avarior uno.
Si proprium est, quod quis libra mercatus et aere est,
Quaedam, si credis consultis, mancipat usus :
Qui te pascit ager, tuus est ; et villicus Orbî,
Quum segetes occat tibi mox frumenta daturas,
Te dominum sentit : das nummos, accipis uvam,
Pullos, ova, cadum temeti : nempe modo isto
Paulatim mercaris agrum, fortasse trecentis,
Aut etiam supra, nummorum millibus emtum.
Quid refert, vivas numerato nuper an olim ?
Emtor Aricini quondam Veientis et arvi
Emtum coenat olus, quamvis aliter putat ; emtis
Sub noctem gelidam lignis calefactat aënum ;
Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit jurgia ; tanquam
Sit proprium quidquam, puncto quod mobilis horae,
Nunc prece, nunc pretio, nunc vi, nunc morte suprema,
Permutet dominos et cedat in altera jura.
Sic, quia perpetuus nulli datur usus, et heres
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea ? Quidve Calabris

VARIOUS READINGS.

of the Latin tongue demands an imperfect or pluperfect in the verb which follows. In support of this position he cites *Virg. Æn.* 1. 20.

" Progeniem sed enim Trojano a sanguine duci
Audierat, Tyrias olim *quae verteret* arces."

154. Some MSS. of Lambinus's, Pulmann's, Gesner's, Valart's and Fea's, have *rationibus* in place of *monitoribus*.

155. The collation of Saxius has *sapientem*.

158. Lambinus first adopted *mercatus et aere est*, on the authority of MSS., and it has been given in nearly all the subsequent editions. Fea, however, prefers *mercatur, et aere ;* which many MSS. and early editions exhibit.

161. The older MSS. give *daturas*, others *daturus*. The former was first received into the text by Cruquius, and subsequently re-produced by Bentley. It is given in the best editions since his time. Dacier's opposition to *daturas* is very effectually put down by the English critic.

167. Cruquius adopts *quoniam*, the reading of some MSS., and Torrentius praises it in a note ; but it is very properly rejected by Talbot, and *quondam* given in its place.

171. Some MSS. have *refigit*, which Bentley adopts.

173. The common reading is *sorte suprema*. The true lection, however, is *morte suprema*, which is found in the best MSS. and in all the early editions down to that of Aldus 1501. Aldus first substituted *sorte* for *morte*, which almost all subsequent editions have adopted. Bentley, however, rejects it on the ground that *sorte suprema* does not signify death, which the poet must here necessarily mean, but danger, difficulty, distress before death. He therefore restores *morte suprema* (i. e. morte ad postremum) which Sanadon also receives.

175. Sanadon reads *Sed* for *Sic* on the authority of a MS.

177. Canter (*Nov. Lect.* 12.) contends that the true reading is *Quid vites prosunt ;* and so Marci-

Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tinctas,
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
Praeferat Herodis palmetis pinguibus; alter,
Dives et importunus, ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum-
Quodque caput, vultu mutabilis, albus et ater.
Utar, et ex modico, quantum res poscet, acervo
Tollam; nec metuam, quid de me judicet heres,
Quod non plura datis invenerit: et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet, et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumtum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda procul procul absit: ego, utrum
Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis aquilone secundo;

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lius and others. In Porphyrion's explanation of this passage the term *vineis* occurs, ("nihil prodesse vineis aut horreis," &c.,) which has given rise to the conjectural emendation just mentioned. The text of Porphyrion, however, evidently needs correction here, and for *vineis* we ought to read *vicis*.

182. The common reading *curat* occurs in three of Valart's MSS. It is condemned by Bentley.

199. One of Pulmann's MSS., and also two of Valart's and one of Fea's, have *immunda procul procul absit:* which Bentley receives into the text. He is followed by Cuningam, Sanadon, Valart, Wakefield, and others. Gesner, however, retains the common reading *domus* in part, by omitting the final letter and converting the word into the ablative form: *immunda domu procul absit:* He observes at the same time in a note, "Si quid mutare velim, pro *domus* vel *domu* ponam *modo:* quod permutari saepius observat Burmannus ad Ovid. Art. 1. 361. *Procul* repeti, nimis hic Tragicum vel Paratragicum potius. Sed nec *domus* nec *domu* damnare ausim." Fea agrees in censuring the repetition of *procul*, and reads *domus*. We are persuaded notwithstanding, that Bentley's reading is the true one. Horace is not speaking of a *house* but of a *ship;* and such a mixture of images would spoil the metaphor. Besides, there is something very suspicious in the appearance of several of the MSS. Two of the oldest of Bentley's exhibit the line in a mutilated state, *Pauperies immunda procul absit: ego utrum*, while another MS., as also many of the early editions, have *Pauperies immunda procul domus absit*, &c. It requires but little sagacity to perceive that there is something wrong here; and this, coupled with the fact that one of Pulmann's MSS. actually exhibits *procul procul absit*, and likewise with the well known custom, on the part of many of the copyists, of expressing a term but once though it ought to have been twice inserted, as *procul*, for example, instead of *procul procul*, can leave very little doubt as to the correctness of Bentley's emendation.

Non tamen adversis aetatem ducimus austris;
Viribus, ingenio, specie, virtute, loco, re,
Extremi primorum, extremis usque priores.
Non es avarus: abi. Quid? cetera jam simul isto
Cum vitio fugere? caret tibi pectus inani
Ambitione? caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exemta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis, atque bibisti;
Tempus abire tibi est; ne potum largius aequo
Rideat et pulset lasciva decentius aetas.

VARIOUS READINGS.

204. The collation of Saxius has *Extremique priorum.*

205. Muretus reads *num simul*, and Chabot *dum simul.*

206. Some MSS. and early editions have *fuge*, *rite.*

212. The common reading is *juvat*, for which we have given *levat* with Bentley and others, from three of the Blandinian MSS.

216. One of Bentley's MSS. has *licentius*, and so also a very old one of Barth's, who embraces this reading in his *Advers.* 38. 18. N. Heinsius conjectures *frequentius.* Bentley, however, successfully defends the common reading *decentius.*

Q. HORATII FLACCI

EPISTOLA AD PISONES.

Humano capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
Persimilem, cujus, velut aegri somnia, vanae
Fingentur species; ut nec pes, nec caput uni

VARIOUS READINGS.

Epist. ad Pisones.

2. One of Bersmann's MSS. has *qui velit.*—In this same line, Bentley in his notes conjectures *formas* for *plumas*, and Cuningam states that the line is so cited by Smetius, Bisciola, and Manbrun. Bentley's objection to the common reading is that *inducere plumas membris* means the same thing as "ipsum caput, cervicem, caudam, et cetera membra undique collata plumis obducere et tegere." The critic is of opinion that, if all the parts be covered with plumage, it will be rather a difficult task to discover either the *mulier formosa* above, or the *ater piscis* below; and that the whole will bear a very strong resemblance to a bundle of feathers. The best reply which we have seen to this shrewd and ingenious piece of criticism is that made by Sanadon; and yet after all it is so very unsatisfactory, that we have several times felt strongly inclined to alter the text in conformity with Bentley's suggestion. Sanadon's note is as follows: "Rien n'est plus inutile ni plus mal imaginé que cette correction de Monsieur Bentley. Ces membres que le peintre ramasse de plusieurs animaux différens, ont chacun leur forme particuliere et déterminée, que le peintre ne peut changer. Horace distingue deux chôses, *membra undique conferre*, et *varias illis plumas inducere*. Le peintre donne à chaque membre la forme qui lui convient, et puis il les couvre chacun de plumes tout à fait differentes et qui ne se rapportent pas. C'est une double bigarure, qui jette un double ridicule sur l'ouvrage. Les plumes qui couvrent tous ces membres, suivent le contour de chacun, et n'empêchent pas qu'on ne les distingue suffisament les uns des autres." Gesner merely remarks in his note on *inducere*, "Potest pictor *plumas* inducere partibus alioquin humanis, equinisve." The collation of Saxius and Valart's Sorbonne MS. have *pennas* instead of *formas*.

3. Some of Valart's MSS. have *aut turpiter*, a reading which had already been given by Sanadon, on conjecture. The learned Jesuit thinks that Horace proposes *two* pictures, one of which has nothing of a man but his head, while the other is the bust of a woman: the remark of Quintilian (8. 3. 60.) is fatal to this emendation "Id enim *tale est monstrum*," observes the ancient critic, "*quale* Horatius in prima parte libri de arte poetica fingit,

Humano capiti cervicem pictor equinam
Jungere si velit,————————

et *caetera ex diversis naturis subjiciat.*"

5. Markland reads on conjecture *risum teneatis?* referring *amici* to *Pisones*. The same punctuation is adopted by Wakefield, Regelsberg, Haberfeld, and Schelle. "Omnes ridendi," laconically observes Fea.

8. Some MSS. of Fea's and Valart's have *Finguntur*, which occurs also in several early editions.

Reddatur formae. — *Pictoribus atque poëtis*
Quidlibet audendi semper fuit aequa potestas. —
Scimus, et hanc veniam petimusque damusque vicissim :
Sed non ut placidis coëant immitia : non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Assuitur pannus ; quum lucus et ara Dianae,
Et properantis aquae per amoenos ambitus agros,
Aut flumen Rhenum, aut pluvius describitur arcus.
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare : quid hoc, si fractis enatat exspes
Navibus, aere dato qui pingitur ? Amphora coepit
Institui ; currente rota cur urceus exit ?
Denique sit quidvis, simplex duntaxat et unum.
Maxima pars vatum, pater et juvenes patre digni,
Decipimur specie recti. Brevis esse laboro,
Obscurus fio ; sectantem lenia nervi
Deficiunt animique ; professus grandia turget ;
Serpit humi tutus nimium timidusque procellae :
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber unus et ungues
Exprimet, et molles imitabitur aere capillos,

VARIOUS READINGS.

9. Zarot's edition and one or two of Fea's MSS. have *Reddantur*, but the singular is more in accordance with the style of Horace.

18. The collation of Saxius has *Rheni*. The greater number of MSS., however, give *Rhenum*, and with this reading the scholiast Acron coincides, who observes ; " Notandum flumen Rhenum genere neutro. Sallustius in Historiis nomenque Danubium habet." Compare Ode 4. 4. 28. and *vid.* Explanatory notes.

20. Zarot's edition has *expers*, while many MSS. exhibit *expes*, which is also given in the Aldine editions of 1501, 1509, 1519, and in that of Junta 1503. Martinus (*Var. lect.* 1. 24.) adopts this latter reading, and explains it as follows: "enatantem, et in aquis quasi jam jam periturum, ore tantum tenus extantem, reliquo corpore undis absorpto."

23. Several MSS., together with the Venice editions of 1481, 1492, and 1514, have *quidvis*. The common reading is *quod vis*. Bentley first restored *quidvis* to the text, and it has been adopted by Cuningam, Sanadon, Wakefield, Wetzel, and Hunter. " Denique," observes Bentley in explanation, " sit *quidvis*, amphora, vel urceus, vel obba, vel cadus, vel dolium ; modo unum sit et simplex."

26. In place of the common reading *levia*, Bentley, on the authority of a MS., gives *lenia* as affording a stronger opposition to *nervi*. This same lection is also found in some MSS. of Valart's and Fea's, and is confirmed by a passage of Cicero : " Sunt ejus aliquot orationes, ex quibus, sicut ex tragoediis, *lenitas* ejus sine nervis perspici potest." (*Cic. Brut.* 48.)

32. The common reading is *faber imus*, in place of which we have not hesitated to adopt Bentley's lection, *faber unus*, &c., i. e. " faber unice, omnium optime, exprimet." Compare Serm. 1. 10. 42. and Serm. 2. 3. 24. So also Cicero (Orat. 39.) " Demosthenes *unus eminet* inter omnes in omni genere dicendi."

Infelix operis summa, quia ponere totum
Nesciet. Hunc ego me, si quid componere curem,
Non magis esse velim, quam naso vivere pravo,
Spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, aequam
Viribus, et versate diu, quid ferre recusent,
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc, nec lucidus ordo.
Ordinis haec virtus erit et Venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et praesens in tempus omittat.
In verbis etiam tenuis cautusque serendis,
Hoc amet, hoc spernat promissi carminis auctor.
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget, dabiturque licentia sumta pudenter.
Et nova factaque nuper habebunt verba fidem, si
Graeco fonte cadant, parce detorta. Quid autem
Caecilio Plautoque dabit Romanus, ademtum
Virgilio Varioque? Ego cur, acquirere pauca
Si possum, invideor, quum lingua Catonis et Ennî
Sermonem patrium ditaverit, et nova rerum
Nomina protulerit? Licuit, semperque licebit,
Signatum praesente nota procudere nomen.

VARIOUS READINGS.

36. Bentley restored *naso vivere pravo* from MSS. and early editions. The reading *pravo vivere naso*, which the common editions exhibit, is supported by but few MSS. of any note, and produces besides an inelegant sound, (*vovive* as Bentley styles it.)

40. Markland conjectures *pudenter*, observing; "Nisi fallor, scripsit Flaccus, *cui lecta pudenter erit res*: id est, modeste, et ratione habita virium suarum Conf. v. 51. *Epist.* 1. 17. 44. (Markland ad Stat. 4. 8 24.) Hurd, in his commentary on the Art of Poetry, vol. 1. p. 46. (5th edition) praises this emendation. The true reading, however, is undoubtedly *potenter*, i. e. "viribus, ingenio suo convenienter."

42. Some MSS. give *haud* for *aut*.

46. Bentley arranges this, and the following, line, (which are given in the common text as the 46th and 45th verses,) in the way which we have adopted. *vid.* Explanatory notes.

49. Lambinus and Glareanus read *rerum, et*, by which *continget* in the 51st line in made to refer to the apodosis.

52. In place of *fictaque*, the common reading, we have given *factaque* with Bentley from the MSS. of Fabricius.

53. Several MSS. have *cadent*, which Lambinus and Bentley adopt.—In this same line Erfurdt conjectures *per te* for *parce*.

59. The true reading of this line has given rise to much discussion. Several MSS., and also an edition of the year 1509, have *procudere*, which Bentley, Cuningam, Sanadon, and many others receive. With regard to *nomen*, Luisinus was the first to suggest *nummum*, which Bentley subsequently adopted. A new reading thus arose, *procudere nummum*, and found many advocates, Bentley's edition having been the first in which it fully appeared. The argument in opposition to the common reading is briefly this: "*Producere*

Ut silvae, foliis pronos mutantis in annos,
Prima cadunt: ita verborum vetus interit aetas.
Et juvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque; sive, recepto
Terra Neptuno, classes aquilonibus arcet
Regis opus; sterilisve diu palus aptaque remis

VARIOUS READINGS.

nomen, so near to *nomina protulerit*, is a disagreeable and useless repetition; nor is the thought supportable. If it were always allowed to make new words, why has the poet written so many lines to prove what was not disputed with him? Or why does he justify himself for those few, *pauca*, which he had made? But he is not used to reason in such a manner. He compares words to money: and as it is always permitted to coin new money of new metal, or to strike a new impression upon old pieces, if we have public authority for it; so an author has a right to words already established, to form them anew, or even to make others perfectly new, if common usage authorises them." This reasoning is specious, but unsatisfactory; and it will be sufficient to cite in defence of the common reading the words of Valckenaer: "Quae lectio non satis considerate tentata. Si quid video, sensus est: licere nomen, tanquam nummum olim signatum, nonnihil ad analogiam aliorum producere et prolongare, atque adeo quasi novum producere. Hinc non longe decessit scholiastes, inquiens recte, "hoc a nummis tractum, qui in nova fusura juvant inopiam." Recte quoque Quintilianus, Inst. Orat. 1. 6.—Primitiva vero penitus *nova* in linguam introduci non possunt." (*Valck. Obs. ad Orig. Graec.* p. 37.)

60. The common reading is *pronos mutantur in annos*. One of Fabricius's MSS. has *nudantur* for *mutantur*. Dorighellus conjectures *pronis mutantur in annis*, and Wakefield *pronos mutantis in annos*. This latter emendation we have received into the text as both simple and at the same time extremely elegant. According to this reading, the order of the sentence will be *Ut prima folia silvae, mutantis foliis in pronos annos, cadunt, ita*, &c. Bentley objects to the common reading on the ground of unusual construction, and gives on conjecture *Ut silvis folia privos mutantur in annos*. In reply to this emendation we will cite the observations of Schultens in defence of the common text. "Insolens loquendi genus vocat ὁ πάνυ Bentleius, *silvae foliis mutantur*, quodque nullo exemplo defendi aut excusari possit. Livius tamen non refugit (5. 46.) *mutare finibus* pro *mutare fines:* Probae etiam sunt phrases *mutari sententia*, pro *sententiam mutare: mutari odore* pro *mutare odorem;* ipseque *odor*, ut copiam cernas linguae, dicitur *mutari* non tantum, sed et *mutare* absolute: ad eam rationem *silvae foliis mutantur:* ubi *silvae* comparationem praebent *linguarum*, ut folia verborum; ac proinde in casu recto sat belle efferuntur, secus ac *Ill. Critico* videbatur. *Pronos in annos* etiam bellissime hic dictum, prae quo languere putem *privos:* non tamen pro *vergentes in autumnum*, quod recte improbatur; non etiam morato sensu, qui hic parum quadrat: sed pro *annis volventibus; in annos labentes; annorum orbe circumeunte.*" (*Schultens. Orig. Hebr.* vol. 2. pp. 48, 49.)

63. The common reading is *Sive receptus Terra Neptunus classes Aquilonibus arcet*, in place of which we have adopted the conjectural emendation of Waddel, making *arcet* depend on *opus*.

65. The true reading of this line has been very much disputed. The common text, which we have retained, makes, as will be perceived, the final syllable of *palus* short, which is long every where else. Hence many critics have been led to regard the lection as erroneous. Bentley, after citing and condemning the conjectures of Alciatus and Erythraeus, the former of whom proposes to read *palus* as a monosyllable (*plus*), while the latter recommends the rejection of the *s*, (*palu' aptaque remis*) suggests on his part, *sterilisve palus prius aptaque remis*. Markland, on the other hand, conceives the true reading to be *sterilisve palus pulsataque remis*, in which he is followed by Schelle. Cuningam proposes three conjectures, *sterilisve palus dudum actaque remis*, or *pulsataque remis*, or else *agitataque remis*, the last of which is embraced by Wakefield. Withofius (*de Telchinibus*, p. 49. *Encaen.* p. 317.) reads *sterilisve diu Pomptina racemis Vicinas*, &c., a bold but ingenious emendation. The advocates for the common reading defend it, and in our opinion very successfully, by the authority of the ancient grammarians. Thus, Servius (*ad Aen.* 2. 65.) observes, "Sane *Tellus us* longa est, et pauca sunt quae *us* producunt, ut *Senectus, Juventus, Salus, Virtus, Palus, Servitus, Incus, Tus, Rus, Mus, Pus. Palus* tamen brevis nonnumquam invenitur, quia in *dis* exit genitivus: ut Horatius, *Sterilisque diu palus aptaque remis.*" In another part, (*ad Aen.* 6. 107.) the same commentator, remarks: "In *Palus* bene Virgilius produxit *lus* quia *Paludis* facit; quod supra plenius diximus. Horatius corripuit: ut *Sterilisque diu palus aptaque remis.*" On another occasion (*de ultimis syllabis*, p. 1813.) Servius farther informs us, "*Us* vero cum in genitivo crescente longa permanserit, producitur, excepto uno *Palus*, ut est hoc, *Sterilisque diu palus aptaque remis.*" To the same effect is Beda, (*de metris*, p. 2360.) Priscian also holds similar language, "Excipiuntur *tellus telluris, palus paludis*: quae duo non ha-

Vicinas urbes alit, et grave sentit aratrum;
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius. Mortalia facta peribunt:
Nedum sermonum stet honos et gratia vivax.
Multa renascentur quae jam cecidere, cadentque
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi.
Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos.
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant, et adhuc sub judice lis est.
Archilochum proprio rabies armavit iambo.
Hunc socci cepere pedem grandesque cothurni,
Alternis aptum sermonibus, et populares
Vincentem strepitus, et natum rebus agendis.
Musa dedit fidibus divos, puerosque deorum,
Et pugilem victorem, et equum certamine primum,
Et juvenum curas, et libera vina referre.
Descriptas servare vices operumque colores,
Cur ego, si nequeo ignoroque, poëta salutor?
Cur nescire, pudens prave, quam discere malo?
Versibus exponi tragicis res comica non vult:
Indignatur item privatis, ac prope socco
Dignis carminibus narrari coena Thyestae.
Singula quaeque locum teneant sortita decenter.

VARIOUS READINGS.

buerunt *i* in genitivo. *Palus* tamen etiam correpta *us* invenitur apud Horat. de Arte Poetica: *sterilisque diu palus aptaque remis.*" (*Priscian.* 6. 17. 83. *ed. Krehl.* vol. 1. p. 277. To this may be added that Maximianus (1. 246,) takes a similar liberty with the final syllable of *senectus*, and Martianus Capella (6. 46) with that of *tellus*, although it must be confessed that neither of these two authorities is entitled to much consideration. Dr. Carey thinks that Horace might have intended *Palus* to be of the *second* or *fourth* declension, which would give the *us* short, without any violation of quantity. In this we cannot agree with him. As regards the emendations mentioned above, one serious objection to all excepting that of Withofius is the absence of *diu*. Wakefield indeed calls this adverb in the present case, *vocem otiosam, et ineptam, a scriba intrusam;* but with all due deference, it appears to us to contribute very largely to the force and elegance of the poet's meaning. The only alteration which we have been induced to make in the common text is the substitution of *ve* for *que*.

67. D'Orville (*ad Charit.* p. 673,) states that a MS. which he collated in France, had *Arnus* for *amnis*.

68. Instead of *facta* Bentley has *cuncta*, on the authority of one of his MSS.

72. Wakefield, without any necessity or propriety, reads *arbitrum* on conjecture for *arbitrium*.—In this same line, one of Bersmann's MSS. has *et vis* in place of *et jus*, which is the reading likewise of Glareanus.

86. The collation of Saxius has *labores*.

92. Two of Cruquius's MSS., one of Bentley's, four of Valart's, and one of Fea's, have *decentem*

Interdum tamen et vocem Comoedia tollit,
Iratusque Chremes tumido delitigat ore :
Et tragicus plerumque dolet sermone pedestri.
Telephus et Peleus, quum pauper et exsul, uterque
Projicit ampullas et sesquipedalia verba,
Si cor spectantis curat tetigisse querela.
Non satis est pulchra esse poëmata ; dulcia sunto,
Et quocunque volent, animum auditoris agunto.
Ut ridentibus arrident, ita flentibus afflent
Humani vultus. Si vis me flere, dolendum est
Primum ipsi tibi ; tunc tua me infortunia laedent,
Telephe vel Peleu. Male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia moestum
Vultum verba decent ; iratum plena minarum ;

VARIOUS READINGS.

Bentley adopts this reading, and thinks that by this change *sortita* will retain its active meaning; whereas, if we read *decenter*, it will come very near having a passive force: "vix est ut non passive (*τὸ sortita*) contra morem accipiatur." We consider this remark as not strictly accurate, since the construction of the common text is simply this, *Singula quaeque, sortita locum, teneant decenter.*

94. St. Jerome (*Op. vol.* 1. col. 280. ed. Veron: —in Epist. ad Furiam, n. 2.) reads *desaeviet* for *delitiget*, probably by a slip of memory.

96. Bentley, rejecting the common reading and punctuation as given in our text, has no stop after *pedestri* in the preceding line, and in this reads *Telephus aut Peleus.* The construction will then be *tragicus Telephus aut* (*tragicus*) *Peleus*, &c. His object in making the change is, as he states, for the sake of preserving the opposition. *In Comoedia iratus Chremes tumido, in Tragoedia Telephus pauper humili sermone utitur.* "This is specious," observes Hurd, in his notes on the Art of Poetry; "but, if the reader attends, he will perceive that the opposition is better perserved without Bentley's correction. For it will stand thus: The poet first asserts of comedy at large, that *it sometimes raises its voice*,

Interdum tamen et vocem comoedia tollit.

Next, he confirms this general remark, by appealing to a particular instance,

Iratusque Chremes tumido delitigat ore.

Exactness of *opposition* will require the same method to be observed in speaking of *tragedy*; which accordingly is the case, if we follow the common reading. For, first it is said of *tragedy*, that, when grief is to be expressed, it generally condescends to an humbler strain,

Et tragicus plerumque dolet sermone pedestri.

And then the general truth, as before, is illustrated by a particular instance,

Telephus et Peleus, cum pauper et exul, uterque
Projicit ampullas, &c.

There is no absurdity, as the Doctor pretends, in taking *tragicus* for *tragoediarum scriptor.* For the poet, by a common figure, is made to do that which he represents his persons as doing." (*Hurd's Horace*, vol. 1. p. 85. 5th edit.)

99. Bentley objects to *pulchra*, because this, he says, is a general term, including under it every species of beauty, and therefore that implied by *dulcis.* On the authority of one of his MSS. he proposes to read *pura* for *pulchra.* "But the great critic," observes Hurd, "did not sufficiently attend to the connection, which, as F. Robortellus, in his paraphrase on this epistle, well observes, stands thus: It is not enough that tragedies have that kind of beauty which arises from a pomp and splendour of diction, they must also be pathetic and affecting." (*Hurd's Horace*, vol. 1. p. 89.) For remarks on the true force of *pulchrum*, vid. Explanatory notes.

101. The common reading is *adsunt.* Marcilius gives *adflant*, as the lection of one of his MSS.; whence this critic, as also Faber and Bentley (the last of whom cites an express additional authority) are led to regard *adflent*, or *afflent*, as the true reading. It requires very little sagacity to perceive the correctness of the emendation. Cuningam, Sanadon, Valart, Wakefield, Hunter, and others adopt it.

105. Zarot's edition has *Aut ridebo aut dormibo.*

Ludentem lasciva ; severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum ; juvat, aut impellit ad iram,
Aut ad humum moerore gravi deducit et angit ;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum, divusne loquatur an heros ;
Maturusne senex an adhuc florente juventa
Fervidus ; et matrona potens an sedula nutrix ;
Mercatorne vagus cultorne virentis agelli :
Colchus an Assyrius ; Thebis nutritus an Argis.
Aut famam sequere, aut sibi convenientia finge,
Scriptor. Honoratum si forte reponis Achillem ;
Impiger, iracundus, inexorabilis, acer,
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scenae committis, et audes
Personam formare novam, servetur ad imum

VARIOUS READINGS.

113. Bentley reads on conjecture *equitesque patresque*.

114. The reading of this line has been much disputed. Erasmus (*Chil.* 1. *cent.* 3. *adag.* 57.) has *divesne loquatur an Irus ;* remarking in explanation, "*Irus* pro *paupere*." Lambinus gives *Erosne ;* Ascensius, *herusne ;* both reading *Davusne loquatur.* Other editors again have *Davusne loquatur an heros ;* We have received with Bentley the lection of three of the Blandinian MSS. "Ita decorum in personis servatur pro varietate naturae, aetatis, conditionis, vitae generis, nationis, gentis. Ergo bina hic inter se opponuntur, deus et heros, senex et juvenis, matrona et nutrix, mercator et agricola, Colchus et Assyrius, Thebanus et Argivus." Such is the language of Bentley. They who read *Erosne*, make *Davus* and *Eros* the names of two slaves of opposite characters; the former, crafty and deceitful; the latter, frugal and upright. Wakefield follows the lection *Davusne loquatur herusne ;* first given by Ascensius, and mentioned above.

120. Bentley objects to the epithet *Honoratum* as applied to Achilles, and substitutes *Homericum.* The learned critic, however, is, we apprehend, under an erroneous impression with regard to the force and meaning of *honoratum.* The epithet in question does not so much allude to the action of the Iliad, in the course of which poem it is conceded that Achilles remains unhonoured in his own eyes, by reason of the conduct of Agamemnon : and only obtains from Jove, at a late period, the fulfilment of his mother's prayer, (Ἀλλὰ σὺ μέν μιν τῖσον, Ὀλύμπιε, μητιετὰ, Ζεῦ. *Il.* α', 508.) as to the fact of the hero's praises being sung by such a bard as Homer. This is the honour to which the Roman poet alludes, and which Alexander so nobly envied as he stood by the warrior's grave. ("O fortunate, inquit, adolescens! qui *tuae virtutis* Homerum *praeconem* inveneris." *Cic. pro Arch.* 10.) In full accordance with this idea is the language of Pindar in relation to another hero of the Greeks, the Telamonian Ajax, Ἀλλ' *Ὁμηρός τοι τετίμακεν δὶ' ἀνθρώπων. (Pind. Isthm.* 4. 63. ed. Heyne.) Hunter, to whom the merit of this interpretation belongs, observes at the conclusion of his remarks, "Si hunc Pindari locum in animo habebat noster, Achilles *honoratus* (ὃν *Ὅμηρος τετίμακεν*) idem valebit atque Achilles *Homericus*, neque lectio vulgata *honoratum*, quam omnes libri tuentur, de loco graduque honoris, quem adhuc tenuit, dejicienda videtur." Chisbull cites, as an emendation of Dr. Lisle's, *Scripta ; inhonoratum.* Although we have not adopted Bentley's bold alteration, we still have so far followed him and many of the early editions, as to place a full stop after *Scriptor.* The common text has a period at the end of the preceding line, and no point after *Scriptor.*

Qualis ab incepto processerit, aut sibi constet.
Difficile est proprie communia dicere: tuque
Rectius Iliacum carmen diducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati juris erit, si
Nec circa vilem patulumque moraberis orbem;
Nec verbum verbo curabis reddere fidus
Interpres; nec desilies imitator in arctum,
Unde pedem proferre pudor vetet aut operis lex.
Nec sic incipies, ut scriptor cyclicus olim:
Fortunam Priami cantabo et nobile bellum.
Quid dignum tanto feret hic promissor hiatu?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte:
Dic mihi, Musa, virum, captae post tempora Trojae,
Qui mores hominum multorum vidit et urbes.
Non fumum ex fulgore, sed ex fumo dare lucem

VARIOUS READINGS.

127. We have adopted Hurd's emendation of *aut sibi constet*, in place of the common reading *et sibi constet*. The change, though slight in a verbal point of view, is otherwise important. "The rule," observes Hurd, "as appears from the reason of the thing, and from Aristotle, is 'Let an *uniformity* of character be preserved, or at least a *consistency*;' i. e. either let the manners be exactly the same from the beginning to the end of the play, as those of Medea, for instance, and Orestes; or, if any change be necessary, let it be such as may consist with, and be easily reconciled to, the manners formerly attributed; as is seen in the case of Electra and Iphigenia. We should read then, it is plain,

———————*servetur ad imum*
Qualis ab incepto processerit, aut sibi constet.

The mistake arose from imagining, that a character could no other way *consist* with itself but by being *uniform*. A mistake, however, which not the reason of the thing only, but Aristotle's rule might have set right. It is expressed thus: Τέταρτον δὲ τὸ ὁμαλόν. Κἂν γὰρ ἀνώμαλός τις ᾖ ὁ τὴν μίμησιν παρέχων καὶ τοιοῦτον ἦθος ὑποτιθεὶς, ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι. (Ποιητ. κ. τέ.) The genuine sense of this precept is, 'Let the manners be uniform, or, if ununiform, yet consistently so, or uniformly ununiform:' exactly copied, according to the reading here given, by Horace. Whereas, in the other way, it stands thus: 'Let your characters be uniform, or unchanged; or, if you paint an ununiform character, let it be ununiform all the way: i. e. such an irregular character to the end of the play, as it was at the beginning; which is, in effect, to say, let it be *uniform*:' This apparently destroys the latter part of the precept, and makes it an unmeaning tautology with the former." (*Hurd's Horace*, vol. 1. p. 104. seqq.) "This conjecture," observes Dr. Parr, "is ingenious, and the reasoning employed to support it, is, in my opinion, decisive." Twining, however, advocates the common reading, (*ad Aristot. Poet. p. 335. seqq.*)

129. We have given *diducis* with Fea and Döring, on the authority of MSS. as preferable to the common reading *deducis*. The verb *ducere* is elegantly used in speaking of fountain-heads, from which the water flows and is led off (*diducitur*) into various rills.

132. Several MSS. and early editions have *Non circa*, which Bentley and others adopt.

135. Several MSS., and among them two of Lambinus's, have *referre*, which that editor adopts. He is followed by Cuningam.

136. Bentley contends in favour of *Cyclius*, as more in accordance with the Greek κύκλιος, and also a softer form. This same reading is given in Valart's Sorbonne MS. We have retained the common form, however, as sufficiently correct. Comp. *Schneider's Griech. Deutsch. Wörterb.* v. κυκλικὸς.

139. Some few editions have *Parturient*, which Fea considers the true reading.

141. Bentley, on the authority of two MSS., gives *moenia* for *tempora*, conjecturing, at the same time, *funera*, as another reading. Cuningam adopts *moenia* with Bentley, but in his notes suggests *Pergama*.

Cogitat, ut speciosa dehinc miracula promat,
Antiphaten, Scyllamque, et cum Cyclope Charybdin.
Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum orditur ab ovo.
Semper ad eventum festinat, et in medias res,
Non secus ac notas, auditorem rapit, et quae
Desperat tractata nitescere posse, relinquit;
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
Tu, quid ego et populus mecum desideret, audi.
Si fautoris eges aulaea manentis, et usque
Sessuri, donec cantor, *Vos plaudite*, dicat:
Aetatis cujusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
Reddere qui voces jam scit puer, et pede certo
Signat humum, gestit paribus colludere, et iram
Colligit ac ponit temere, et mutatur in horas.
Imberbus juvenis, tandem custode remoto,
Gaudet equis canibusque et aprici gramine campi;
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis, cupidusque, et amata relinquere pernix.
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet, quod mox mutare laboret.
Multa senem circumveniunt incommoda; vel quod
Quaerit, et inventis miser abstinet, ac timet uti;

VARIOUS READINGS.

145. Bentley, in his notes, conjectures *Circamque* in place of *Scyllamque*, observing; "*Non ita belle* disjungitur Scylla a Charybdi; et satis erat Charybdim ponere, ut Scylla agnosceretur."

154. Bentley reads *fautoris* in place of the common lection *plausoris*. We have adopted his emendation. "Nunquam quisquam a me impetrabit," observes the English critic, "ut hanc inhonestam scabiem Horatio imputem: *Plausoris* qui sedeat usque ad *Plaudite*. Sentis, opinor, rusticam inconcinnitatem. Et sane in plerisque codicibus illud *plausoris* correctoris manum passum est. Graevianus primum habuit *plus oris;* Vossianus *Plusoris;* unus Oxoniensis *Plasoris:* in Reginensi integrum verbum in litura demersum est, et suppositum alia manu *Plausoris*. Repone, eadem quidem sententia, verbo tamen hic commodiore, *Si fautoris eges*, &c." Cuningam has *plosoris*.

157. Bentley reads *maturis* for *naturis*. But, by *naturis*, in the common reading, is not meant, according to Hurd, simply, that instinctive *natural* bias, implanted in every man, to this or that character, but, in general, *nature*, as it appears diversified in the different periods of life. The sense will be: A certain *decorum* or propriety must be observed in painting the natures or dispositions of men, varying with their years. There is, then, no occasion for changing the text with Bentley. (*Hurd's Horace*, vol. 1, p. 125.)

161. *Imberbus* is the reading of one of Cruquius's MSS. and has been received into the best editions since his time. It is preferable to *Imberbis*, the common reading.

168. Some few MSS. have *permutare* in place of *mox mutare*.

Vel quod res omnes timide gelideque ministrat,
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt. Ne forte seniles
Mandentur juveni partes, pueroque viriles;
Semper in adjunctis aevoque morabimur aptis.
Aut agitur res in scenis, aut acta refertur.
Segnius irritant animos demissa per aurem,
Quam quae sunt oculis subjecta fidelibus, et quae
Ipse sibi tradit spectator. Non tamen intus
Digna geri promes in scenam; multaque tolles
Ex oculis, quae mox narret facundia praesens.
Ne pueros coram populo Medea trucidet;
Aut humana palam coquat exta nefarius Atreus;
Aut in avem Progne vertatur, Cadmus in anguem.
Quodcunque ostendis mihi sic, incredulus odi.
Neve minor neu sit quinto productior actu
Fabula, quae posci vult et spectata reponi:
Nec deus intersit, nisi dignus vindice nodus
Inciderit: nec quarta loqui persona laboret.
Actoris partes Chorus officiumque virile
Defendat; neu quid medios intercinat actus,
Quod non proposito conducat et haereat apte.
Ille bonis faveatque et consilietur amice,

VARIOUS READINGS.

172. Bentley reads *spe lentus, iners, pavidusque futuri*, as more in accordance with the language of Aristotle, when describing the different ages of life, and more suited to the character of the old. But the common text is well defended by Gesner: "Nemo tam senex, qui se non putet annum posse vivere. Ἀναίλπιδες sunt Aristoteli, non quod nihil sperent, sed quod male expectant. *Avidus futuri* est φιλόζωος Aristotelis: cupiunt quod deesse sibi sentiunt."

174. The common text has *censor castigatorque*, for which we have adopted the arrangement exhibited in most MSS. and early editions, and received by Talbot, Bentley, Cuningam, and others.

178. A MS. of Achilles Statius's, the collation of Saxius, and some of Fea's MSS., have *morabitur*.

180. One of Combe's MSS. has *per aures*.

185. *Ne pueros* is the reading of several excellent MSS. The common text has *Nec pueros*.

187. Cuningam reads *Aut in avem Progne, Cadmus vertatur in anguem*. This lection is likewise found in two of Fea's MSS.

189. One of Fea's MSS. gives *minor quinto, neu sit*, which appears also in the Aldine editions of 1501, 1509, 1519; in that of Junta, 1503, and in that of Glareanus.

190. Three of Pulmann's MSS. and some of Fea's, have *spectanda*, which occurs also in the Venice editions of 1490, 1495, and 1514.

191. Schelle gives *Neu* on conjecture; but *Nec* must not be disturbed, as it indicates the commencement of a new precept.

193. Two of Lambinus's MSS., two of Pulmann's, and several of Fea's, have *Auctoris*, which is given also in the Aldine editions of 1501, 1509, and 1519.

194. Two of Fea's MSS. and the edition of Zarot exhibit *intercidat*.

196. One or two early editions have *concilietur*. —In this same line *Muretus* reads *amicis*, which many editions have adopted.

Et regat iratos, et amet pacare tumentes :
Ille dapes laudet mensae brevis ; ille salubrem
Justitiam, legesque, et apertis otia portis :
Ille tegat commissa, deosque precetur et oret,
Ut redeat miseris, abeat Fortuna superbis.
Tibia non, ut nunc, orichalco vincta, tubaeque
Aemula, sed tenuis simplexque foramine pauco
Adspirare et adesse Choris erat utilis, atque
Nondum spissa nimis complere sedilia flatu ;
Quo sane populus numerabilis, utpote parvus,
Et frugi castusque verecundusque coibat.
Postquam coepit agros extendere victor, et urbem
Latior amplecti murus, vinoque diurno
Placari Genius festis impune diebus,
Accessit numerisque modisque licentia major.
Indoctus quid enim saperet liberque laborum
Rusticus, urbano confusus, turpis honesto ?
Sic priscae motumque et luxuriem addidit arti
Tibicen, traxitque vagus per pulpita vestem :
Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia praeceps ;
Utiliumque sagax rerum, et divina futuri,
Sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit, et asper
Incolumi gravitate jocum tentavit, eo quod
Illecebris erat et grata novitate morandus
Spectator, functusque sacris, et potus, et exlex.

VARIOUS READINGS.

197. In place of the common reading *peccare timentes*, some MSS. of Achilles Statius's, and one of Cruquius's, give *pacare timentes*, and two of Pulmann's, *pacare tumentes :* this last is undoubtedly the true reading ; for, as Bentley correctly remarks, *bonos* and *peccare timentes* are precisely synonymous, and the tautology, therefore, of the common text must not be allowed to remain. Gesner's remark is certainly a feeble one : " Sed mihi tamen, nimis amabiles videntur *peccare timentes*, quam ut eos hinc exsulare velim."

202. The common reading *vincta* is sanctioned by the oldest of the Blandinian MSS. and by many other of Cruquius's. Four MSS., however, of the same scholar's, and several of Lambinus's, give *juncta*. Fea finds both readings in his MSS.

203. Some MSS. and early editions have *parvo*, which many of the more recent editors have adopted.

206. Faber gives *parcus ;* Valart (*Praef. ad Horat.* xv.) conjectures *paucus*.

208. In place of *urbem*, six MSS. of the British Museum, together with the *editio princeps* in the King's library, have *urbes*. Fea's remark is, we suspect, rather too comprehensive : " *urbes* MSS. omnes nostri, et aliorum, priscae editiones, et Britann. 1520. *urbem* Aldus 1501, 1509, 1519. Juntae 1503, et inde alii omnes, quos vidi."

215. Six of Combe's MSS. have *vestes :*

220. One of Combe's MSS. and also the collation of Saxius have *cantavit*.

Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo;
Ne, quicunque deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas;
Aut, dum vitat humum, nubes et inania captet.
Effutire leves indigna Tragoedia versus,
Ut festis matrona moveri jussa diebus,
Intererit Satyris paulum pudibunda protervis.
Non ego honorata et dominantia nomina solum,
Verbaque, Pisones, Satyrorum scriptor amabo;
Nec sic enitar tragico differre colori,
Ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis

VARIOUS READINGS.

234. The common reading is *inornata*, for which we have substituted *honorata*, the emendation of Hurd. His remarks, in support of this correction, are as follows: "The scope of these lines may be to regulate the satyric style, by the idea of its character, before given, in the allusion to a Roman matron. Conformably to that idea, a plain, unornamented expression must not always be used, (v. 234—236.) The three following lines enforce this general application by example. If the exact reader find himself dissatisfied with this gloss, which seems the only one the words, as they now stand, will bear, he may, perhaps, incline to admit the following conjecture, which proposes to read, instead of *inornata*, *honorata*. I. The context, I think, requires this change. For the two faults observed above, (v. 229, 30.) were, first, a too low expression, and, secondly, a too lofty. Corresponding to this double charge, the poet, having fixed the idea of this species of composition, (v. 231, 2, 3.) should naturally be led to apply it to both points in question: first, to the comic part, in prescribing the true measure of its condescension; and, secondly, to the tragic, in settling the true bounds of its elevation. And this, according to the reading here offered, the poet does, only in an inverted order. The sense of the whole would be this,

1. *Non ego* honorata *et dominantia nomina solum Verbaque, Pisones, satyrorum scriptor amabo:*

i. e. in the tragic scenes, I would not confine myself to such words only, as are in honour, and bear rule in tragic and the most serious subjects; this stateliness not agreeing with the condescending levity of the satire.

2. *Nec sic enitar tragico differre colori| Ut nihil intersit, Davusne loquatur et audax Pythias, emuncto lucrata Simone talentum, An custos famulusque dei Silenus alumni.*

i. e. nor, on the contrary, in the comic scenes, would I incur the other extreme of a too plain and vulgar expression, this as little suiting its inherent matron-like dignity. But, II. this correction improves the *expression* as well as the sense. For, besides the opposition implied in the disjunctive, *nec*, which is this way restored, *dominantia* has now its genuine sense, and not that strange and foreign one forced upon it out of the Greek language. As connected with *honorata*, it becomes a metaphor, elegantly pursued; and has, too, a singular propriety, the poet here speaking of figurative terms. And then, for *honorata* itself, it seems to have been a familiar mode of expression with Horace. Thus, (*Epist.* 2. 2. 112.) "*honore indigna vocabula* are such words as have *parum splendoris* and are *sine pondere*." And "*quae sunt in honore vocabula*" is spoken of the contrary ones, such as are fit to enter into a serious tragic composition, in this very epistle, line 71." (*Hurd's Horace*, vol. 1, p. 202. seqq.) The meaning given to *dominantia* from the Greek, and to which the learned bishop alludes, may be best explained in the words of Gesner. "*Dominantia* ex Graeco expressum est, κύρια, i. e. *propria*, quibus contraria sunt ἄκυρα. Sic *domicilium* habere dicitur verbum in ea re, de qua *proprie*, κυρίως, adhibetur. *Cic. Fam.* 16. 17."

237. Some MSS. of Combe's, Oberlinus's, and Fea's, and also several of the early editions, have *an audax*.

Speret idem; sudet multum, frustraque laboret
Ausus idem. Tantum series juncturaque pollet;
Tantum de medio sumtis accedit honoris.
Silvis educti caveant, me judice, Fauni,
Ne, velut innati triviis ac paene forenses,
Aut nimium teneris juvenentur versibus unquam,
Aut immunda crepent ignominiosaque dicta.
Offenduntur enim, quibus est equus, et pater, et res;
Nec, si quid fricti ciceris probat et nucis emtor,
Aequis accipiunt animis donantve corona.
Syllaba longa brevi subjecta vocatur Iambus,
Pes citus; unde etiam Trimetris accrescere jussit
Nomen iambeis, quum senos redderet ictus,
Primus ad extremum similis sibi. Non ita pridem
Tardior ut paulo graviorque veniret ad aures,
Spondeos stabiles in jura paterna recepit
Commodus et patiens; non ut de sede secunda
Cederet aut quarta socialiter: hic et in Accî
Nobilibus Trimetris apparet rarus, et Ennî.
In scenam missus magno cum pondere versus,
Aut operae celeris nimium curaque carentis,
Aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poëmata judex;
Et data Romanis venia est indigna poëtis.
Idcircone vager, scribamque licenter? Ut omnes

VARIOUS READINGS.

244. The common reading is *deducti*, for which we have given Markland's conjecture, *educti*, i. e. educati. (Comp. *Ter. And.* Act. 5. Sc. 4. v. 3. *eductos* libere.)

245. Döring, who very seldom ventures upon an emendation of his own, has given us one in this line, by reading *aut paene forenses*, an alteration far from happy, as it neither improves the sense, nor appears to any advantage by the side of the double *aut* in the 246th and 247th lines.

248. Waddel conjectures *Offenduntur enim pater, et quibus est equus, et res;*

249. Some MSS. and several of the early editions have *fracti*, a reading altogether inferior to the one in the text.

251. In the 9th vol. of the Classical Journal, p. 526, a correspondent states that this line, together with the paragraph which it heads, "has been demonstrated not to have been written by Horace at all;" and the editor, in a note, promises to lay before his readers an elaborate dissertation, by a celebrated English critic, clearly demonstrating that the whole passage has been interpolated. This promise, we believe, has never been fulfilled; at least we have never had the good fortune of discovering the Essay in question, in the subsequent volumes of the Journal.

252. Dunkin conjectures *jus sit*, on which Kidd remarks, "ex *Sanctio*, ni me omnia fallunt."

259. Victorius (*in Cic. ad Fam.* 5. 2.) conjectures *Mobilibus;* but he is refuted by Lambinus and Bentley.

260. We have given *missus* for *missos*, the common reading, with Bentley Cuningam, Hunter, and others. The common text has a comma after *rarus* in the preceding line, but no stop after *Ennî*.

265. We have given *Ut omnes* as affording a far better sense than *Et omnes*, for which Sanadon and Fea contend. The former is found in a MSS. of Achilles Statius's, in one of Bentley's, and also in one of Fea's, and is adopted by Bentley, Cuningam, Gesner, Oberlin, Wetzel, Schelle, Hunter and others. The common text has *An omnes*.

Visuros peccata putem mea. Tutus et intra
Spem veniae cautus, vitavi denique culpam,
Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales. Nimium patienter utrumque,
Ne dicam stulte, mirati; si modo ego et vos
Scimus inurbanum lepido seponere dicto,
Legitimumque sonum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae
Dicitur et plaustris vexisse poëmata Thespis
Qui canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis,
Et docuit magnumque loqui nitique cothurno.
Successit vetus his Comoedia, non sine multa
Laude; sed in vitium libertas excidit, et vim
Dignam lege regi. Lex est accepta, Chorusque
Turpiter obticuit, sublato jure nocendi.
Nil intentatum nostri liquere poëtae:
Nec minimum meruere decus, vestigia Graeca
Ausi deserere, et celebrare domestica facta,
Vel qui praetextas, vel qui docuere togatas.
Nec virtute foret clarisve potentius armis,
Quam lingua, Latium, si non offenderet unum-
Quemque poëtarum limae labor et mora. Vos, O
Pompilius sanguis, carmen reprehendite, quod non.

VARIOUS READINGS.

270. Nearly all the MSS. and early editions have *vestri proavi*, which has become, therefore, the common reading. A few MSS. and early editions give *nostri proavi*, which H. Stephens, Muretus, Bond, Talbot, Dacier, Valart, and others adopt. Considering the origin of Horace, the son of a freedman, there is a peculiar propriety in the term *vestri*, as applied to the ancestors of the Pisos, and designating, through them, the old and genuine stock of the Romans.

271. Cuningam reads *utrosque*, without the least necessity.

272. Some editors, considering the judgment passed by Horace on Plautus, as far too severe according to the common reading, (*Ne dicam stulte*), have, on the authority of a MS. of Achilles Statius's, (to which may be added one of Fea's,) given *Non dicam stulte*, but *vid.* Explanatory notes.

277. We have removed the comma from the end of the preceding line, as it appears in the common text, and for *Quae*, have given *Qui*. This is Bentley's emendation, by which the poet is made to speak of the actors themselves, as having been carried around by Thespis in his dramatic wain. Gesner's defence of the common reading appears to us too refined. He supposes that Thespis and his *corps dramatique* were only humble pedestrians, and that a waggon was merely employed as a temporary stage, when they had reached their scene of action. His *carrying his plays in waggons*, means, according to the critic, nothing more than that Thespis had his pieces performed in these humble vehicles: "His *vexit poemata*; i. e. in his docuit Tragoedias, figura jucunda, quidni enim *vehi* dicantur, quae aguntur in plaustris?"

Multa dies et multa litura coërcuit, atque
Praesectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte
Credit, et excludit sanos Helicone poëtas
Democritus, bona pars non ungues ponere curat,
Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poëtae,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poëmata. Verum
Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet, exsors ipsa secandi:
Munus et officium, nil scribens ipse, docebo;
Unde parentur opes; quid alat formetque poëtam;
Quid deceat, quid non; quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons.
Rem tibi Socraticae poterunt ostendere chartae:
Verbaque provisam rem non invita sequentur.
Qui didicit, patriae quid debeat, et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quae
Partes in bellum missi ducis; ille profecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque jubebo
Doctum imitatorem, et veras hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula, nullius veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur,

VARIOUS READINGS.

294. We have given *Praesectum*, on the authority of several MSS., with Lambinus, Dacier, Baxter, Bentley, Cuningam, Sanadon, Valart, Döring, Hunter, and others. Fea labours to prove *Perfectum* the true reading, which is found in many MSS. *Perfectum* will apply to *carmen*, but *Praesectum* to *unguem*. *vid.* Explanatory notes.

302. Some MSS. and early editions have *purgo*.

311. The collation of Saxius has *sequuntur*, which occurs also in Oberlinus's MSS.

312. The collation of Saxius, and likewise one of Fea's MSS., have *quod debeat, et quod*.

318. In place of *veras*, the common reading, nearly all the early editions, together with all the MSS. of Statius, Cruquius, Pulmann, Bersmann, and Bentley, give *vivas*. Still, notwithstanding this weight of authority, we have retained the common lection with Muretus, Bond, Dacier, Baxter, Gesner, Combe, Wetzel, Zeune, and Döring. The last mentioned critic observes in its defence: "Lectionem *vivas* pro *veras*, a Bentleio prolatam, frustra probarunt plures; *viva* enim *vox* (λόγος ἔμψυχος), quam auribus percipimus ex ore loquentis, opponitur scriptis, et iis quae leguntur; nec Bentleius idoneum exemplum, quo muniret receptam lectionem, proferre potuit."

319. A few MSS. and editions exhibit *jocis* for *locis*, a reading which evidently originated in a mere mistake on the part of the copyists.

Quam versus inopes rerum nugaeque canorae.
Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere. — *Dicas,*
Filius Albini, si de quincunce remota est
Uncia, quid superet? — Poteras dixisse: Triens. — Eu!
Rem poteris servare tuam. Redit uncia, quid fit? —
Semis. — An, haec animos aerugo et cura peculî
Quum semel imbuerit, speramus carmina fingi
Posse linenda cedro, et levi servanda cupresso?
Aut prodesse volunt aut delectare poëtae,
Aut simul et jucunda et idonea dicere vitae.
Quidquid praecipies, esto brevis, ut cito dicta
Percipiant animi dociles, teneantque fideles.
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris:
Ne, quodcunque volet, poscat sibi fabula credi;
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis;
Celsi praetereunt austera poëmata Ramnes:
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo.

VARIOUS READINGS.

326. We have given *Dicas* with Bentley in place of *Dicat*, which last, however, is supported by the greater number of MSS.

328. Some read *superat*, others *superest*, but the true lection is *superet*.—In this same line Bentley has *poterat dixisse, Triens?* and Cuningam, *poterat dixisse, Triens.* Both of these readings apply the words just given, to Horace. It is far better, however, to adopt the lection which we have given in our text, and to make the words in question proceed from the instructor of the youth. *vid.* Explanatory notes.

329. Cuningam reads *Rem poterit servare tuam.*

337. Bentley considers this line spurious, and encloses it within brackets. "It weakens, instead of adding strength to the thought. The expression is not correct. There can be no danger in the length of the precept, if whatever is superfluous (*supervacuum*) be immediately forgotten." Such is the reasoning of Bentley as given by Francis, nor is it without its weight. Wakefield, however, attempts to get over the difficulty by altering the punctuation of the passage,

———————————*Ut cito dicat*
Percipiant animi dociles, teneantque fideles;
Omne, &c.———————————

i. e. *Ut animi cito dicta percipiant dociles, et teneant;* ita *omne nimium solet effluere.* The *ita* is here supposed to be understood. "That *ita* is often omitted, we allow," says the "British Critic," as cited by Du Bois; "but surely, in the sense which this interpretation assigns to *ut*, it should be followed by *percipiunt* and *tenent;* and then the metre would be destroyed."

339. We have given Bentley's reading, which is sanctioned by the older MSS. and earlier editions. The common text has *Nec, quodcumque volet.*

340. Cuningam reads *exciat.*

342. The true form is *Ramnes* as we have given it; not *Rhamnes*, as it appears in many editions. Compare *Niehbuhr's Rom. Hist.* vol. 1. p. 252. seqq. *(Hare and Thirlwall's transl.)*

Hic meret aera liber Sosiis, hic et mare transit,
Et longum noto scriptori prorogat aevum.
Sunt delicta tamen, quibus ignovisse velimus.
Nam neque chorda sonum reddit, quem vult manus et mens,
Poscentique gravem persaepe remittit acutum;
Nec semper feriet quodcunque minabitur arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; ut citharoedus
Ridetur, chorda qui semper oberrat eadem:
Sic mihi, qui multum cessat, fit Choerilus ille,
Quem bis terve bonum cum risu miror; et idem
Indignor, quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Ut pictura, poësis: erit quae, si propius stes,
Te capiet magis, et quaedam, si longius abstes.
Haec amat obscurum; volet haec sub luce videri,
Judicis argutum quae non formidat acumen:
Haec placuit semel, haec decies repetita placebit.
O major juvenum, quamvis et voce paterna
Fingeris ad rectum, et per te sapis, hoc tibi dictum
Tolle memor: certis medium et tolerabile rebus
Recte concedi: consultus juris et actor
Causarum mediocris abest virtute diserti
Messalae, nec scit quantum Cascellius Aulus;
Sed tamen in pretio est: mediocribus esse poëtis
Non homines, non dî, non concessere columnae.

VARIOUS READINGS.

349. Three of Cruquius's MSS. have *remutit acutum*, which he receives into the text.

350. Some MSS. of Fea's and Bersmann's have *quocunque*, and one of Achilles Statius's *quaecunque*. Bonfin conjectures *cuicunque*.

355. The common text has *et citharoedus*, for which we have given with Bentley *ut citharoedus* on the authority of several MSS. "Quis non sentiat," demands the critic, "suaviorem et vividiorem fieri orationem, si *ut* repetatur? Sic alibi *Epist.* 1. 13. 12. seqq. et *Epist.* 1. 1. 20. seqq.

358. Bentley gives *bis terve*, from one of his MSS., as we have exhibited it in our text. He is followed by Cuningam, Sanadon, Gesner, Valart, Oberlin, Combe, Wakefield, Zeune, Schelle, and others. The common reading is *bis terque*.

360. The greater number of MSS. and many, if not all, of the earlier editions have *operi longo* as we have given it in the text. Bentley first recalled this reading, which had been displaced by *opere in longo*, the lection of a few MSS., and far less elegant. His correction is adopted by every subsequent editor of note. The common text, however, still retains the inferior reading just mentioned.

371. Some read *Cassellius*, but the true form is that given in the text, and which occurs frequently in ancient inscriptions. Comp. Gruter, p. 240, &c.

373. Lambinus reads *Non di*, *non homines*.

Ut gratas inter mensas symphonia discors
Et crassum unguentum, et Sardo cum melle papaver
Offendunt, poterat duci quia coena sine istis:
Sic animis natum inventumque poëma juvandis,
Si paulum a summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit,
Ne spissae risum tollant impune coronae;
Qui nescit, versus tamen audet fingere! — *Quidni?*
Liber et ingenuus, praesertim census equestrem
Summam nummorum, vitioque remotus ab omni. —
Tu nihil invita dices faciesve Minerva;
Id tibi judicium est, ea mens: si quid tamen olim
Scripseris, in Maecî descendat judicis aures,
Et patris, et nostras, nonumque prematur in annum,
Membranis intus positis. Delere licebit,
Quod non edideris: nescit vox missa reverti.
Silvestres homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus;
Dictus ob hoc lenire tigres rabidosque leones:
Dictus et Amphion, Thebanae conditor urbis,
Saxa movere sono testudinis, et prece blanda
Ducere quo vellet. Fuit haec sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno.
Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus,

VARIOUS READINGS.

375. The collation of Saxius has *Ut crassum.*

378. The common text has *paulum a summo discessit.* We have given the reading of Bentley and others, as far more elegant.

381. "I never understood," says Wakefield, as cited by Du Bois, "how a man *vitio remotus* was therefore more qualified to be a poet. Horace himself was by his own confession of middling morals, (*mediocribus vitiis tenebatur*) but ought he on that account to be esteemed a middling writer, (*scriptor mediocris*)?" Wakefield proposes therefore to read *vinc'loque remotus.* The learned critic, however, mistakes entirely the meaning of Horace; the passage is purely ironical, and is well explained by Sanadon. *vid.* Explanatory notes.

387. Bentley reads *Macci* from MSS. Other MSS. give *Metii*, which some editions receive.

394. We have given *urbis* with Fea and others, as more accurate, though perhaps less poetical, than *arcis* which most editions exhibit. The lection *urbis* is found in four of Pulmann's MSS., in all of Cruquius's, in twelve of Valart's, two of Oberlinus's, and several of Fea's.

395. Wakefield points the passage thus

Saxa sono movere testudinis et prece, blandâ
Ducere quo vellet———————

The common punctuation, however, requires no change.

Tyrtaeusque mares animos in Martia bella
Versibus exacuit. Dictae per carmina sortes,
Et vitae monstrata via est, et gratia regum
Pieriis tentata modis, ludusque repertus,
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae solers, et cantor Apollo.
Natura fieret laudabile carmen, an arte,
Quaesitum est. Ego nec studium sine divite vena,
Nec rude quid possit video ingenium: alterius sic
Altera poscit opem res, et conjurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit Venere et vino. Qui Pythia cantat
Tibicen, didicit prius, extimuitque magistrum.
Nec satis est dixisse: *Ego mira poëmata pango:*
Occupet extremum scabies; mihi turpe relinqui est,
Et, quod non didici, sane nescire fateri.
Ut praeco, ad merces turbam qui cogit emendas,
Assentatores jubet ad lucrum ire poëta
Dives agris, dives positis in fenore nummis.
Si vero est, unctum qui recte ponere possit,
Et spondere levi pro paupere, et eripere atris
Litibus implicitum, mirabor si sciet inter-
Noscere mendacem verumque beatus amicum.
Tu seu donaris, seu quid donare voles cui.
Nolito ad versus tibi factos ducere plenum
Laetitiae; clamabit enim, *Pulchre! bene! recte!*
Pallescet super his; etiam stillabit amicis
Ex oculis rorem; saliet, tundet pede terram.

VARIOUS READINGS.

402. Some MSS. and early editions have *Dircaeusque*, alluding to Pindar. The lection is an erroneous one. Quintilian (10. 1.) establishes the true reading *Tyrtaeusque* when he remarks, "Horatius frustra Tyrtaeum Homero subjungit."

409. A MS. of Achilles Statius's has *Ego non.*

410. Some of the early editions give *prosit.*

414. Some MSS. and a few early editions have *et Baccho.* Sanadon adopts this reading, and observes: "Je lis dans ce vers *Baccho*, ainsi que le portent les manuscrits cités par Estaso. Le vers en a plus de grâce, la métaphore est mieux soutenue, et il y a toute apparence que les copistes, qui ont mis *vino*, ont pris la glôse des grammairiens pour le texte."

416. Bentley reads *Nec satis est* as we have given it, in place of the common lection *Nunc satis est*, and observes, in support of his emendation: "Enimvero, si *Nunc satis est* voluisset Horatius; consequens erat, ut non in diversis artibus, sed in una eademque comparatio institueretur, hoc modo: Olim quidem homines, non sine magno apparatu, sine multo doctrinae instrumento et supellectile, *Poeticam*, attingere ausi sunt; Nunc satis est dixisse, Ego Poeta sum, et sic illotis pedibus ad Musarum fores accedere."

423. Bentley reads *artis* (i. e. *arctis*) for *atris.*

Ut, quae conductae plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo; sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urguere culullis,
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quintilio si quid recitares, *Corrige sodes*
Hoc, aiebat, *et hoc.* Melius te posse negares,
Bis terque expertum frustra, delere jubebat,
Et male tornatos incudi reddere versus.
Si defendere delictum, quam vertere, malles,
Nullum ultra verbum aut operam insumebat inanem,
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
Culpabit duros, incomtis allinet atrum
Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit;
Fiet Aristarchus; non dicet; *Cur ego amicum*
Offendam in nugis? Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urguet,
Aut fanaticus error, et iracunda Diana,
Vesanum tetigisse timent fugiuntque poëtam,
Qui sapiunt; agitant pueri, incautique sequuntur.
Hic dum sublimis versus ructatur, et errat,
Si veluti merulis intentus decidit auceps

VARIOUS READINGS.

431. The common text has *qui conducti*. Markland suggests *quae conductae*, which, though in opposition to the MSS. and early editions, is undoubtedly the true reading. The poet alludes to the *Praeficae*, or hired female-mourners. *vid.* Explanatory notes.

440. Markland suggests the following punctuation, which Wakefield adopts:

Bis terque expertum; frustra: delere, &c.

441. We have retained the common reading *tornatos*, for which Bentley gives on conjecture *ter natos*, and Cuningam *formatos*. Bentley's emendation first appeared in his notes to Callimachus (fragm. 40.) and received high commendation from Graevius, who, in a letter to the English critic, observes; "Dudum saepius harum rerum imperitis laudavi non conjecturam, sed emendationem tuam certissimam in loco Horatii ex Arte, quam prodidisti in notis ad Callimachum. Eam qui videt et non probat, is in his literis caecior est quavis talpa. Quid enim torno cum incude?" The common reading, however, has found many learned and able advocates, among whom may be enumerated Taylor, Chishull, Clarke (*on Coins*, p. 130.) Brunck (*ad. An. Gr.*) Heyne (*ad Pind. Ol.* 6. 140.) Eichstadt (*Fr. Astio*, p. 178.) Gesner and Fea *vid.* Explanatory notes.

443. Cuningam reads on conjecture *Nil ultra verbi, aut operae insumebat inanis*. There is considerable elegance in this emendation.

450. The common text has *nec dicet*, for which we have substituted with Bentley and others *non dicet*, on the authority of many of the oldest MSS.

In puteum foveamve, licet, *Succurrite*, longum
Clamet, *io cives !* ne sit, qui tollere curet.
Si curet quis opem ferre, et demittere funem,
Quî scis, an prudens huc se projecerit, atque
Servari nolit ? dicam, Siculique poëtae
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Aetnam
Insiluit. Sit jus liceatque perire poëtis.
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit ; nec, si retractus erit, jam
Fiet homo, et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet ; utrum
Minxerit in patrios cineres, an triste bidental
Moverit incestus : certe furit, ac velut ursus
Objectos caveae valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus :
Quem vero arripuit, tenet, occiditque legendo,
Non missura cutem, nisi plena cruoris, hirudo.

VARIOUS READINGS.

461. One MS. gives *curat*, whence Waddel conjectures *currat*.

462. In place of the common reading *dejecerit* we have given *projecerit* with Bentley, Cuningam, Sanadon, and others. This latter reading is supported by the greater number of MSS., and those too the oldest.

470. Cuningam gives on conjecture *versus cur dictitet*.

EXPLANATORY NOTES.

EXPLANATORY NOTES.

LYRIC POETRY.*

"In the early ages of Greece, the lyric muse, perhaps the eldest of her sisters, was destined to sing the praises of gods at their festivals, or celebrate at public games the actions of heroes. While thus employed in adding fervency to religion or patriotism, it is probable that nothing would enter into the composition of lyric poetry that was not moral and sublime. But though chastity and grandeur were the original attributes of its muse, she soon descended from her primeval stateliness, and mixing with a people addicted to every species of pleasure and gratification, she stooped to light descriptions of the enjoyments of love, banquets, dances, and wine.

'Queen of the lyre! in thy retreat,
The fairest flowers of Pindus glow,
The vine aspires to crown thy seat,
And myrtles round thy laurel grow.'
Akenside, Ode. 13.

Yet this vicissitude, though it diminished the native dignity of lyric verse, produced all that pleasing variety to which no other poetry can pretend. The versification was naturally adapted to the theme which was sung. Each new subject was agreeably supported by a change of numbers, and hence arose that free unbounded spirit which forms the peculiar charm of lyric composition.

A great choice of subjects thus lay open for the imitation of the Romans, when they first became familiar with the language and poetry of Greece. But while the dramatic and epic productions of that country were early translated into the Latin language, national circumstances and manners were by no means favourable in Italy to the cultivation of lyric poetry. The early communications of the Romans had been chiefly with the cold and rugged Sabines. The imagination of the Greeks, on the other hand, had been vivified by intercourse with the Oriental nations; and they had been accustomed from their remotest periods to all the pomp of Persia, and the dread solemnity of Egypt. Nor were there in Italy any of those high and solemn festivals in honour of the gods—those august assemblies of confederated states, which gave such imposing dignity to the Pythian games, at which an almost celestial music ani-

* *Dunlop's Roman Literature*, vol. 3. p. 218. seqq. *Lond. ed.*

mated the bard, "laurea donandus Apollinari." While the lyric muse was thus restrained from her highest efforts, the rigid republicans did not bend so easily at the shrine of Venus and the Graces as the natives of Teos or Lesbos. Their sensibility was less profound than that of the Greeks; they had less enthusiasm, and also less gaiety; their passions were less ardent, and their fires of genius less scorching. In Greece, the kindred art of music was long associated with verse; and from lyric verse it was so inseparable, that the poet sung his own compositions to the lyre. The inferiority, too, of the Roman music to that of the Greeks, precluded those changes of strophe, antistrophe, and epode, which give such animation and discursive variety to the lyric portion of the Athenian tragedies and to the odes of Pindar. This species of poetry, likewise, suffers more than any other by transmutation into another language from that in which it was originally composed. However coolly it may actually have been written, it must always bear reference to that excited state of mind in which it is supposed to have been originally poured forth. We ever associate with it the notion of something enthusiastic and extemporaneous, and the idea of imitation is injurious to its full effect, as a suspicion of premeditation to the charms of oratory. So long therefore as the literature of Rome was in its infancy, and its poets were only a race of translators, they had the good sense to perceive, that lyric poetry was the department in which, of all others, their imitative talents could be least successfully exerted.

From these causes, it was little cultivated during the early ages of the republic, either in the form of original composition, or of Greek imitation. We hear, indeed, of some barbarous verses chanted by the Salian priests, and poems recited at feasts by ingenuous youths, in praise of the heroes of their country. We are altogether ignorant, however, of the merit and extent, or even the precise nature, of these compositions; and it may be safely pronounced, that they never constituted a body of lyric poetry, in any degree resembling that which had been formed by Alcman, Stesichorus, and Tyrtæus, during a corresponding period in the history of Greece. Catullus, indeed, at the very close of the republic, translated a single ode from Sappho; but the other pieces which have obtained for him a rank among this class of poets, are rather iambic than lyrical.

At length, in the Augustan age, Horace, with a genius improved by the early study and constant perusal of the Grecian poets, reached such perfection, that he could at one moment sport in the myrtle-shade with the grace of Anacreon, and, at the next, emulate the flight of the Theban eagle.

It seems, however, to be universally agreed, that, as a lyric poet at least, Horace has little claim to the praise of originality. Even in those odes which are most original, and, so far as we know, are not translated or imitated from any lyric bard of Greece, the words, the phrases, the sentiments are all Greek, and evidently proceed from a poet whose mind was imbued not only with the compositions of Alcaeus, Pindar, and Sappho, the three writers whom he is supposed chiefly to have imitated, but also with the works of Homer and of the great tragedians. This particularly appears, as was to be expected, in the epithets attached to Greek places, heroes or divinities. If we proceed, however, from epithets to sentiments, we shall find, that a Greek spirit still prevails in the Latin odes.[1]

It is said that more than a hundred of the fragments which still remain from

(1) *Vid.* page xxxi.

the poets of Greece, may be found in these scattered epithets and thoughts of Horace; and hence it may not unreasonably be conjectured, that if all the lyric productions of the Grecian bards had descended to us, it would be discovered that few of his sentiments or images are purely original.[2] Some of the odes, indeed, are merely translations from the Greek; as the Palinode, from Stesichorus; the Bacchanalian ode to Varus (1. 18,) which has been evidently translated from Alcaeus; and the stanzas to Chloe (1. 23,) from Anacreon. In general, those odes on the common topics of love or wine, which chiefly occur in the first and second books, and were probably the earliest productions of their author, may be regarded as translations. Others are what may be called parodies from the Greek, as the ode on the voyage of Virgil, and that addressed to Thaliarchus, in which the descriptions of Alcaeus have been applied to Italian scenery.

Nothing certainly can be more injurious to the effect of lyric verse, than that the reader should thus be able to point out, with the utmost precision, the line where the copy of some Greek original ends, and the poet begins to speak from his own feelings. To no species of composition is imitation so hurtful as to lyric poetry, and the moment we detect a single trace of art, its whole beauty vanishes. We almost fancy that Anacreon, while he sung to his lyre, held the goblet in his hand, and had crowned himself with rose-buds, ere yet they were withered; that Tyrtaeus, with an accompaniment of martial music, in the camp and in armour, heightened the courage of even Spartan heroes, in their contests with far nobler foes than they afterwards encountered in the slaves of Xerxes; and that Pindar, crowned with laurel at the Pythian games, poured forth in Delphi his immortal hymns, in honour of the heroes and demigods of Greece. But the odes of Horace were the fruits rather of premeditation than of impulse: we can only think of their author as quietly composing them at the villa of Maecenas or his own Sabine farm, and as writing them out, not from the necessity of giving utterance to an overpowering sentiment, but to obtain the slow approbation of the public, or the smiles of a patrician patron: and it is the best proof, perhaps, of the force of Horace's genius, that, in spite of this disadvantage, he should still command so large a share of our sympathy, that he should excite our enthusiasm by a spell so potent, and that with all these imitations, he should himself at this moment remain unrivalled and inimitable.

The odes which seem to be of the invention of the Latin poet, are chiefly of that sort which has been termed "occasional." He willingly employed his muse to celebrate a festive day, to lament the departure of a friend, or congratulate him on his return, to record any pleasant occurrence of his own life, or any political event which might reflect honour on his patrons. Being of this miscellaneous description, the odes of Horace cannot be at all classed; but the greater proportion of them may be reduced under four divisions—Amatory, Convivial, Moral, and Political.

Those of an Amorous strain are by far the most numerous. In them he celebrates his love for Lydia, Tyndaris, Lalage, Glycera, and many others, who were perhaps real mistresses, but with fictitious names. The passion he sings, is of a light trivial description, compared with that of the contemporary elegiac poets; and both the style and sentiments are suited to the "grata protervi-

(2) "*Fragmenta Graecorum Lyricorum habemus fere ducenta, quorum amplius centum in Horatio reperiantur expressa. Si omnes Lyrici Graeci adhuc exstarent; forte non multa manerent Horatio propria.*" Jani, Proleg. p. CVIII.

tas" of his Glycera. At one time he courteously complains of a rival, or gracefully apologises for offences committed against the object of his attachment; and, at another, dexterously renews his addresses to a forsaken mistress. Most of the erotic odes relate to the amours of the poet himself: but he sometimes celebrates those of his friends—encouraging and advising them in their prosecution, or exhorting a mistress to remain faithful to her lover.

The Convivial odes consist of invitations to Maecenas, and other illustrious friends, to join his social board. He prepares for the entertainment; he provides the accompaniments of music and garlands; and he celebrates the happy influence of the gifts of Bacchus with fervid and joyous praises. Many of these convivial odes are tempered with moral reflections; and some of them perhaps cannot be well discriminated from the third or Moral class. In those which may be strictly so termed, he fortifies his friends against the dread of death. He exhorts them to enjoy the present, without diving into the secrets hid in futurity, and to secure tranquillity of mind by the practice of virtue. The strain of the moral odes is always adapted to the peculiar tempers and manners of the friends to whom they are addressed. For an aspiring or ambitious acquaintance he lays down rules of moderation: he attracts one who is melancholy to the enjoyment of existence, and he fixes another who is prone to change, to an equable tenor of life. To a covetous friend he forcibly declaims against avarice,—showing that exorbitant wealth occasions the greatest evils, and an honest, contented mediocrity, the greatest good. At other times he writes with yet higher aim, and with more general and extensive views, directing his care from the happiness of individuals to the moral welfare of the state. In the odes which bear this more exalted character, he contrasts the pernicious luxury and inordinate expense of his contemporaries with the simple frugality of their ancestors; and while seated in the voluptuous villa of Maecenas, he casts as it were an eye of regret on the hardy and laborious life of the ancient Sabines. He persuades his countrymen that their corruption of manners, and neglect of religion, were the sole causes of the various calamities with which the state had been recently afflicted; and hence he employs all his poetic powers to renew their sentiments of piety, and restore the purity of their ancient morals. Of this class, perhaps the most beautiful is the first ode of the third book. In that poem he acknowledges the supremacy of Jove, on whom gods and men depend; and thence, descending through various conditions of life, he teaches that true felicity consists in a frugal enjoyment of such blessings as we possess, and not in the pomp of power, or the luxuries which riches can command.

Both in the Moral and Convivial odes, the friends to whom they are addressed are frequently reminded of the shortness of life, and of its closing scene—sometimes, indeed, with a moral scope, but oftener with a view of exciting to the enjoyment of the present hour, by a glance at the uncertainty and gloom of the future The brief and fleeting nature of existence is recalled to our recollection by a single word or image—the departure of winter, the return of spring, the last rose of the season, the silent flow of a river, or the waning of the moon. Among no class of poets are the ideas of death and the grave so familiar as those of Rome, and among no people were they so likely to be habitually conjoined or contrasted with pleasurable emotions. At funeral ceremonies, flowers were strewed as emblems of mortality. The mortuary festivals celebrated in Spring, when sacrifices were offered to "Pale Death," immediately succeeded the joyous feasts of Faunus, and were closely followed by those of Venus, in which nymphs and graces danced on the sward by moonlight, crowned with wreaths of roses and myrtle. The monu-

ments, too, and urns of the deceased, were placed close to the public way, so as to attract the eye of the heedless passenger, and obtain his valediction for the departed spirit. In travelling from Rome to his Tiburtine Villa, Horace must have passed the mausoleums of the Plautian and Livian families, and other heroes of his country. The gloomy images of mortality were thus linked in the imagination to the brightest scenes of nature, and the villa and the vineyard were associated with the tomb.

In the history of Roman Poetry, the Political odes of Horace are those which are most deserving of consideration. They are chiefly of his own composition, instead of being translated or imitated, like so many of the others, from the Greek; and as they refer to the most prominent events of Roman history, they afford some insight into the political discussions and state intrigues of the day. All of them are written in courtly and soothing language. They breathe that spirit of wisdom, moderation, and humanity, which now began to prevail in the councils of the prince; and the mildest maxims of policy are inculcated amid bursts of lyric fancy. The second ode is the first of this description. It was probably among the poet's earliest productions after his reception at court, and probably one of the first that would be placed in the hands of the emperor. Every thing in the state is represented as in dreadful disorder; portents, thunder-storms, inundations, and civil war, are all in full operation; and in these circumstances, Augustus is invoked to retrieve the sinking empire, and expiate the public guilt. The next ode of this class (1. 14.) was written about the time when Augustus consulted Maecenas and Agrippa whether he should resign or retain the sovereign authority. There is still extant in Dio Cassius a speech delivered on this subject by Maecenas, in which the allegory of a ship and the republic is so closely preserved, that Horace probably derived, from the argument or illustration his patron employed, the design of this ode, in which he speaks with such alarm lest the vessel of the state should be tossed anew over the angry main, the sport of winds and waves, without pilot or rudder. There can be little doubt that the side of the question which Maecenas espoused was the part to which the imperial propounder was himself inclined; and Horace was doubtless aware, that he offered an acceptable homage to Augustus in persuading the Roman people to insist on his retaining the government, by shewing them, under a striking image, the perils to which the empire would be inevitably exposed if he abandoned its direction. The following ode, "Nerei Vaticinium," was composed on the breaking out of the last civil war between Antony and Augustus. Nereus, the sea-god, foretells the ruin of Troy, at the very time that Paris bears Helen over the Ægean sea from Sparta. Under the character of Paris, our poet, according to some commentators, intended to represent the infatuated Antony, whose passion for Cleopatra he foresaw would be attended with the same disastrous consequences as that of the Trojan prince for Helen; and under the Grecian heroes, whom Nereus in imagination beholds combined against Ilium, Horace, it has been said, represents the leaders of the party of Augustus. There are several other odes on the subject of the civil wars between Antony and Augustus, from the preparations for the arduous struggle till the death of Cleopatra. In all these odes, a constant respect and tenderness for the character of Antony prevail. That leader had combined, in his support, the whole power of the East—his death delivered Augustus from a dangerous rival, and terminated a contest which for many years had desolated the empire. Yet all the indignation of the poet falls on Cleopatra. In the last ode on this topic, her character is drawn with much animation and spirit. All her passions are in violent agitation. Her love is madness, her ambition intoxica-

tion, her courage despair. The fate of Antony is not alluded to; and the death of Cleopatra alone, while justice is done to its heroism, is proposed as a subject of public congratulation. Nor on any occasion is the great Pompey, or his son Sextus, long the chief enemy and rival of Augustus, ever mentioned with contumely or disrespect. This forbearance shows that Horace, while he extolled Augustus, would not flatter him at the expense of more worthy Romans, or that the emperor thought it best that their memory should be forgotten.

In the course of the third book, Horace celebrates the successful military enterprises of Augustus, particularly the reduction of Parthia and Spain. Most of the odes in the fourth book are political, and are said to have been composed by the express command of Augustus. The victories gained in Gaul by two of the most illustrious members of the imperial family, Tiberius and Drusus, seem to have excited much joy and interest at Rome. The praises of Drusus are celebrated in a sublime martial ode, and in strains of majesty and elevation almost Pindaric. But Augustus himself had supported and followed up the conquests of these commanders. Horace, accordingly, while in expectation of his return, wrote one ode, full of expressions of tenderness and affection, as well as of anxiety at his absence from Rome, and another in confident anticipation of his speedy and triumphal entrance into the capital. Our poet, however, justly thought that the military virtues of kings are their least merit. He was aware that the talents of Augustus did not chiefly shine in war, and that he was desirous of obtaining a reputation for wisdom in peace, as much as for prowess in arms. In the ode, accordingly, which concludes the fourth book, and which was probably written on occasion of Augustus shutting the temple of Janus, he announces the general pacification of the world—celebrating the good order which had succeeded to periods of unbridled license, the wholesome laws that had been enacted, the prosperity of agriculture, and the encouragement extended to every art which was conducive to public utility or private virtue.

It thus appears that the political odes of Horace chiefly relate to the events of the day, and the praises of the Caesarean family. But in a few odes he has also celebrated the heroes of the republic, and has proved that his character, as a favourite and courtier, had not obliterated the sentiments of patriotism and feelings of heroic greatness. His excellence, indeed, is never more conspicuous than when he writes altogether as a Roman,—when he dwells on the sublime magnanimity of ancient days, on the solitary grandeur of the exiled Regulus, or on those other heroes, who, in his own language, were prodigal of their great souls in the service of the state. The love and pride of country could not be more powerfully excited than by the words which he places in the mouth of Hannibal after he had received intelligence of the defeat of Asdrubal by Claudius Nero and his colleague Livius. Nor could courage and the thirst of glory, be more strongly inspired than by the harangue of Regulus to the senate; and I know no passage, even among writers in the highest range of poetry, more expressive of moral dignity and resolution than the picture of that hero's departure for Carthage. (*Carm.* 3. 5. 49.) The praises, however, of these ancient heroes, even when offered with the greatest appearance of sincerity and admiration, are generally made subservient to his main purpose of rendering homage to the imperial line, and brightening the lustre of the ascendant star—

Crescit occulto velut arbor aevo
Fama Marcelli: micat inter omnes
Julium sidus, velut inter ignes
Luna minores. (*Carm.* 1. 12.)

It would be superfluous for me to run over the various and well-known excellencies of the odes of Horace. Critics, in all ages and countries, have extolled his delicacy of thought and expression, the accuracy and liveliness of his delineations, the beauty of his descriptions, and the harmony of his versification. Of all poets who have ever existed, he is perhaps the best entitled to the appellation of *inimitable*. His odes have, in every age, been the constant object of imitation; but all the copies have presented but a faint image of the exquisite original. For this superiority he is chiefly indebted to the matchless turn of expression and language, which the most skilful critic of the Augustan age probably could not have improved by changing a single phrase, or adopting one word for another. It was this "curiosa felicitas," as it has been termed—consisting in the employment of the most simple words with dignity, and the most ornamental with ease—that bestowed supreme elegance and grace on every topic he touched, and enabled him to sing with such equal success, the coyness of Chloe and the triumphs of Augustus, as to leave it doubtful whether the delicacy of his amatory and convivial verses, or the fire and elevation of his political strains, be most admirable. Sometimes we find these qualities united in the same poem; but his power of expression renders the transition easy from a trivial subject to the most noble and lofty conceptions. Thus the wolf which fled from him in the Sabine wood, leads his thoughts to the security of the man, conscious to himself of rectitude; and the tree, which he feared might have fallen on his head, introduces a description of the infernal regions. In these and similar odes, the materials are so skilfully conjoined, that they scarcely seem heterogeneous.

The want of order and connection, however, is the fault with which Horace has been chiefly reproached; but, to say nothing of the desultory privileges of the lyric muse, I am satisfied that several of those transitions, which are blamed as too rapid by modern critics, only seem abrupt from ignorance of many ancient customs and associated feelings of the Romans. To one, for example, who did not know that the mortuary festivals immediately succeeded those of Faunus, the following lines might appear disjointed and incongruous:

Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna, sive malit haedo.
Pallida Mors aequo pulsat pede pauperum tabernas
Regumque turres.———————

But to a Roman, who could at once trace the association in the mind of the poet, the sudden transition from gaiety to gloom would seem but an echo of the sentiment he himself annually experienced. Other undefinable faults, which some think they perceive in Horace, may perhaps be attributed to the remembrance of distaste at the "drilled dull lesson:" yet it may be doubted whether the recollections of early life, with which such writers as Horace are associated, do not, in some minds at least, rather heighten than diminish the sympathy and enjoyment. To one they will seem redolent of joy and youth, like the gales of Windsor, while by others they may be only remembered as the lines of Homer were recorded in the memory of Ensign Northerton.*

* *Tom Jones*, B. 7. c. 12.

Then farewell Horace, whom I hated so,
Not for thy faults, but mine; it is a curse
To understand, not feel, thy lyric flow;
To comprehend, yet never love thy verse:
Although no deeper moralist rehearse
Our little life, nor bard prescribe his art,
Nor livelier satirist the conscience pierce,
Awakening, without wounding, the touched heart,
Yet fare thee well——upon Soracte's ridge we part."*

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* *Childe Harold*, C. 4. st. 77.

EXPLANATORY NOTES.

ODES.

The word *Ode* (from the Greek ᾠδή,) was not introduced into the Latin tongue until the third or fourth century of our era, and was then first used to denote any pieces of a lyric nature. The grammarians, perceiving that Horace had more than once used the word *carmen* to designate this kind of poetry, ventured to place it at the head of his odes, and their example has been followed by almost all succeeding editors. We have no very strong reason, however, to suppose that the poet himself ever intended this as a general title for his lyric productions. Compare *Les Poesies D'Horace, par Sanadon,* vol. 1. p. 6.

ODE. 1. Addressed to Maecenas, and intended probably by Horace as a dedication to him of part of his odes. It is generally thought that the poet collected together and presented on this occasion the first three books of his lyric pieces. From the complexion, however, of the last ode of the second book, it would appear that the third book was separately given to the world, and at a later period.

The subject of the present ode is briefly this: The objects of human desire and pursuit are various. One man delights in the victor's prize at the public games, another in attaining to high political preferment, a third in the pursuits of agriculture, &c. My chief aim is the successful cultivation of lyric verse, in which if I shall obtain your applause, O Maecenas, my lot will be a happy one indeed.—As regards the originality of the ode, the student is referred to page xxxi, of this volume.

1. *Maecenas atavis*, &c. "Maecenas, descended from regal ancestors." Caius Cilnius Maecenas, who shared with Agrippa the favour and confidence of Augustus, and distinguished himself by his patronage of literary men, is said to have been descended from Elbius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimona in the year of Rome 445. As the Cilnian family resided originally at Arretium, it is probable that the Lucumones of that city were frequently chosen from among them. Compare *Niebuhr's Roman History, Vol.* 1. *p.* 99. 2d ed. (*Hare and Thirlwall's transl.*)

2. *O et praesidium*, &c. "O both my patron and sweet glory." The expression *dulce decus* refers to the feeling of gratification entertained by the poet in having so illustrious a patron and friend.—The Synaloepha is neglected in the commencement of this line. This is always the case with *O, Heu, Ah*, &c., since the voice is sustained and the hiatus prevented by the strong feeling which they are made to express.

3. *Sunt quos curriculo*, &c. "There are some, whom it delights to have collected the Olympic dust in the chariot-course." i. e. to have contended for the prize at the Olympic games. The Olympic are here put κατ' ἐξοχὴν for any games. The Grecian games were as follows: 1. The *Olympic*, celebrated at Olympia in Elis, on the banks of the Alpheus, after an interval of four years, from the eleventh to the fifteenth of the month Hecatombaeon which corresponds nearly to our July. It is uncertain whether Pelops or Hercules was their founder. After the invasion of the Heraclidae, Iphitus renewed them, (884 B. C.) and Coroebus a second time, 776 B. C. They were celebrated in honour of Jupiter: the crown was of wild olive, κότινος. 2. The *Pythian*, in honour of Apollo, celebrated on the Crissaean plain near Delphi, at first every nine, but subsequently every five, years. The season for holding them was the spring. The crown was of laurel. 3. The *Nemean*. These were originally funeral games, (ἀγὼν ἐπιτάφιος,) in memory of Archemorus. Hercules, however, after having killed the Nemean lion, consecrated them to Jupiter. They were celebrated in a grove near the city of Nemea, in the second and fourth years of every Olympiad. The crown was of fresh parsley. 4. The *Isthmian*. Originally established in honour of Palaemon, but afterwards re-modelled by Theseus, and consecrated to Neptune. They were held on the isthmus of Corinth, twice during each Olympiad. The crown was originally of pine, and afterwards of withered parsley, but the pine subsequently came again into use.

4. *Metaque fervidis*, &c. "And whom the goal skilfully avoided by the glowing wheels." The principal part of the charioteer's skill was displayed in avoiding the *metae* (νύσσαι) or goals. In the Greek hippodrome, as well as in the Roman circus, a low wall was erected which divided the *Spatium*, or race-ground, into two unequal parts. Cassiodorus calls it the *spina*. At each of its extremities, and resting on hollow basements, were placed three pillars formed like cones; these cones were properly called *metae*, (νύσσαι); but the whole was often collectively termed in the singular *meta*. The chariots, after starting from the *carceres*, or barriers, where their station had been determined by lot, ran seven times around the *spina*. The chief object, therefore, of the rival charioteers, was to get so near to the *spina*, as to graze (*evitare*) the *meta* in turning. This of course would give the shortest space to run, and, if effected each heat, would ensure the victory. Compare *Burgess, Description of the Circus on the Via Appia*, p. 65.

5. *Palmaque nobilis*. "And the ennobling palm." Besides the crown, a palm-branch was presented to the conqueror at the Grecian games, as a general token of victory: this he carried in his hand. Plutarch, in the fourth question of the eighth book of his Symposiacs, enquires, why the sacred games had each their peculiar crown, but the palm was common to all? The best reason assigned appears to be the longevity of the tree as harmonising with the immortality of the victor's fame. δεῖ τὴν τῶν νικηφόρων δόξαν ἄφθιτον, ὡς ἀννσ-τόν ἐστι, καὶ ἀγήρω διαμένειν· ὁ δὲ φοῖνιξ μακρόβιον μέν ἐστιν ἐν τοῖς μάλιστα τῶν φυτῶν. (*Plut. Op. ed. Hutten.* vol. 11. p. 360.) The explanation commonly given is, that the palm can grow up even under a superincumbent weight, and is therefore a fit emblem of victory. Whatever the true reason may be, one thing at least is certain, that the use of the palm at the Grecian games furnishes a proof that the germ of civilisation in that country was brought from the East.

6. *Terrarum dominos*. "The rulers of the world," referring simply to the gods, and not, as some explain the phrase, to the Roman people.

7. *Hunc*. Understand *juvat*. *Hunc*, in this line, *Illum* in the 9th, and *Gaudentem* in the 11th, denote respectively, the ambitious aspirant after popular favours, the covetous man, and the agriculturist.

8. *Certat tergeminis*, &c. "Vie with each other in raising him to the highest offices in the state." *Honoribus* is here the dative case by a poetic idiom based upon a Graecism: the prose idiom would require *ad honores*. The epithet *tergeminis* is equivalent simply to *am-*

plissimis. Some commentators give it the meaning of "three-fold," and consider it as referring to the respective offices of aedile, praetor, and consul. Others suppose it to allude to the three orders of the Roman state. Both interpretations are decidedly erroneous.

9. *Illum.* Understand *juvat.*

10. *Libycis.* One of the principal granaries of Rome was the fertile region adjacent to the Syrtis Minor, and called Byzacium or Emporiae. It formed part of Africa Propria. When the Carthaginians were in possession of this tract of country, they for a long time allowed no Roman vessels to navigate the coast below the Hermaean promontory, fearful lest their enemies might be tempted to seize what formed the granary of Carthage, when they should become apprized of its resources. The city of Leptis Minor alone is said to have paid to the Carthaginian treasury a talent each day. (Compare *Polybius*, 3. 23.)—As regards the expression *Libycis* in the text, it must be remembered that Horace here uses the term in its Grecian acceptation. With the Greek writers both of prose and poetry, *Libya* (Λιβύη) was a general appellation for the entire continent of Africa. In this they were very generally followed by the Roman poets. The prose writers, however, among the latter people, mean by *Libya* only a part of the continent, lying inland. The general name with them is *Africa*, which is supposed to have come from a small Carthaginian district on the northen coast, called *Frigi.* (*A-friki-a.*) Compare *Ritter, Allgemeine vergleichende Geographie.* 1. p. 955.

11. *Sarculo.* "With the hoe." *Sarculum* is for *sarriculum*, from *sarrio.*

12. *Attalicis conditionibus*, "For all the wealth of Attalus." Alluding to Attalus 3d, the last king of Pergamus, famed for his riches, which he bequeathed, together with his kingdom, to the Roman people. Compare *Plutarch, Vit. Tib. Gracch.* c. 14.—*vol.* 5. *p.* 219. *ed. Hutten.*

13. *Trabe Cypria.* The epithet "Cyprian" seems to allude here not so much to the commerce of the island, extensive as it was, as to the excellent quality of its naval timber. There appears to be some analogy, in name at least, between the timber of Cyprus (Κύπρ-ος, Κυπαρ-ος) and the *Gopher* wood of Scripture. Compare *Rosenmüller, ad Gen.* 6. 14.—The poet uses the expressions *Cypria, Myrtoum, Icariis, Africum, Massici*, &c. κατ' ἐξοχήν, for *any* ship, *any* sea, *any* waves, &c.

14. *Myrtoum.* The Myrtoan sea was a part of the Ægean, lying, according to Strabo, between Crete, Argolis, and Attica: τὸ Μυρτῶον μεταξὺ τῆς Κρήτης ἐστὶ καὶ τῆς Ἀργείας καὶ τῆς Ἀττικῆς. *Strab.* 2. *vol.* 1. *p.* 330. *ed. Tzschk.*

Paridus nauta, "Becoming a timid mariner."

15. *Icariis fluctibus.* The Icarian sea was part of the Aegean, near the islands of Icaria, Mycone, and Gyaros. It derived its name, not as the ancient mythologists pretend, from Icarus the son of Daedalus, who, according to them, fell into it and was drowned, but from the first of the islands just mentioned, (*Icaria*, i. e. *Icaure*) the appellation of which denotes in the Phoenician language "the island of fish." Compare *Bochart, Geogr. Sacr.* 1. 8.

Africum. The wind *Africus*, according to the best authorities, denotes in strictness the "West-South-West." (*Kapp. ad Aristot. de Mundo. Excurs.* 3. *de Ventis*, § XVIII. p. 430. seqq.) It corresponded to the Greek Λίψ, and received its Latin name from the circumstance of its coming in the direction of Africa Propria. In translating the text it will be sufficient to render it by "South-West."

16. *Mercator.* Among the Romans, the *Mercatores* were those who, remaining only a short time in any place, visited many countries, and were almost constantly occupied with the exportation or importation of merchandise. The *Negotiatores*, on the other hand, generally

continued for some length of time in a place, whether at Rome or in the provinces. Compare *Cortius, ad Sall. Bell. Catil.* c. 40.

Metuens. In the sense of *Quam diu metuit,* "as long as he dreads." The verb *metuere* conveys the idea of immediate or impending evil; whereas *timere* refers to approaching danger merely. Hence the evil denoted by *metuere* is always conceived to be great. Compare *Crombie's Gymnasium, vol.* 1. *p.* 194 *seqq.* 3d. *ed.* where the distinction laid down by Dumesnil is proved to be incorrect.

Otium et oppidi &c. "Praises a retired life, and the rural scenery around his native place." Consult Various Readings.

18. *Pauperiem.* Horace and the best Latin writers understand by *pauperies* and *paupertas,* not absolute poverty, which is properly expressed by *egestas,* but a state in which we are deprived indeed of the comforts, and yet possess in some degree the necessaries, of life. Compare *Forcellini Lex. Tot. Lat.—Scheller's Lat. D. Wörterb. s. v.*

19. *Massici.* Of the Roman wines, the best growths are styled indiscriminately *Massicum* and *Falernum* (vinum.) The Massic wine derived its name from the vineyards of *Mons Massicus,* now *Monte Massico,* near the ancient Sinuessa. The choicest wines were produced on the southern declivities of the range of hills which commence in the neighbourhood of Sinuessa, and extend for a considerable distance inland, and which may have taken their general name from the town or district of Falernus. But the most conspicuous, or the best exposed among them, seems to have been the Massic; and as in process of time several inferior growths were confounded under the common name of Falernian, correct writers would choose that epithet which most accurately denoted the finest vintage. Compare Excursus 9, to this Book of Odes.

20. *Partem solido,* &c. Upon the increase of riches the Romans deferred the *coena,* which used to be their mid-day meal, to the ninth hour, (or three o'clock afternoon,) in summer, and the tenth hour in winter, taking only a slight repast (*prandium*) at noon. Nearly the whole of the natural day was therefore devoted to affairs of business, or serious employment, and was called in consequence *dies solidus.* Hence the voluptuary, who begins to quaff the old Massic before the accustomed hour, is said "to take away a part from the solid day," or from the period devoted to more active pursuits, and expend it on his pleasures. This is what the poet, on another occasion, (Ode 2. 7. 6.) calls "breaking the lingering with wine," *diem morantem frangere mero.*

21. *Arbuto.* The *arbutus* (or *arbutum*) is the arbute, or wild-strawberry tree, corresponding to the κόμαρος of the Greeks, the *unedo* of Pliny, and the *arbutus unedo* of Linnaeus, class 10. The fruit itself is called κόμαρον, μεμαίκυλον, or μιμαίκυλον, (*Athenaeus,* 2. 35.) and in Latin *arbutum.* It resembles our strawberry very closely, except that it is larger, and has no seeds on the outside of the pulp like that fruit. The arbute tree possesses medicinal qualities: its bark, leaves and fruit are very astringent; and hence, according to Pliny, the origin of the Latin name *uncdo,* (*unus* and *edo*), because but *one* berry could be *eaten* at a time. The same writer describes the fruit as indigestible and unwholesome. Compare *Plin. H. N.* 19. 24: and 23. 8. *Fée, Flore de Virgile,* p. 29. *Martyn, ad Virg. Georg.* 1. 148.

22. *Sacrae.* The fountain-heads of streams were supposed to be the residence of the river-deity, and hence were always held sacred. Fountains generally were sacred to the nymphs and rural divinities.

23. *Et lituo tubae,* &c. "And the sound of the trumpet intermingled with the notes of the clarion." The *tuba* was straight, and used for infantry; the *lituus* was bent a little at the end, like the augur's staff, and was used for the cavalry: it had the harsher sound. Compare *Lipsius de Milit. Rom. lib.* 4. *dial.* 10.

25. *Detestata.* "Held in detestation;" taken passively. Compare the beautiful passage

in Herodotus (1. 87.) Οὐδεὶς γὰρ οὕτω ἀνόητός ἐστι, ὅστις πόλεμον πρὸ εἰρήνης αἱρέεται. ἐν μὲν γὰρ τῇ, οἱ παῖδες τοὺς πατέρας θάπτουσι· ἐν δὲ τῷ, οἱ πατέρες τοὺς παῖδας.

Manet. "Passes the night." *Maneo* is here used in the sense of *pernocto*.

Sub Jove frigido. "Beneath the cold sky." Jupiter is here taken figuratively for the higher regions of the air. Compare the Greek phrase ὑπὸ Διός.

28. *Teretes.* "well-wrought." Thus *teretes* occurs, Ode 2. 4. 21, in the sense of "well-turned" or "finely shaped," and *teretis*, Epode 11. *ult.* in that of "comely" or "well grown." Compare *Seneca, Hippol.* 45. *Lucan.* 3. 565.

Marsus. For *Marsicus.* The mountainous country of the Marsi, in Italy, abounded with wild boars of the fiercest kind.

29. *Ederae.* "Ivy-crowns." The species of ivy here alluded to is the *Edera nigra*, sacred to Bacchus, and hence styled Διονύσια by the Greeks. It is the *Edera poetica* of Bauhin. Bacchus was always ranked among the tutelary deities of poesy. Servius says that poets were crowned with ivy, because the poetic fury resembles that of the Bacchanalians. The true reason, however, is to be sought in the earlier religion of Greece, when the rites and worship of Bacchus enjoyed an almost general ascendancy.

Doctarum praemia frontium. Poets are called *docti*, "learned," in accordance with Grecian usage: ἀοιδοὶ σοφοί. Compare *Callimachus, Ep.* 50. 4. *Pindar, Isthm.* 2. 36.

30. *Dis miscent superis.* "Raise to the converse of the gods above." The verb *miscere* is here used in imitation of the Greek idiom μιχθῆναι θεοῖς. Compare *Pindar, Isthm.* 2. 42. *Hesiod. Theog.* 801.

33. *Euterpe cohibet*, &c. Euterpe and Polyhymnia are meant to denote any of the Muses.

34. *Lesboum refugit*, &c. "Refuses to touch the Lesbian lyre." *Tendere* is here used for *moderari* or *tractare*. The lyre is called "Lesbian" in allusion to Sappho and Alcaeus, both natives of Lesbos, and both famed for their lyric productions. With regard to the instrument itself, an old scholiast makes it to have had seven strings. This, according to Graevius, was the most ancient form; but the authorities which he cites in support of his opinion, do not bear him out. The oldest lyres seem to have had very few strings, which were increased to seven when the instrument had reached its highest state of improvement. Compare *Spanheim, ad Callim. Hymn. in Del.* 253. The *cithara*, (whence comes our term *guitar*, through the Italian,) is thought to have resembled a *lute*, and the *barbitos* a lyre or harp.

36. *Sublimi feriam*, &c. In imitation probably of a fragment of Euripides: Βάσομαί τ' ἐς αἰθέρα πολὺν αἰρθεὶς.

ODE. 2. Octavianus assumed his new title of Augustus on the 17th of January (XVIII. *Cal. Febr.*) A. U. C. 727. On the following night Rome was visited by a severe tempest, and an inundation of the Tiber. The present ode was written in allusion to that event. The poet, regarding the visitation as a mark of divine displeasure, proceeds to enquire on what deity they are to call for succour.—Who is to free the Romans from the pollution occasioned by their civil strife? Is it Apollo, god of prophecy? Or Venus, parent of Rome? Or Mars, founder of the Roman line? Or Mercury, messenger of the skies?—It is the last, the avenger of Caesar, the deity who shrouds his godhead beneath the person of Augustus. He alone, if heaven spare him to the earth, can restore to us the favour of Jove, and national prosperity.

1. *Terris.* A Graecism for *in terras.*

Nivis. Scaliger condemns the mention of snow in a storm accompanied by thunder and lightning. His censure is unjust. Pausanias (10. 23) relates, that when the Gauls attacked Delphi, they were alarmed throughout the day by constant thunderings and lightning (*βρονταί τε καὶ κεραυνοὶ συνεχεῖς ἐγίνοντο*) and that the night which succeeded was intensely cold, and marked by a fall of snow: (*ῥῖγος τε γὰρ ἰσχυρὸν, καὶ νιφετὸς ἦν ὁμοῦ τῷ ῥίγει.*) The formation of hail is precisely analogous, for an ingenious explanation of which consult *American Quarterly Rev.* No. 5. p. 25. An epigram from the Anthology (*vol.* 1. *p.* 186. *ed. Jacobs.*) may also be cited, in which a flock of sheep are made to return to their fold, after the shepherd has been killed by lightning, covered with snow: *πολλῇ νιφόμεναι χιόνι.*

Dirae grandinis. Every thing sent by the wrath of the gods (*dei ira*) was termed *dirum. Festus ad voc: Servius ad Aen.* 3. 235.

2. *Pater,* "the Father of gods and men." Jupiter. *Πατὴρ ἀνδρῶν τε θεῶν τε.*

Rubente dextera. "With his red right-hand." Red with the reflected glare of the thunderbolt; an idea very probably borrowed from some ancient painting.

3. *Sacras arces.* "The sacred summits of the temples." The lightning struck the Capitol, containing the temples of Jupiter, Minerva, and Juno.

4. *Urbem.* "The city." i. e. Rome. Compare *Quintilian* (8. 2.) "*Urbem, Romam accipimus.*

5. *Gentes.* Understand *timentes.* "He has terrified the nations, fearing lest," &c. Analogous to the Greek idiom *ἐφίζησι, μή.*

6. *Saeculum Pyrrhae.* Alluding to the deluge of Deucalion in Thessaly.

Nova monstra. "Wonders before unseen."

7. *Proteus.* A sea-deity; son of Oceanus and Tethys, gifted with prophecy and the power of assuming any form at pleasure. His fabled employment was to keep the "flocks of Neptune, i. e. the *phocae,* or seals. Compare *Homer, Od.* 4. 404. *Ἀμφὶ δέ μιν Φῶκαι, κ. τ. λ.* and *Virgil. Georg.* 4. 394.

8. *Visere.* A Graecism for *ad visendum.*

10. *Palumbis.* Consult Various Readings.

13. *Flavum Tiberim.* "The yellow Tiber." A recent traveller remarks with regard to this epithet of the Tiber; "*Yellow* is an exceedingly undescriptive translation of that tawny colour, that mixture of red, brown, gray and yellow, which should answer to *flavus* here; but I may not deviate from the established phrase, nor do I know a better." (*Rome in the Nineteenth Century,* vol. 1. p. 84. Am. ed.)

14. *Litore Etrusco.* The violence of the storm forced the waves of the Tiber from the upper or Tuscan shore, and caused an inundation on the lower bank, or left side of the river, where Rome was situated. Dio Cassius (53, 20.) in speaking of this overflowing of the stream, which covered all the low parts of the city, (*πᾶσαν τὴν ἐν τοῖς πεδίοις Ῥώμην,*) cites the interpretation which the augurs gave of this omen, that it was a presage, namely, of the future greatness and power of Augustus: (*ὅτι τε ἐπὶ μέγα αὐξήσει, καὶ ὅτι πᾶσαν τὴν πόλιν ὑποχειρίαν ἕξει.*)

15. *Monumenta regis.* "The memorial of king Numa." Some difference of opinion exists relative to the meaning of *monumenta* in this passage. Döring makes *que,* in the next line, an explanatory particle, with the signification of *nempe,* and consequently refers *monumenta* to *templa,* supposing the poet to allude to the temple of Vesta, built by Numa in

this quarter of the city. It is more than probable, however, that Horace intends by *regumenta* to designate the palace of Numa, which, according to Plutarch, stood in the immediate vicinity of that temple, and was distinct from his other residence on the Quirinal hill. The words of the biographer are as follows: Ἐπεὶ δὲ διεκόσμησε τὰς ἱερωσύνας, ἐδείματο πλησίον τοῦ τῆς Ἑστίας ἱεροῦ τὴν καλουμένην Ῥηγίαν οἷον τι βασίλειον οἴκημα. (*Plut. vit. Num.* c. 14. *ed. Hutten. vol.* 1. *p.* 170.) In addition to the name which Plutarch here gives, (*Regia*), and which Ovid also mentions ("*regia parva Numae.*" Trist. 3. 1. 30.) the building in question was likewise called *Curia Pompilii*, and *Atrium Regium*. Compare *Solinus*, 2. and *Ernesti*, *Onomasticon poetarum*, &c. *s. v.*

16. *Vestae.* What made the omen a peculiarly alarming one was, that the sacred fire was kept in this temple, on the preservation of which the safety of the empire was supposed in a great measure to depend. Compare *Ovid. Trist.* 3. 1. 29. "*Hic focus est Vestae, qui Pallada servat et ignem.*" If a vestal virgin allowed the sacred fire to be extinguished, she was scourged by the Pontifex Maximus. Such an accident was always esteemed most unlucky, and expiated by offering extraordinary sacrifices. The fire was lighted up again, not from another fire, but from the rays of the sun, in which manner it was renewed every year on the first of March, that day being anciently the beginning of the year. Compare *Lipsius, de Vesta et Vestalibus Syntagma.*

17. *Iliae dum se*, &c. "While the god of the stream, lending too ready an ear to the wishes of his spouse, proudly shows himself an intemperate avenger to the complaining Ilia." The allusion is to Ilia or Rea Silvia, the mother of Romulus and Remus, and the ancestress of Julius Caesar, whose assassination she is here represented as bewailing. Ancient authorities differ in relation to her fate. Ennius, cited by Porphyrion in his scholia on this ode, makes her to have been cast into the Tiber, previous to which she had become the bride of the Anio. Horace, on the contrary, speaks of her as having married the god of the Tiber, which he here designates as *uxorius amnis*. Servius (*ad Aen.* 1. 274.) alludes to this version of the fable as adopted by Horace and others. Acron also, in his scholia on the present passage, speaks of Ilia as having married the god of the Tiber. According to the account which he gives, Ilia was buried on the banks of the Anio, and the river, having overflowed its borders, carried her remains down to the Tiber; hence she was said to have espoused the deity of the last mentioned stream. It may not be improper to add here a remark of Niebuhr's in relation to the name of this female. "The reading *Rhea*," observes the historian, "is a corruption introduced by the editors, who very unseasonably bethought themselves of the goddess: *rea* seems only to have signified the culprit, or the guilty woman: it reminds us of *rea femina*, which often occurs, particularly in Boccacio." (*Niebuhr's Roman History, vol.* 1. *p.* 176. 2*d ed. Hare and Thurlwall's transl.*)

Nimium. Taken as an adjective and referring to *ultorem*. It alludes to the violence of the inundation. Jani and others connect it as an adverb with *querenti*: "the too-complaining."

19. *Jove non probante.* Jupiter did not approve that the Tiber should undertake to avenge the death of Caesar, a task which he had reserved for Augustus.

21. *Audiet.* The poet does not here, as some imagine, predict new civil commotions, but merely explains in this stanza the nature of that crime which had called forth the displeasure of the gods.

22. *Graves Persae.* "The formidable Parthians." Horace frequently uses the terms *Medi* and *Persae* to denote the Parthians. The Median preceded the Persian power, which, after the interval of the Grecian dominion, was succeeded by the Parthian Empire. The epithet *graves* alludes to the defeat of Crassus, and the check of Marc Antony. As regards the origin of the Parthians, they would seem to have been a branch of the great Scythian race, driven from home and compelled to seek new settlements. Thus, Stephanus Byzan-

tinus (p. 628. *ed. Berkel.*) remarks, οἱ Σκύθαι τοὺς φυγάδας Πάρθους καλοῦσι, "the Scythians call the Parthians *exiles*." Compare *Ritter's Vorhalle.* p. 473.

Perirent. For *perituri fuissent.*

23. *Vitio parentum rara juventus.* "Posterity less numerous through the guilt of their fathers." Alluding to the excesses of the civil contest.

25. *Vocet.* For *invocet.*—*Ruentis imperî rebus,* "To the affairs of the falling *empire.*" *Rebus* is here put in the dative by a Graecism for *ad res.*

26. *Prece qua.* "By what supplications."

27. *Virgines sanctae,* "The sacred Virgins." The Vestal virgins (παρθένοι Ἑστιάδες) were consecrated to the worship of Vesta, and had charge of the sacred fire. They were chosen first by the kings, and, after their expulsion, by the Pontifex Maximus, who, according to the *Papian* law, when a vacancy was to be supplied, selected from among the people twenty girls above six, and below sixteen, years of age, free from all bodily defect (which was a requisite in all priests,) whose father and mother were both alive and free-born citizens. It was determined by lot, in an assembly of the people, which of these twenty should be appointed. Subsequently, however, the casting of lots was not required, and the Pontifex Maximus might choose any one he thought proper, with the consent of her parents and the requisite qualifications. The original number was four; two were added by Tarquinius Priscus, or by Servius Tullius, which continued to be the number ever after. This priesthood is generally supposed to have been instituted by Numa. For other particulars relative to the vestal virgins, consult *Lipsius, de Vesta et Vestalibus Syntagma: Adam's Roman Antiquities: Nieupoort, Explicatio Rit. Rom. p.* 352. *seqq. Class. Journ. vol.* 15. *p.* 123. and 257. *vol.* 16. *p.* 321.

Minus audientem carmina, "Turning a deaf ear to their solemn prayers." *Carmen* is frequently used to denote any set form of words either in prose or verse. Compare the words of the lexicographer Forcellini in explanatiou of the term. "*Praeterea dicuntur* carmina *formulae quaedam certis verbis compositae, ut Juris consultorum, Praetorum, Feciatium, Imperatorum in obsidione urbium deos evocantium, se devoventium,*" &c. (*Lex. Tot. Lat. s. v.*)—As Julius Caesar was Pontifex Maximus at the time of his death, he was also by virtue of his office Priest of Vesta, it being particularly incumbent on the Pontifex Maximus to exercise a superintending control over the rites of that goddess. (*Ovid. Fast.* 3. 417. *Aulus Gellius,* 1. 12.) Hence the anger of Vesta towards the Romans on account of Caesar's death.

28. *Vestam.* The learned and ingenious remarks of R. P. Knight in relation to this goddess cannot here be omitted. "Though water was thought to be the principle of the passive, as fire was of the active, power; yet, both being esteemed unproductive when separate, (*Plutarch. Qu. Rom. sub. init.*) both were occasionally considered as united in each. Hence Vesta, whose symbol was fire, was held to be, equally with Ceres, a personification of the earth; (*Phurnut. de Nat. Deor.* c. 28.—*Ovid. Fast.* 6. 267. *ibid.* 291.) or rather of the genial heat, which pervades it, to which its productive powers were supposed to be owing; wherefore her temple at Rome was of a circular form, having the sacred fire in the centre, but no statue." (*Inquiry into the Symbolical language of Ancient Art and Mythology.—Class. Journ. vol.* 23. *p.* 232.)

29. *Scelus.* "Our guilt." Alluding to the crimes of the civil wars.

31. *Nube candentes,* &c. "Having thy bright shoulders shrouded in a cloud." An imitation of the Greek: νεφέλῃ εἰλυμένος ὦμους. (*Hom. Il.* 5. 186.) The gods, when they were pleased to manifest themselves to mortal eye, were always, in poetic imagery, clothed with clouds in order to hide the excessive splendour of their presence.

Augur Apollo. "Apollo, god of prophecy." μαντοσύνης κορυφαῖε.

33. *Erycina ridens.* "Smiling goddess of Eryx." Venus, so called from her temple on mount Eryx in Sicily. The epithet *ridens* may be compared with the Greek φιλομμειδὴς μειδιόωσα.

34. *Quam locus circum*, &c. "Around whom hover Mirth and Love." Compare *Hesiod. Theog.* 201. Τῇ δ' Ἔρος ὠμάρτησε καὶ Ἵμερος ἕσπετο καλὸς. And *Anacreon*, 51. 20. *seqq.*

36. *Respicis.* "Thou again beholdest with a favouring eye." When the gods turned their eyes towards their worshippers, it was a sign of favour, when they averted them, of displeasure. Compare *Homer, Il.* 6, 311. ὣς ἔφατ' εὐχομένη· ἀνένευε δὲ Παλλὰς Ἀθήνη. and *Virgil, Aen.* 1. 482. "*Diva solo fixos oculos aversa tenebat.*" The idea expressed by the Roman poet, is not only more in accordance with the passage in our text, but presents likewise a far more poetic image than the ἀνένευε of Homer.

Auctor. "Founder of the Roman line." Addressed to Mars as the father of Romulus and Remus. *Romanae stirpis origo.*"

37. *Ludo.* Alluding to the civil wars. Compare Ode 1. 28. 7. "*Dant alios Furiae torvo spectacula Marti.*" The scholiast observes of Mars, "*hujus ludus in praeliis est.*"

39. *Marsi.* Consult Various Readings.

Cruentum. This epithet beautifully describes the foe as transfixed by the weapon of the Marsian, and "weltering in his blood."

41. *Sive mutata*, &c. "Or if, winged son of the benign Maia, having changed thy form, thou assumest that of a youthful hero on the earth." Mercury, the offspring of Jupiter and Maia, is here addressed. Compare the epithets, τανύπτερος, ταυσίπτερος, πτερόπους, χρυσόπτερος, ὠκύπτερος, as applied to him by the Greek poets, in allusion to his winged sandals (πέδιλα πτηνὰ) &c.

Juvenem. Augustus. The term *Juvenis* (from *juvo*) properly denotes one who is arrived at that time of life which admits of his being useful to his country, his family, and himself. "*Juvenis,*" says Schorus, "*Latine non dicitur de prima aetate, sed adulta potius.*" (*Verv. Thes.*) Respecting the precise periods, at which the terms *puer, adolescens, juvenis,* and *senex,* were applied by the Romans, various opinions have been entertained. Some have divided human life into periods of fifteen years each, and give it as their opinion, that till the age of fifteen the term *puer* was applied,—from fifteen to thirty, *adolescens,*—from thirty to forty-five, *juvenis,*—and from forty-five, *senex.* This opinion, however, is chiefly conjectural. Compare *H. Steph. Schediasm. lib.* 4. 21. 22. (*Crombie's Gymnasium, vol.* 1. *p.* 160. *3d ed.*)

43. *Patiens vocari.* "Suffering thyself to be called the avenger of Cæsar." An imitation of the Greek idiom, for *te vocari Caesaris ultorem.*—ὑποφερων καλεῖσθαι Καίσαρος ἐκδικητής.

46. *Laetus.* "Propitious." ἵλεως.

47. *Iniquum.* "Offended at."

48. *Ocyor aura.* "An untimely blast." The poet prays that the departure of Augustus for the skies may not be accelerated by the crimes and vices of his people.

49. *Magnos triumphos.* "Splendid triumphs." Augustus, in the month of August, A. U. C. 725, triumphed for three days in succession: on the first day, over the Pannonians, Dalmatians, Iapydae, and their neighbours, together with some Gallic and German tribes; on the second day, for the victory at Actium; on the third, for the reduction of Egypt. The successes over the Gauls and Germans had been obtained for him by his lieutenant C. Carinas. Compare *Dio Cassius* (5. 21. *ed. Reimar. vol.* 1. *p.* 653.) Ἐώρτασε δὲ τῇ μὲν πρώτῃ ἡμέρᾳ τά τε τῶν Παννονίων, καὶ τὰ τῶν Δαλματῶν, τῆς τε Ἰαπυδίας, καὶ τῶν προσχώρων σφίσι, Κελτῶν τε καὶ Γαλατῶν τινων. Γάϊος γὰρ Καρίνας τούς τε Μωρίνους καὶ ἄλλους τινὰς συνεπαναστάντας αὐτοῖς ἐχειρώσατο, καὶ τοὺς Σουήβους τόν τε Ῥῆνον ἐπὶ πολέμῳ διαβάντας ἀπεώσατο. Ἐν δὲ τῇ δευτέρᾳ, ἡ πρὸς τῷ Ἀκτίῳ ναυκρατία· κἀν τῇ τρίτῃ ἡ τῆς Αἰγύπτου καταστροφή. Compare also *Suetonius* (*Aug.* 22.) "*Curules triumphos tres egit. Dalmaticum. Actiacum. Alexandrinum, continuo triduo omnes.*"

50. *Pater atque Princeps.* Augustus is frequently styled on Medals, *Pater Patriae,* a title which the succeeding emperors adopted from him. Compare Rasche, *Lexicon Rei Numariae, vol.* 6. *col.* 620. The appellation of *Princeps* was assumed by him A. U. C. 726, when the senate had invested him with the government of the republic for ten years. It referred in strictness to the office of *Princeps Senatus,* and as it had denoted up to this period only rank and not power, it was artfully chosen by the usurper as the least invidious designation of his newly acquired authority.

51. *Medos.* "The Eastern nations." Alluding particularly to the Parthians. Compare note on line 22. of this ode.

Equitare inultos. "To transgress their limits with impunity:" To make unpunished inroads into the Roman territory.

52. *Caesar.* Commentators justly praise the skill with which the last stanza of this ode is wrought. When the poet has introduced Mercury under the character of Augustus, he makes it so difficult to distinguish between them, that all the flattery and adoration are equally applied to the monarch and to the god, until Caesar is openly named in the concluding line. Why Mercury should have been selected by him to represent Augustus is not, however, so very clear. It may be on account of the unfading youth which is assigned to that deity, and in allusion at the same time to the expiatory offices connected with his title of χθόνιος, or ψυχόπομπος. We should be inclined, however, to seek the reason for this arrangement on the part of the poet in the earlier mythology respecting the offices and attributes of Mercury. This deity does not seem to have derived his name, according to the common etymology, from *merx,* as being the guardian and patron of trade, but from the circumstance of his having been originally the god who presided over boundaries. Compare in support of this position, the Celtic *Merk,* (*Pezron, Antiquitè des Celtes,* Paris, 1703, 8vo. p. 432) and the German *Mark, Gemarkung,* (*Ritter's Vorhalle,* p. 376.) The Etrurian *Turm* (*Creuzer's Symbolik,* 2. p. 417. 382.) may also be mentioned, whence we must evidently derive the Roman *Terminus,* and very probably the Greek *Her i es,* (Tir, Tur, Thor, *Thurm, Herm*-es.) The very form of the ancient Hermae is a strong corroboration of what we have here asserted, that Mercury was the god of land-marks and boundaries. If these premises be admitted, the propriety of identifying Augustus with Mercury, considered with reference to his earliest attributes, cannot but appear both highly poetical and just. The monarch is invoked to chastise the inroads of the eastern nations, to preserve the integrity of the empire, and to guard the ancient glory and the firm land-marks of the Roman name. Compare the concluding remarks on Ode 10, of this book.

ODE 3. Addressed to the ship which was about to convey Virgil to the shores of Greece.

The poet prays that the voyage may be a safe and propitious one: alarmed however, at the same time by the idea of the dangers which threaten his friend, he declaims against the inventor of navigation, and the daring boldness of mankind in general.—According to Heyne, (*Virgilii vita per annos digesta,*) this ode would appear to have been written A. U. C. 735, when, as Donatus states, the bard of Mantua had determined to retire to Greece, and Asia, and employ there the space of three years in correcting and completing the Aeneid. (*Donat. Virg. vit.* § 51.) "*Anno vero quinquagesimo secundo,*" observes Donatus, "*ut ultimam manum Aeneidi imponeret, statuit in Graeciam et Asiam secedere, triennioque continuo omnem operam limationi dare, ut reliqua vita tantum philosophiae vacaret. Sed cum ingressus iter Athenis occurrisset Augusto, ab Oriente Romam revertenti, una cum Caesare redire statuit. Ac cum Megara, vicinum Athenis oppidum, visendi gratia peteret, languorem nactus est: quem non intermissa navigatio auxit, ita ut gravior indies, tandem Brundisium adventarit, ubi diebus paucis obiit, X. Kal. Octobr. C. Sentio, Q. Lucretio Coss.*

That Horace, in the present ode, has borrowed many of the ideas and figures, which

adorn it, from a Grecian source, must be evident after a very slight inspection of the piece. Servius informs us, indeed, that the 9th verse is taken from Alcaeus, and the 29th from Sappho: the commencement of the piece also appears to be derived from Callimachus. Compare Remarks on the Originality of Horace, p. xxxii of this volume.

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1. *Sic te Diva*, &c. The generally received construction of this passage, is as follows: *Navis, quae debes Virgilium, creditum tibi, finibus Atticis, reddas incolumem precor, et serves dimidium animae meae, sic Diva*, &c. Hence the idea intended to be conveyed by the poet, is commonly supposed to be this—O ship, which bearest the precious burthen of my friend, convey him in safety amid the perils of the deep to his place of destination. If this be done, (*sic*), may the Queen of Cyprus, may the brothers of Helen, may the father of the winds grant thee a propitious voyage.—It requires, we conceive, a very slight examination to be satisfied of the incorrectness of this mode of explaining the passage. It involves, indeed, a manifest absurdity, since the voyage of the vessel and the bearing Virgil safe to Athens are to be simultaneous acts. Hunter, therefore, is undoubtedly correct, when he gives the following as the true construction. *Naris quae debes*, &c. *sic Diva potens Cypri*, &c. *regat te* (UT) *Virgilium, creditum tibi, reddas incolumem*, &c.

Diva, potens Cypri. Venus. Compare Musaeus, (*τὰ καθ' Ἡρὼ καὶ Λέανδρον*, 248.) Κύπρις ἀπόσπορος ἐστι θαλάσσης, καὶ κρατέει πόντοιο. From her power over the sea, she was invoked by the Cnidians as Εὔπλοια, the dispenser of favourable voyages. (*Pausan.* 1. 1.4.) Compare also the beautiful piece of Anyte, in the Anthology, (*vol.* 1. *p.* 130. *ed. Jacobs.*)

Κύπριδος οὗτος ὁ χῶρος, ἐπεὶ φίλον ἔπλετο τήνᾳ
αἰὲν ἀπ' ἠπείρου λαμπρὸν ὁρῆν πέλαγος,
ὄφρα φίλον ναύταισι τελῇ πλόον· ἀμφὶ δὲ πόντος
δειμαίνει, λιπαρὸν δερκόμενος ξόανον.

"Cythera, from this craggy steep,
Looks downward on the glassy deep,
And hither calls the breathing gale
Propitious to the venturous sail;
While Ocean flows below serene,
Awed by the smile of Beauty's queen."

2. *Fratres Helenae.* Castor and Pollux. Διόσκουροι. It was the particular office of "the brothers of Helen," to bring aid to mariners in time of danger (*Lucian, vol.* 8. *p.* 162, and *vol.* 9. *p.* 270. *ed. Bip.*) They were identified by the ancients with those luminous appearances, resembling balls of fire, which are seen on the masts and yards of vessels, before and after storms. Compare *Diod. Sic.* 4. 43. Εὐθὺς δὲ τοῦ πνεύματος ἐυδόντος, καὶ δυοῖν ἀστέρων ἐπὶ τὰς τῶν Διοσκούρων κεφαλὰς ἐπιπεσόντων, ἅπαντας μὲν ἐκπλαγῆναι τὸ παράδοξον· κ. τ. λ. If two luminous appearances presented themselves, it was deemed a favourable omen; if only one, unfavourable, and it was then supposed to be Helen, the cause of so much evil to the Greeks. It must be acknowledged, however, that passages sometimes occur, where the appearance of a single ball of fire is said to have brought safety to the mariner. Compare, for example, the authority from Lucian (*vol.* 8. *p.* 162.) given above: καί τινα λαμπρὸν ἀστέρα, Διοσκούρων τὸν ἕτερον, ἐπικαθίσαι τῷ καρχησίῳ, καὶ κατευθῦναι τὴν ναῦν ἐπὶ τὰ λαιὰ ἐς τὸ πέλαγος, ἤδη τῷ κρημνῷ προσφερομένην. The Tyndaridae of the Greek mythology were the same with the Cabiri of the eastern nations. Compare *Hemsterh. in Lucian. D. D.* 26, and Constant, *La Religion, considérée dans sa source*, &c. *vol.* 2. *p.* 432. "*Et les hideux Cabires furent les beaux Tyndarides.*"

3. *Ventorum pater.* Aeolus. Κεῖνον γὰρ ταμίην ἀνέμων ποίησε Κρονίων. (*Hom. Od.* 10. 21.) The island in which he is said to have reigned, was Strongyle, the modern *Stromboli.* A passage of Pliny contains the germ of the whole fable: "*Strongyle, in qua regnavit Aeolus, quae*

a Lipara, liquidiore flamma tantum differt ; e cujus fumo quinam flaturi sint venti, in triduum praedicere incolae traduntur ; unde ventos Aeolo paruisse existimatum." Compare *Heyne, Excurs. ad. Æn.* 1. 51.

4. *Obstrictis aliis*, "The rest being confined." An allusion to the Homeric fable of Ulysses and his bag (ἄσκος) of adverse winds, given him by Aeolus. Βυκτάων ἀνέμων κατεδήσε κέλευθα. (*Hom. Od.* 10. 20.)—*Iapyga*. The west-north-west wind. (*Class. Journ. vol.* 37. *p.* 175.) was so called from Iapygia in Lower Italy, which country lay partly in the line of its direction. It is the same with the Ἀργέστης of the Greeks, and was the most favourable wind for sailing from Brundusium towards the southern parts of Greece, the vessel having, in the course of her voyage to Attica, to double the promontories of Taenarus and Malea.

5. *Tibi creditum*, "Entrusted to thy care." Virgil is here regarded as a pledge which the poet's friends have confided to the vessel, and as Greece is the country which he seeks, and Athens his point of destination, she is said to "owe" him to the "shores of Attica." Horace therefore entreats her to "deliver" this pledge "uninjured," i. e. to land Virgil in safety on the shores of Greece.

8. *Animae dimidium meae*. A fond and frequent expression to denote intimate friendship. Thus the old scholiast : Φιλία ἐστὶ μία ψυχὴ ἐν ὄυοῖν σώμασιν. Compare *Ode*, 2. 16. 5.

9. *Illi robur et aes triplex*, &c. "That mortal had the strength of triple brass around his breast." *Robur et aes* is here put for *robur aeris*, and the allusion may perhaps be to the ancient coats of mail that were formed of iron rings twisted within one another like chains, or else to those which were covered with plates of iron (*triplici ordine*) in the form of scales. Some translate the expression *robur et aes triplex* by "oak and triple brass," which presents an incongruous image, bordering closely on the ridiculous. Compare with the language of Horace the words of an ancient poet cited by Marcellus : Κεῖνος ἐξ ἀδάμαντος ἢ σιδάρου κεχάλκευται μέλαιναν καρδίαν, and also the χάλκεον ἦτορ of Homer.

12. *Praecipitem Africum*, &c. "The headlong fury of the south-west wind contending with the north-eastern blasts." The wind Africus is properly the West-South-West, answering to the Λίψ of the Greeks. (Compare note on Ode 1. of this book, line 15.) The term *Aquilo* denotes in strictness the wind which blows from the point almost directly opposite. A close translation, however, of these epithets would in the present instance diminish in some degree the poetic beauty of the passage. As regards the wind Aquilo, Pliny (*H. N.* 2. 47.) observes "*Flat inter Septentrionem et ortum Solstitialem, contra Libonotum.*" The wind Libonotus (Λιβόνοτος) is supposed to have been the same with the *Austro-Africus*, for which last the poet here employs the term *Africus* alone. "*Aquilo ventus*," says Festus, "*a vehementissimo volatu ad instar aquilae appellatur.*"

14. *Nec Tristes Hyades*. "Nor the rainy Hyades." The Hyades were seven of the fourteen daughters of Atlas, their remaining sisters being called Pleiades. These virgins bewailed so immoderately the death of their brother Hyas, who was devoured by a lion, that Jupiter, out of compassion, changed them into stars and placed them in the head of Taurus, where they still retain their grief, their rising and setting being attended with heavy rains. Hence the epithet *tristes* applied to them by the poet. The Latins called them *suculae*, "little swine," from an ignorance of the correct etymology of the name, as Cicero informs us : they derived the appellation Hyades (Ὑάδες) not from ὗειν "to rain," but from ὗς "a sow," and were probably led to this from supposing the Hyades to delight in wet and dirty weather. "*Tauri caput stellis conspersum est frequentibus. Has Graeci stellas ὑάδας vocitare suerunt, a pluendo : ὗειν enim est pluere. Nostri imperite sueulas, quasi a suibus essent, non ab imbribus nominatae.*" Aulus Gellius (13. 9.) endeavours to defend his countrymen from the charge of ignorance in this respect. Some very curious remarks respecting the Hyades, may be found in Dupuis, "*Origine de tous les cultes*," *vol.* 3. *p.* 28. *seqq. ed.* 1822.

Nec rabiem Noti, "Nor the wild fury of the South." The *Notus* or South wind, (Νότος) was so named from its dampness and humidity (νότις, "*humor,*") according to Aulus Gellius 2. 22.

15. *Adriae.* Some commentators insist that *Adriae* is here used for the sea in general, because, as the Adriatic faces to the south-east, the remark of Horace cannot be true of the south. In the age of the poet, however, the term *Adria* was used in a very extensive sense. The sea which it designated was considered as extending to the southern coast of Italy and the western shores of Greece, and the *Sinus Ionicus* (corresponding exactly with the present Gulf of Venice) was regarded merely as a part of it. (Compare *Strabo,* 2.—*vol.* 1. *p.* 328. *ed. Tzschk. Eustath. ad Dionys.* v. 92.) This will serve to explain the meaning of Ptolemy, the geographer, when he makes the Adriatic sea extend along the western coast of Greece, as far as the southernmost extremity of the Peloponnesus.

17. *Quem mortis timuit gradum.* "What path of death did he fear," i. e. what kind of death. *Quam viam ad Orcum : quod mortis genus.*

18. *Qui rectis oculis,* &c. "Who with steady gaze," i. e. with fearless eye. (*vid.* Various readings.) Compare *Euripides* (*Hec.* 958. *ed. Pors.*) κοὐκ ἂν δυναίμην προσβλέπειν σ' ὀρθαῖς κόραις. Porson's note must not be omitted (*Addend. l. c.*) "*Eandem locutionem usurpavit etiam Euripides, Iph. A.* 856. Χαῖρ' οὐ γὰρ ὀρθοῖς ὄμμασιν σ' ἔτ' εἰσορῶ. *Paullo diversius est loci Sophoclei Oed. T.* 528. *sensus, diversus etiam Ovidiani Met.* 2. 776. "*Nusquam recta acies.*" *Pro* 'intrepido vultu' *occurrit apud Lucanum.* 9. 904. "Qui potuere pati radios, et lumine recto Sustinuere diem," *quem nimis serviliter imitatur Claudianus, Praef. ad* 3. *Consulat Honorii :* "Et recto flammas imperat ore Pati." *Haec addas iis, quae vir summus Bentleius congessit ad Horat. Carm.* 1. 3. 18."

19. *Et infames scopulos Acroceraunia?* "And the Acroceraunia, ill-famed cliffs. The *Ceraunia* were a chain of mountains along the coast of Northern Epirus, forming part of the boundary between it and Illyricum. That portion of the chain which extended beyond Oricum, formed a bold promontory, and was termed *Acroceraunia,* ('Ακροκεραύνια,) from its summits (ἄκρα) being often struck by lightning (κεραυνὸς.) This coast was much dreaded by the mariners of antiquity because the mountains were supposed to attract storms, and Augustus narrowly escaped shipwreck here when returning from Actium. The Acroceraunia are now called *Monte Chimera.*—(Consult Various Readings.)

22. *Dissociabili.* "Forbidding all intercourse." The term is here taken in an active sense. Verbals in *bilis* are frequently employed in this way by the best Latin writers. Gesner (*ad loc.*) gives numerous examples of such an usage.

24. *Transiliunt,* "Bound contemptuously over."

26. *Audax omnia perpeti.* A Greek construction : θρασὺς πάντα τλῆναι. "Boldly daring to encounter every danger."

25. *Per vetitum et nefas.* "Through what is forbidden by all laws both human and divine." Consult Various Readings.

27. *Atrox Iapeti genus.* "The resolute son of Iapetus." Prometheus. Compare *Aeschylus* (*Prom. Vinct.* 29. *ed. Blomf.*) θεὸς θεῶν γὰρ οὐχ ὑποπτήσσων χόλον, βροτοῖσι τιμὰς ὕπασας πέρα δίκης, and again v. 274. ἑκὼν, ἑκὼν ἥμαρτον, οὐκ ἀρνήσομαι.—For the peculiar force of *atrox* in this passage of Horace, compare Ode, 2. 1. 23. *Sil. Ital.* 6. 378. *Petron. Sat.* c. 4.

28. *Fraude mala.* "By an unhappy fraud." τέχνῃ κακῇ. According to the poet's theory, the introduction of fire was fraught with the most unhappy consequences to man. He alludes no doubt to the agency of that element in the culinary art, and to the effect of a luxurious diet in abridging the period of human existence. Compare with this, however,

the counter-statement of Prometheus (*Aeschyl. Prom. Vinct.* 110.) where he speaks of fire, as being διδάσκαλος τέχνης πάσης βροτοῖς καὶ μέγας πόρος, and also the remarkable words which the poet makes him utter in another passage (*v.* 243.) where he boasts of having saved mortals from descending to Hades dashed to pieces: ἐξερυσάμην βροτοὺς τοῦ μὴ διαῤῥαισθέντας εἰς Ἅϊδου μολεῖν. Horace's account coincides with that of Hesiod (Ἔργ. καὶ Ἡμ. 54. seqq.) Ἰαπετιονίδη, πάντων πέρι μήδεα εἰδὼς, κ. τ. λ.

29. *Post ignem aetheria domo subductum.* "After the fire was drawn down by stealth from its mansion in the skies." According to Hesiod, (Ἔργ. καὶ Ἡμ. 52.), Prometheus, when he had stolen the fire from heaven, carried it in a *ferula* (ἐν κοίλῳ νάρθηκι.) Hence the epithet ναρθηκοπλήρωτος in *Aeschylus*, (*Prom. Vinct.* 109. *et Blomf. ad loc.*) Diodorus Siculus (5. 67.) makes Prometheus to have been the inventor of an apparatus for procuring fire, (εὑρετὴν γενόμενον τῶν πυρείων, ἐξ ὧν ἐκκαίεται τὸ πῦρ.) Ritter (*Vorhalle, p.* 452. *seqq.*) has some learned and curious speculations on the history of Prometheus. It is no doubt of oriental origin, and forms one of the links in the chain of connection between the earlier religious systems of the Eastern and Western world. Is Prometheus, who would be wiser than Jove, adumbrated from the serpent in the Mosaic narrative, and is fire but another type of that fatal gift which brought mingled good and evil to our race?

33. *Corripuit gradum.* "Hastened onward its pace." We have no doubt the remnant of an old tradition respecting the longer duration of life in primeval times. It is curious to compare this with the accounts given in the sacred writings.

34. *Expertus (est.)* "Essayed." For an account of the fable of Daedalus, compare *Virgil Aen.* 6. 14. *seqq.* and *Ovid. Met.* 8. 183.

36. *Perrupit Acheronta Herculeus labor.* "The toiling Hercules burst the barriers of the lower world." An allusion to the descent of Hercules to the shades. Acheron is here put figuratively for Orcus. The expression *Herculeus labor* is a Graecism, and in imitation of the Homeric form βίη Ἡρακληείη, (*Od.* 11. 600.) So also Κάστορος βία (*Pind. Pyth.* 11. 93.) Τυδέος βία (*Aesch. S. c. Th.* 77.) Πολυνείκεος βία (*Eurip. Ph.* 56.) And in Latin, "*Catonis virtus*" (*Horat. Ode* 3. 21. 11.) "*Odora canum vis*" (*Virg. Aen.* 4. 132.) Compare *Matthiae G. G. vol.* 2. *p.* 618. *Blomfield's transl.*—If Hercules, as there is every reason to believe, be nothing more than the sun, and if his twelve labours have an astronomical reference to the twelve signs of the zodiac, Dupuis's ingenious explanation of these labours may not be far from the truth. Compare *Dupuis, Origine de tous les Cultes, vol.* 2. *p.* 168. *ed.* 1822. Near Troezene in Argolis, was shewn the opening by which Hercules returned to the light of day with Cerberus his captive, (*Pausan.* 2. 31.) The inhabitants of Hermione had in the neighbourhood of their city a similar opening (*Id.* 2. 32.) and a third one was pointed out near the promontory of Taenarus in Laconia. (*Id.* 3. 25.)

39. *Coelum.* An allusion to the battle of the giants with the gods; ἵν' οὐρανὸς ἀμβατὸς εἴη. (*Od.* 11. 312. *seqq.*)

41. *Iracunda fulmina.* Compare Pindar, (*Nem.* 6. 90.) ζάκοτον ἔγχος. Claudian, (*de R. Pros.* 3. 60.) "*Iratam aegida,*" and Juvenal, (13. 226.) "*Iratum Jovis ignem.*"

Ode. 4. The Ode commences with a description of the return of spring. After alluding to the pleasurable feelings attendant upon that delightful season of the year, the poet urges his friend Sextius, by a favourite Epicurean argument, to cherish the fleeting hour, since the night of the grave would soon close around him and bring all enjoyment to an end.

The transition in this ode, at the 13th line, has been censured by some as too abrupt. It only wears this appearance, however, to those who are unacquainted with ancient customs

and the associated feelings of the Romans. "To one who did not know," observes Mr. Dunlop, "that the mortuary festivals almost immediately succeeded those of Faunus, the lines in question might appear disjointed and incongruous. But to a Roman, who at once could trace the association in the mind of the poet, the sudden transition from gaiety to gloom would seem but an echo of the sentiment which he himself annually experienced."

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1. *Solvitur acris hyems*, &c. "Severe winter is melting away beneath the pleasing change of spring and the western breeze." For the use of the verb *solvo* in this sense, compare *Seneca, Herc. Oet.* 729. "*Nives ut Eurus solvit, aut tepidus Notus*," &c. and *Lucan* 4. 83. "*Jamque Pyrenaeae, quas nunquam solvere Titan Evaluit, fluxere nives*," &c.

Veris. The Spring commenced, according to Varro, (*R. R.* 1. 28.) on the seventh day before the ides of February, on which day also, according to Columella, (2. 2. 15.), the wind Favonius began to blow. This wind, called by the Greeks Ζέφυρος, (*Zephyrus*), received its Latin name from the circumstance of its being deemed *favourable* to vegetation, (*favens geniturae.*) Others derive it from the verb *foveo*, because it *fosters* the grain sown in the earth, (*fovet sata.*) It was also termed Χελιδονίας (*Chelidonias*) as Pliny (*H. N.* 2. 47.) informs us, because the swallows (χελιδόνες) arrived in Italy along with it.

2. *Trahunt.* "Drag down to the sea." As the ancients seldom prosecuted any voyages in winter, their ships during that season were generally drawn up on land, and stood on the shore supported by props. When the season for navigation returned, they were drawn to the water by means of ropes and levers, with rollers placed below called *palanges* or *scutulae* by the Romans, and φάλαγγες, φαλάγγια, and μοχλοὶ, by the Greeks. Archimedes invented a wonderful machine for this purpose, called Ἕλιξ. *Plutarch.* (*vit. Marcell.* 14.—*ed. Hutten. vol.* 2. *p.* 303.) Ὁλκάδα [πρίαμενος] τῶν βασιλικῶν, πόνῳ μεγάλῳ καὶ χειρὶ πολλῇ νεωλκηθεῖσαν, ἐμβαλὼν ἀνθρώπους τε πολλοὺς, καὶ τὸν συνήθη φόρτον, αὐτὸς ἄπωθεν καθήμενος, οὐ μετὰ σπουδῆς, ἀλλ' ῥᾳδίᾳ τῇ χειρὶ σείων ἀρχήν τινος πολυσπάστου [μηχανήματος] προσηγάγετο, λείως καὶ ἀπταίστως καὶ ὥσπερ διὰ θαλάσσης ἐπιθέουσαν.

3. *Igni.* "In his station by the fire-side."

4. *Canis pruinis.* "With the hoar-frost." The epithet *canis* is here rather ornamental than explanatory. *Pruina* is an evident derivative from the Greek πρωΐνη.

5. *Cytherea.* "The goddess of Cythera." Venus. She received this appellation from the island of Cythera, now *Cerigo*, near the promontory of Malea, in the vicinity of which island she was fabled to have arisen from the sea. Thus, Hesiod. (Θεογ. 198.) ἀτὰρ Κυθέρειαν ὅτι προσέκυρσε Κυθήροις. Suidas opposes this etymology, but gives a mere quibble in its place: ἡ ἐν αὐτῇ κευθόμενον ἔχουσα τὸν ἔρωτα, ὃν πᾶσιν ἐφίησι.

Choros ducit. "Leads up the dances." Ἀφροδίτη φιλορχηστείρα.

Imminente luna. "Under the full light of the moon." The moon is here described as being directly over head, and, by a beautiful poetic image, *threatening* as it were to fall. Commentators, however, are divided with regard to the interpretation of this passage. The one which we have just given, is sanctioned by the authority of Cruquius, Forcellini, Mitscherlich, Jani, and others. Some consider the phrase equivalent merely to *luna propinqua*. Sanadon translates it "*au lever de la lune.*" The Italian version of Gargallo is more in accordance with our own explanation, "*alto splendendo Cintia.*" Compare Milton, "the moon riding near her highest noon."

6. *Junctaeque Nymphis Gratiae decentes.* "And the Graces, arbitresses of all that is lovely and becoming, joined hand in hand with the Nymphs." We have no single epithet in our language which fully expresses the meaning of *decentes* in this and similar passages. The

idea intended to be conveyed by it is analogous to that implied in the τὸ καλὸν of the Greeks, ("*omne quod pulchrum et decorum est.*") Hence the Graces are beautifully styled by Pindar πάντων ταμίαι ἔργων ἐν οὐρανῷ. (*Ol.* 14. 9.) Sanadon translates the term *decentes* in our text by "*modestement parées.*" The habited Graces, however, are seldom represented in the dance. On the greater number of ancient *bas-reliefs* these deities appear as described by Euphorion (*apud Poll.* 4. 95.) Ὀρχομενὸν Χαρίτεσσιν ἀφαρέσιν ὀρχηθέντα. (Compare *Pausanias*, 9. 35. *ad fin.*) The Graces joined hand in hand with the Nymphs is an Homeric idea: ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχουσαι (*Hymn. in Apoll.* 196.) Pindar makes the presence of the Graces indispensable in the dances of the gods: οὔτε γὰρ θεοί σεμνᾶν Χαρίτων ἄτερ κοιρανέοντι χορούς. (*Ol.* 14. 10.)

7. *Dum graves Cyclopum*, &c. "While glowing Vulcan kindles up the laborious forges of the Cyclops." The epithet *ardens* is here equivalent to *flammis relucens*, and beautifully describes the person of the god as glowing amid the light which streams from his forge. Horace is thought to have imitated in this passage some Greek poet of Sicily, who, in depicting the approach of spring, lays the scene in his native island, with mount Aetna smoking in the distant horizon. The interior of the mountain is the fabled scene of Vulcan's labours; and here he is busily employed in forging thunderbolts for the monarch of the skies to hurl during the storms of spring, which are of frequent occurrence in that climate. Compare *Callimachus* (*Hymn. in Del.* 144.) Θερμαῦστραί τε βρέμουσιν ὑφ' Ἡφαίστου παράγρης ἔργα θ' ὁμοῦ.

9 *Nitidum*, "Shining with unguents." Various unguents were used by the Romans, such as *Nardum*, *Malobathrum*, *Assyrium*, *Amomum*, &c. When foreign ointments were first used at Rome is uncertain: the selling of them was prohibited by the censors A. U. C. 565. Compare Pliny, (*H. N.* 13. 5.) "*Quando id primum ad Romanos penetraverit, non facile dixerim. Certum est Antiocho rege Asiaque devictis, Urbis anno quingentesimo sexagesimo quinto, P. Licinium Crassum, L. Julium Caesarem, Censores, edixisse, ne quis venderet unguenta exotica: sic enim appellavere. At Hercules! jam quidam etiam in potus addunt: tantique amaritudo est, ut odore prodigo fruantur ex utraque parte corporis. L. Plotium, L. Planci bis Consulis Censorisque fratrem, proscriptum a triumviris, in Salernitana latebra unguenti odore proditum constat: quo dedecore tota absoluta proscriptio est. Quis enim non merito judicet periisse tales.*"

Caput impedire. At the banquets and festive meetings of the ancients, the guests were crowned with garlands of flowers, herbs, or leaves, tied and adorned with ribands or with the inner rind of the linden tree. These crowns it was thought prevented intoxication. Compare Explanatory Notes on Ode 1. 17. 27.

Myrto. The myrtle was sacred to Venus. Compare the words of Servius (*ad Virg. Georg.* 2. 64.) "*Veneri myrtus est consecrata, vel quod haec arbor gaudet litoribus, et Venus e mari dicitur procreata: vel quod, ut medicorum indicant libri, haec arbor apta est mulierum necessitatibus plurimis.*" So also Pomponius Sabinus, "*Myrtus est in tutela Veneris,*" and Virgil, *Eclog.* 7.

> "*Populus Alcidae gratissima, vitis Iaccho,*
> *Formosae myrtus Veneri.*"———————.

10. *Solutae.* "Freed from the fetters of winter."

11. *Fauno.* Faunus, the guardian of the fields and flocks, had two annual festivals called *Faunalia*, one on the Ides (13th) of February, and another on the Nones (5th) of December. Both were marked by great hilarity and joy. Compare *Ovid, Fast.* 2. 193. "*Idibus agrestis fumant altaria Fauni,*" and *Horace, Ode* 3. 18.

12. *Seu poscat agna*, &c. "Either with a lamb if he demand one, or with a kid if he prefer that offering"

13. *Pallida Mors*, &c. "Pale Death, advancing with impartial footstep, knocks for admission at the cottages of the poor, and the lofty dwellings of the rich." A beautiful image. Compare Ode, 2. 18. 29. Mitscherlich very justly condemns the explanation given by some commentators, who make Death strike with his foot against the door of the cottage, and the portal of the lordly abode. Such an idea would be unworthy of Horace, and border closely on the ridiculous.—As regards the apparent want of connection between this portion of the ode and that which immediately precedes, compare what has been said in the introductory remarks.

15. *Inchoare.* "Day after day to renew."

16. *Jam te premet nox*, &c. "Soon will the night of the grave descend upon thee, and the Manes of fable crowd around, and the shadowy home of Pluto become also thine own." The zeugma in the use of the verb *premo*, by which it is made to assume a new meaning in each clause of the sentence, is worthy of notice. By the Manes of fable are meant the shades of the departed, often made the theme of the wildest fictions of poetry. Some commentators, however, understand the expression in its literal sense, "the Manes of whom all is fable," and suppose it to imply the disbelief of a future state. This interpretation, though inferior, we conceive, to the former, will be in accordance with an epigram of Callimachus's (14. 4.)

Ὦ Χαρίδα, τί τὰ νέρθε; πολὺ σκότος· αἱ δ' ἄνοδοι τί;
Ψεῦδος· ὁ δὲ Πλούτων; μῦθος· ἀπωλόμεθα.

The abode of Pluto is called "shadowy" (*exilis*) by Horace, from its containing only "*tenues sine corpore vitas.*" (*Aen.* 6. 293.) Bentley, however, makes *exilis* in this passage equivalent to *inops* or *egena*, and refers, in support of his interpretation, to Epist. 1. 6. 45.—As regards the Manes themselves, the following poem so beautifully describes their peculiar attributes, that, though a modern production, we cannot refrain from inserting it. The piece is entitled, the "Song of the Manes."

"Saltemus: socias jungite dexteras;
Jam manes dubius provocat Hesperus;
Per nubes tremulum Cynthia candidis
Lumen cornibus ingerit.

Nullus de tumulo sollicitus suo
Aut pompae titulis invidet alteri;
Omnes mors variis casibus obruit,
Nullo nobilis ordine.

Nobis nostra tamen sunt quoque sidera.
Sed formosa minus: sunt zephyri, licet
Veris dissimiles, auraque tenuior,
Cupressisque frequens nemus.

O dulces animae, vita quibus sua
Est exacta, nigris sternite floribus
Quem calcamus humum: spargite lilia,
Fuscis grata coloribus.

Aptos ut choreis inferimus pedes!
Ut nullo quatitur terra negotio!
Demta mole leves, et sine pondere
Umbrae ludimus alites.

Ter cantum tacito murmure sistimus.
Ter nos Elysium vertimus ad polum.
Ter noctis tenebras, stringite lumina,
Pallenti face rumpimus.

Nos quicumque vides, plaudere manibus;
Cantabis similes tu quoque naenias:
Quod nunc es fuimus; quod sumus, hoc eris.
Praemissos sequere et vale."

17. *Simul.* For *simul ac.*

18. *Talis.* This may either be the adjective, or else the ablative plural of *talus.* If the former, the meaning of the passage will be "Thou shalt neither cast lots for the sovereignty of such wine as we have here, nor, &c." Whereas if *talis* be regarded as a noun, the interpretation will be, "Thou shalt neither cast lots with the dice for the sovereignty of wine, nor," &c. This latter mode of rendering the passage is the more usual one, but the other is certainly more animated and poetical, and more in accordance too with the very early and curious belief of the Greeks and Romans in relation to a future state. They believed that the souls of the departed, with the exception of those who had offended against the majesty of the gods, were occupied in the lower world with the unreal performance of the same actions which had formed their chief object of pursuit in the regions of day. Thus, the friend of Horace will still quaff his wine in the shades, but the cup and its contents will be, like their possessor, a shadow and a dream: it will not be *such* wine as he drank upon the earth.—As regards the expression, "sovereignty of wine," it means nothing more than the office of *arbiter bibendi,* or "toast-master." (Compare Ode 2. 7. 25.)—It may not be improper, before concluding the present note, to cite the words of a distinguished modern writer, relative to the subject which we have just been considering. "Dans le tableau de l'enfer par Polygnote, tableau qui se trouvait sur la place publique de Delphes, Agamemnon porte dans sa main un sceptre; un chien de chasse est couché aux pieds d' Actéon; Orphée tient un lyre; Palamède joue aux dés; Penthésilée est armée d'un arc et vêtue d'une peau de léopard. Faibles imitatrices du temps qui n'est plus, les ombres font encore ce qu'elles faisaient sur la terre. Le chasseur pursuit les vains fantômes des animaux tombés sous ses coups: le guerrier fait briller le simulacre de ses armes; le poète repète ses chants. Mais la même repugnance de la mort, qui l'emporte dans l'ame du sauvage sur le desir de décorer de teintes riantes la demeure qui s'ouvre pour lui, se reproduit chez les Grecs. Dans leur monde à venir, comme dans le fétichisme, tout est morne, terne, lugubre: tout est, pour ainsi dire, diminué. Les astres ont moins de splendeur: ils scintillent dans les ténèbres plutôt qu'ils n'éclairent. Les vents sont plus froids; le feuillage est plus noir; les fleurs se teignent de couleurs plus sombres: tout souffre, tout languit. Les vierges pleurent leur printemps sterile; les héros portent envie aux plus abjects des vivants: tous s'affligent des peines qui ont troublé leur vie, s'affligent aussi de l'avoir perdue; tous regrettent les jours écoulés. Les ombres toujours désolées (cette épithète revient sans cesse) racontent leur malheurs: Hercule et Achille parlent d'une voix plaintive; Agamemnon verse des torrents de larmes; le roi des Grecs ne peut oublier la trahison dont il a été victime; Ajax conserve son ressentiment du refus injuste qui lui a ravi les armes d'Achille. La douleur est tellement dans la destinée des ombres, que, tandis qu' Hercule goûte dans l'Olympe les délices des festins célestes, son spectre triste et menaçant, gemit aux enfers. La mort! la mort! toute la mythologie homérique porte l'empreinte de la terreur que doit causer à l'homme enfant cet inexplicable mystère." (*Constant, De la Religion,* &c. *vol.* 3. *p.* 380.)

20. *Tepebunt.* "Shall feel the gentle flame."

ODE. 5. Pyrrha, having secured the affections of a new admirer, is addressed by the poet, who had himself experienced her inconstancy and faithlessness. He compares her youthful lover to one whom a sudden and dangerous tempest threatens to surprise on the deep,—himself to the mariner just rescued from the perils of shipwreck.

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1. *Multa in rosa.* "Crowned with many a rose." This phrase is commonly but very incorrectly translated, "on a bed of roses." It is an imitation of the Greek phrase, ἐν στεφάνοις εἶναι (*Eurip. Herc. Fur.* 677.), and is also used by Cicero: "*Clamat virtus beatiorem fuisse, quam potantem in rosa Thorium.*" (*De Fin.* 2. 20.) and again, "*An tu me in viola putabas aut in rosa dicere?*" (*Tusc. Disp.* 5. 26.)

2. *Urguet.* Understand *te.* "Prefers unto thee his impassioned suit." *Urguet* would seem to imply at the same time an affected coyness and reserve on the part of Pyrrha, in order to elicit more powerfully the feelings of him who addresses her.

4. *Cui.* "For whom." Compare *Silentiarus*, 22. (*Brunck. Anal.* 3. *p.* 78.) Εἰπὲ, τίνι πλέξεις ἔτι βόστρυχον.

Flavam comam. "Thy golden locks." After the Roman conquests in Gaul and Germany, the natives of which countries, especially the latter, were remarkable for the colour of their hair, (between a light flaxen and flame colour), this became the fashionable hue in the capital of the empire, and those of the Roman females to whom nature had not given tresses of this description were compelled to have recourse to art. Martial (14. 26.) calls the *pommade* by which this change was effected, "*spuma caustica,*"

"*Caustica Teutonicos accendit spuma capillos:*
Captivis poteris cultior esse comis."

Pliny (*H. N.* 28. 12.) gives us in part the receipt for this preparation. On this whole subject, compare *Lipsius, ad Tacit. de Mor. Germ.* c. 4. *Wesseling, ad Diod. Sic.* 5. 28.—*vol.* 3. *p.* 577. *ed. Bip. Arnzenius, de capillorum coloribus et tinctura.*—M. Laveau, in his "*Histoire de France avant Clovis,*" attributes the change which the colour of the hair has undergone in the descendants of the Gauls and Germans to the draining of the marshes, and the intermingling of the people of the north with the natives of Italy. He might also have added, according to Boettiger, (*Sabine, ou Matinée d'une Dame Romaine a sa toilette,* p. 92.) the use of wine, now become general among them.

5. *Simplex munditiis.* "With simple elegance." Plain in thy neatness. (Milton).

Fidem mutatosque deos. "Thy broken faith, and the violated oaths which the gods were once called to witness." Some difference of opinion exists as to the true meaning of the phrase *mutatos deos.* We have given that which appears to harmonise most with the context. The words in question, however, may be referred, though with much less propriety we conceive, in a figurative sense, to the changing aspect of the skies. In this way they have been translated by an anonymous poet:

"Alas poor wretch! how oft shall he deplore
Thy false love, changing with the changing skies."

8. *Emirabitur insolens.* "Unaccustomed to the sight shall be lost in wonder at"

9. *Qui nunc te fruitur credulus aurea.* "Who now fondly believes, that in thee he possesses a heart swayed by the purest affection." *Aurea,* literally "all golden." Compare the analogous phrase *mores aurei,* "pure, unblemished morals."

10. *Vacuam.* "Free from all attachment to another." Compare *Ovid,* (*Heroid.* 20. 149.) "*Elige de vacuis, quam non sibi vindicet alter.*"

Semper amabilem. "Ever deserving of his love." Deserving of his love by the purity of thy affection. Compare *Ovid*, (*A. A.* 2. 108) "*ut ameris, amabilis esto.*"

11. *Nescius aurae fallacis.* Pyrrha is likened, in point of fickleness, to the wind. Compare *Propertius* (2. 25. 27.) "*Mendaces ludunt flatus in amore secundo.*"

12. *Miseri quibus*, &c. An idea borrowed from the appearance presented by the sea when reposing in a calm, its treacherous waters sparkling gaily beneath the rays of the sun.

13. *Me tabula sacer, &c.* Mariners rescued from the dangers of shipwreck were accustomed to suspend some votive tablet or picture, together with their moist vestments, in the temple of the god by whose interposition they believed themselves to have been saved. In these paintings the storm, and the circumstances attending their escape, were carefully delineated. Ruined mariners frequently carried such pictures about with them, in order to excite the compassion of those whom they chanced to meet, describing at the same time in songs the particulars of their story. Horace in like manner speaks of the votive tablet which gratitude has prompted him to offer in thought, his peace of mind having been nearly shipwrecked by the brilliant but dangerous beauty of Pyrrha.

15. *Potenti maris deo.* "To the god who rules the sea." *πουτομέδων πορφυρέας λίμνας. Eurip. Hipp.* 741.

ODE 6. M. Vipsanius Agrippa, to whom this ode is addressed, is thought to have complained of the silence which Horace had preserved in relation to him throughout his various pieces. The poet seeks to justify himself on the ground of his utter inability to handle so lofty a theme. "Varius will sing thy praises, Agrippa, with all the fire of a second Homer. For my own part, I would as soon attempt to describe in poetic numbers the god of battle, or any of the heroes of the Iliad, as undertake to tell of thy fame and that of the royal Cæsar." The language, however, in which the bard's excuse is conveyed, while it speaks a high eulogium on the characters of Augustus and Agrippa, proves at the same time how well qualified he was to execute the task which he declines.

Sanadon, without the least shadow of probability, endeavours to trace an allegorical meaning throughout the entire ode. He supposes Pollio to be meant by Achilles, Agrippa and Messala by the phrase *duplicis Ulixei*, Antony and Cleopatra by the "house of Pelops," Statilius Taurus by the god Mars, Marcus Titius by Meriones, and Maecenas by the son of Tydeus.

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1. *Scriberis Vario*, &c. "Thou shalt be celebrated by Varius, a bird of Maeonian flight, as valiant," &c. *Vario* and *alili* are datives, put by a Graecism for ablatives.—The poet to whom Horace here alludes, and who is again mentioned on several occasions, was Lucius Varius, famed for his epic and tragic productions. Quintilian (10. 1.) asserts, that a tragedy of his, entitled Thyestes, was deserving of being compared with any of the Grecian models. He composed also a panegyric on Augustus, of which the ancient writers speak in terms of high commendation. Macrobius (*Sat.* 6. 1.) has preserved some fragments of a poem of his on death. Varius was one of the friends who introduced Horace to the notice of Maecenas, and, along with Plotius Tucca, was entrusted by Augustus with the revision of the Aeneid. It is evident that this latter poem could not have yet appeared when Horace composed the present ode, since he would never certainly, in that event, have given Varius the preference to Virgil. For an account of the literary imposture of Heerkens in relation to a supposed tragedy of Varius's, entitled *Tereus*, consult *Schoell, Hist. Lit. Rom. vol.* 1. 212. *seqq.*

2. *Maeonii carminis aliti.* The epithet "Maeonian" contains an allusion to Homer, who was generally supposed to have been born near Smyrna, and to have been consequently of Maeonian (i. e. Lydian) descent. The term *aliti* refers to a custom in which the ancient poets often indulged, of likening themselves to the eagle and the swan. The former of these birds was emblematic of the daring flights of poesy. (Compare *Pindar, Nem.* 7. 32, ποτανᾷ μεχανᾷ. *Pyth.* 8. 46. *Ol.* 2. 159. Διὸς πρὸς ὄρνιχα θεῖον.) The swan was selected, not only from its being sacred to Apollo, but also from the prevalent belief of its singing sweetly on the approach of death. (Κύκνος δὲ ἐμμελεις φθόγγους πλέκει. *Philem.*) This, however, is a mere fable, and Athenaeus relates that Alexander the Myndian had followed many dying swans, but had never heard them sing. (*Athenaeus.* 9. p. 393. d. *ed.—vol.* 3. *p.* 453. *Schweigh.*) Bailey supposes this story of the swan to have been derived from the Egyptian custom of representing a musical old man by the Hieroglyphic of that bird. (*Bailey. Hieroglyph. Orig. et Nat.* p. 51. *Horapoll.* 2. 39.) Compare *Ode*, 2, 20, 15, and 4. 3. 20 : and also *Eurip. Iph. in Taur* 1104 and 1142. *Callim. Hymn. in Del.* 249, seqq. Κύκνοι δὲ θεοῦ μέλποντες ἀοιδοὶ κ.τ.λ.

3. *Quam rem cunque*, &c. "For whatever exploit," i. e. *quod attinet ad rem, quamcunque*, &c.

5. *Agrippa.* M. Vipsanius Agrippa, a celebrated Roman, of humble origin, but who raised himself by his civil and military talents to some of the highest offices in the empire. He gained two celebrated naval victories for Augustus, the one at Actium, and the other over the fleet of Sextus Pompeius, near Mylae off the coast of Sicily. Agrippa was distinguished also for his successes in Gaul and Germany. He became eventually the son-in-law of the emperor, having married, at his request, Julia the widow of Marcellus. The Pantheon was erected by him.

Nec gravem Pelidae stomachum, &c. "Nor the fierce resentment of the unrelenting son of Peleus." Alluding to the wrath of Achilles, the basis of the Iliad, and his beholding unmoved the distresses and slaughter of his countrymen.

7. *Cursus duplicis Ulixei.* "The wanderings of the crafty Ulysses." Thus Euripides (*Troad.* 286.) makes Hecuba speak of the δίπτυχος γλωσσα of the chieftain of Ithaca. Compare the ἄνδρα πολύτροπον of the Odyssey (1, 1) Some commentators take *duplicis* for the old form of the accusative plural, and connect it with *cursus*, making the phrase have reference to the wanderings of Ulysses from the Mediterranean into the Atlantic and back. Sanadon very strangely explains *duplicis Ulyxei* by "de plus d'un Ulysse," ("of more than one Ulysses.") Few will coincide in this opinion.

8. *Saevam Pelopis domum.* Atreus, Thyestes, Agamemnon, Orestes, &c. the subjects of tragedies. The children of Thyestes were slain by Atreus, and served up to their father at a banquet: Atreus was murdered by Aegisthus, Agamemnon by Clytemnestra, and Clytemnestra and Aegisthus by Orestes. Compare *Euripides, Orest.* 972. Μόλοιμι τὰν οὐρανοῦ, κ. τ. λ. and *Electr.* 737. Λέγεται, τὰν δὲ πίστιν, κ. τ. λ.

> "Fame has said (but light I hold
> What the voice of fame has told)
> That the sun, retiring far,
> Backward roll'd his golden car,
> And his vital heat withdrew,
> Sick'ning man's bold crimes to view." (POTTER.)

10. *Imbellisque lyrae Musa potens.* "And the Muse that sways the peaceful lyre."

13. *Martem tunica*, &c. An imitation of the Greek : Ἄρης χαλκοχίτων. Ἄρης χαλκεοθώρηξ. Among the early Greeks the term ἀδάμας was applied to the hardest kind of iron, with an ellipsis of σίδηρος or χάλυψ. Hesiod, however (*Scut.* 231.) has χλωρὸς ἀδάμας for copper. Plato (*Polit.* 41.) speaks of ἀδάμας as an ore found intermingled, along with silver and copper,

in gold-ore; and in the Timaeus of the same writer we have χρυσοῦ ὀ̓ζος ἀδάμας ἐκλήθη. Hence Pliny (*H. N.* 37, 4.) observes: "*Unus* (*adamas*) *modo in metallis repertus, perquam raro, comes auri nec nisi in auro nasci videbatur; ita appellabatur auri nodus.*" Among the later Greeks, ἀδάμας was used to denote any very hard substance, and also the diamond.

14. *Digne.* "In strains worthy of the theme."

15. *Merionem.* Meriones, the charioteer and friend of Idomeneus: Μηριόνης δοῦῳ ἀτάλαντος Ἄρηϊ. (*Il.* 13. 328.)

16. *Tydiden.* Diomede, son of Tydeus.

Superis parem, "A match for the inhabitants of the skies." Alluding to the wounds inflicted on Venus and Mars by the Grecian warrior. Compare *Hom. Il.* 5, 355, and 855: and also 883 of the same book:

> Κύπριδα μὲν πρῶτον σχεδὸν οὔτασε χεῖρ' ἐπὶ καρπῷ,
> Αὐτὰρ ἔπειτ' αὐτῷ μοι ἐπέσσυτο, δαίμονι ἴσος.
>
> "Erstlich hat er der Kypris die hand am knöchel verwundet;
> Und mich selber darauf bestürmet' er, stark wie ein Dämon!" (Voss.)

17. *Nos convivia,* &c. "We, whether free from all attachment to another, or whether we burn with any passion, with our wonted exemption from care, sing of banquets; we sing of the contests of maidens, briskly assailing with pared nails their youthful admirers." In relation to the phrase *sectis unguibus,* consult Various Readings.

ODE 7. Addressed to L. Munatius Plancus, who had become suspected by Augustus of disaffection, and meditated, in consequence, retiring from Italy to some one of the Grecian cities. As far as can be conjectured from the present ode, Plancus had communicated his intention to Horace, and the poet now seeks to dissuade him from the step, but in such a way, however, as not to endanger his own standing with the emperor. The train of thought appears to be as follows: "I leave it to others to celebrate the far-famed cities and regions of the rest of the world. My admiration is wholly engrossed by the beautiful scenery around the banks and falls of the Anio." (He here refrains from adding "Betake yourself, Plancus, to that lovely spot," but merely subjoins,) "The South wind, my friend, does not always veil the sky with clouds. Do you therefore bear up manfully under misfortune, and wherever you may dwell, chase away the cares of life with mellow wine, taking Teucer as an example of patient endurance worthy of all imitation."

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1. *Laudabunt alii.* "Others are wont to praise." This peculiar usage of the future is in imitation of a Greek idiom, of no unfrequent occurrence: thus ἀτιμήσουσι (*Hes.* ἔργ. καὶ ἡμ. 185.) for ἀτιμᾷν φιλοῦσι, and μεμψονται (*id. ibid.* 186.) for μέμφεσθαι φιλοῦσι. For other examples compare *Graevius, Lect. Hes. c.* 5. and *Matthiae. G. G.* § 503. 4.

Claram Rhodon. "The sunny Rhodes." The epithet *claram* is here commonly rendered by "illustrious," which weakens the force of the line by its generality, and is decidedly at variance with the well-known skill displayed by Horace in the selection of his epithets. The interpretation, which we have assigned to the word, is in full accordance with a passage of Lucan (8. 248) "*Claramque reliquit sole Rhodon.*" Pliny (*H. N.* 2. 62.) informs us of a boast on the part of the Rhodians, that not a day passed during which their island was not illumined for an hour at least by the rays of the sun, to which luminary it was sacred.

The fine climate of Rhodes is also alluded to in the epigram of Apollonidas. (*Anthol. Gr. ed. Jacobs. vol. 2. p.* 118.)

——————— Μακαρτάτη ἔστ' ἄρα νήσων
Καὶ Ῥόδος, ἢ τοίῳ λάμπεται ἠελίῳ.

Mitylenen. Mitylene, the capital of Lesbos and birth-place of Pittacus, Alcaeus, Sappho, and other distinguished individuals. Cicero, in speaking of this city, (2. *Orat. in Rull.* 14.) observes, "*Urbs, et natura, et situ, et descriptione aedificiorum et pulchritudine, in primis nobilis.*" The city was originally built on a small island, but was subsequently extended to the adjacent shores of Lesbos, the small intervening channel, or Euripus, contributing to the strength of the place. Compare *Diodorus Siculus*, 13. 79.—*ed. Bip. vol.* 5. *p.* 372. Ἡ μὲν γὰρ ἀρχαία πόλις, μικρὰ νῆσός τίς ἐστιν· ἡ δ' ὕστερον προσοικισθεῖσα, τῆς ἀντιπέραν ἐστὶ Λέσβου, ἀνὰ μέσον δ' αὐτῶν ἐστιν εὔριπος στενὸς, καὶ ποιῶν τὴν πόλιν ὀχυράν.

2. *Epheson.* Ephesus, a celebrated city of Ionia, in Asia Minor, famed for its temple and worship of Diana. Compare *Dionysius Perieg.* 827. *seqq.*

Παῤῥαλίην Ἔφεσον, μεγάλην πόλιν Ἰοχεάιρης,
ἐνθα θεῇ ποτὲ νηὸν Ἀμαζονίδες τετόκοντο.

Constant (*De la Religion, vol.* 2. *p.* 404. *seqq. in notis,*) has some excellent remarks on the union of the attributes of various divinities in the Ephesian Diana, and he observes in conclusion, "Elle etait pour eux (les prêtres d'Ephese) tantôt la Nuit, premier principe de tout; tantôt Isis ou la Nature, variée, multiforme, contenant tous les êtres, les faisant sortir de son sein et les y rappelant. L'inscription mise par les sculpteurs à ses statues le démontre :

Φύσις παναίολος πάντων μήτηρ.

Bimarisve Corinthi moenia. "Or the walls of Corinth, situate between two arms of the sea." By *moenia Corinthi* nothing more is meant than the city of Corinth itself, which was situate on the isthmus of the same name, having the Sinus Corinthiacus (now *Gulf of Lepanto* or *Corinth*) to the north-west, and the Sinus Saronicus (*Gulf of Engia* or *Aegina*) to the south-east. The position of Gorinth was admirably adapted for commerce, and this city was already the seat of opulence and the arts, while the rest of Greece was sunk in comparative obscurity and barbarism.

Τρισολυμπιονίκαν ἐπαινέων
οἶκον, ἅμερον ἀστοῖς
ξένοισι δὲ θεράποντα, γνώσομαι
τὰν ὀλβίαν Κόρινθον, Ἰσθμίου
πρόθυρον Ποσειδᾶνος, ἀγλαόκουρον.

Pindar. Olymp. 13. *init.*

3. *Vel Baccho Thebas,* &c. "Or Thebes ennobled by Bacchus, or Delphi by Apollo." Thebes, the capital of Boeotia, was the fabled scene of the birth and nurture of Bacchus. Hence the epithet Θηβαγενὴς, which is so often applied to this deity by the poets. Compare also *Pindar,* (*Isthm.* 7. *init.*) Τίνι τῶν πάρος ὦ μάκαιρα Θῆβα. κ. τ. λ.——*Delphos.* Delphi, a city of Phocis, on the southern side of Parnassus, famed for its oracle and temple of Apollo. The more ancient appellation was Pytho. Compare *Pindar, Pyth.* 8. 87.

Τὺ δ', ἑκαταβόλε, πάνδοκον
Ναὸν εὐκλέα δι—
ανέμων Πυθῶνος ἐν γυάλοις.

4. *Thessala Tempe.* Tempe (used here as the Greek accusative plural, Τέμπη contracted from Τέμπεα,) a beautiful valley in Thessaly, between the mountains Ossa and Olympus,

through which flows the Peneus. Aelian has left a very animated and picturesque description of its scenery, (*Var. Hist.* 3. 1,) and it is also a favourite theme among the poets of antiquity. Compare *Theocritus* (*Idyll.* 1. 67.) Πηνειῶ καλὰ Τέμπεα, and also *Catullus*, 63. *Virgil. Georg.* 2. 469. *Ovid. Metam.* 1. 568. It appears to have been a generally received notion among the ancients, that the gorge of Tempe was caused by some great convulsion in nature, which, bursting asunder the mountain-barrier by which the waters of Thessaly were pent up, afforded them an egress to the sea. Modern travellers differ in their accounts of this celebrated vale. Hawkins (*Walpole's Collect. vol.* 1. *p.* 517.) states that "the scenery by no means corresponds with the idea that has been generally conceived of it, and that the eloquence of Aelian has given rise to expectations which the traveller will not find realized." He would seem, however, to have confounded the vale of Tempe with the narrow defile which the Peneus traverses between mount Olympus and mount Ossa, near its entrance into the sea. Professor Palmer of Cambridge appears to have been more successful in the search. "After riding nearly an hour close to the bay in which the Peneus discharges itself, we turned," says this traveller, "south, through a delightful plain, which after a quarter of an hour brought us to an opening between Ossa and Olympus; the entrance to a vale, that, in situation, extent, and beauty, amply satisfies whatever the poets have said of Tempe." (*Walpole's MS. Journal, Clarke's Travels*, p. 2. s. 3. p. 274.) Consult *Cramer's Description of Ancient Greece, vol.* 1. *p.* 378.

5. *Intactae Palladis arces.* "The citadel of the virgin Pallas." Alluding to the Acropolis of Athens. Beside her special care of the Athenian Acropolis, Minerva was considered the general guardian of citadels. Hence the language of Catullus, in relation to this goddess, (64. 8.) "*Diva retinens in summis urbibus arces.*" Compare *Callimachus* (*in Lav. Pall.* 53.) τὰν Πάλλαδα τὰν πολιοῦχον. The epithet πολιοῦχος is well explained by Spanheim (*ad Callim. l. c.*) "*quod* πολεων πασεων τας κορυφας εχει, *vertices omnium urbium habet.*"

7. *Indeque decerptam fronti*, &c. "And to place around their brow the olive-crown deserved and gathered by them for celebrating such a theme." The olive was the sacred tree of Minerva (Παλλάδος ἀγνὸν ἄγαλμα. *Eurip.*) By gathering and wearing a crown of it, nothing more is here meant than obtaining the applause of men. If we read *undique* for *indeque*, the meaning will then be "deserved and gathered by numerous bards." The common lection, *undique decerptae frondi*, &c. must be rendered, "to prefer the olive-leaf to every other that is gathered." Consult Various Readings.

9. *Aptum equis Argos.* "Argos well fitted for the nurture of steeds." An imitation of the language of Homer; Ἄργεος ἱππόβοτοιο (*Il.* 2. 287.) Argos, the capital of Argolis in the Peloponnesus, was celebrated as one of the most ancient cities of Greece. Its early prosperity and commercial connection with the Phoenicians are attested by Herodotus (1. 1.) Juno was worshipped in this city with peculiar honours, and Tertullian, (*de coron. milit.* c. 7.) states that the image of the goddess was crowned with a young vine-branch, and had a lion's skin spread out beneath its feet.

Ditesque Mycenas. Compare *Sophocles* (*Electr.* 9.) Μυκήνας τὰς πολυχρύσους, and the older Homeric form πολυχρύσοιο Μυκήνης. (*Il.* 7. 181.) Mycenae was an old and celebrated city of Argolis, the residence of the Pelopidae, and, among them, of Agamemnon. During the Trojan war it was superior even to Argos, but after the return of the Heraclidae it declined, and in the 78th Olympiad, or 468 B. C., the Argives, having attacked and captured the city, levelled it to the ground and enslaved its inhabitants. Modern travellers have given a full and interesting account of the vestiges of this ancient city. (Compare *Clarke's Travels, pt.* 2. *s.* 2. *p.* 691. *Dodwell's Class. Tour. vol.* 2. *p.* 229. *Gell's Argolis, p.* 28. *Walpole's Collect. vol.* 1. *p.* 316.)

10. *Patiens Lacedaemon.* Alluding to the patient endurance of the Spartans under the

severe institutions of Lycurgus, and more particularly to the scourging of the Spartan youth (*βωμονικαὶ*) at the altar of Diana Orthia. Consult *Potter's Archaeol. Graec. Book.* 2. *c.* 20.

11. *Larissae campus opimae.* Larissa, the old Pelasgic capital of Thessaly, on the river Peneus, was famed on account of the rich and fertile territory in which it stood. The land, however, was subject to great losses, caused by the inundations of the Peneus. (Compare *Strabo*, 9. 19.—*vol.* 3 *p.* 647. *ed. Tzschk. Theophrast. Caus. Pl.* 5. 20. *Plin. H. N.* 4. 8. *Hierocl. Synecdem. p.* 642. *Cramer's Description of Greece, vol.* 1. *p.* 386.) Homer calls the city and region Λάρισαν ἐριβώλακα. (*Il.* 2. 840.) Larissa appears to have been a common name for all Pelasgic capitals, and Strabo (*vol.* 3. *p.* 648. *ed. Tzschk.*) enumerates several cities with this appellation. It is curious to compare this term with the Etrurian *Lar* (equivalent to *Dux* or *Rex*, according to *Turnebus* 17. 1.) the Scottish *Laird* and the English *Lord*. All these words are evidently of the same family, and the form of the oblique cases of *Lar*, when used as a proper name, and not for a household deity, (*Lart-is, Lart-i*, &c.) confirms the analogy. The Saxon derivation of *Lord*, (*Haf-Ord*), is evidently erroneous.

Tam percussit. "Has struck with such warm admiration."

12. *Domus Albuneae resonantis.* "The home of Albunea, re-echoing to the roar of waters." Commentators and tourists are divided in opinion respecting the *domus Albuneae*. The general impression, however, seems to be, that the temple of the Sibyl, on the summit of the cliff at Tibur, (now *Tivoli*) and overhanging the cascade, presents the fairest claim to this distinction. It is described as being at the present day a most beautiful ruin. "This beautiful temple," observes a recent traveller, "which stands on the very spot where the eye of taste would have placed it, and on which it ever reposes with delight, is one of the most attractive features of the scene, and perhaps gives to Tivoli its greatest charm." (*Rome in the Nineteenth Century, vol.* 2. *p.* 398. *Am. ed.*) Among the arguments in favour of the opinion above stated, it may be remarked, that Varro, as quoted by Lactantius (*de Falsa Rel.* 1. 6.) gives a list of the ancient Sibyls, and, among them, enumerates the one at Tibur, surnamed Albunea, as the tenth and last. He farther states that she was worshipped at Tibur, on the banks of the Anio. Suidas also says, Δεκάτη ἡ Τιβουρτία, ὀνόματι Ἀλβουναῖα. Eustace is in favour of the "Grotto of Neptune," as it is called at the present day, a cavern in the rock, to which travelers descend in order to view the second fall of the Anio. (*Class Tour. vol.* 2. *p.* 230. *Lond. ed.*) Others again suppose that the *domus Albuneae* was in the neighbourhood of the *lquae Albulae*, sulphureous lakes, or now rather pools, close to the *Via Tiburtina*, leading from Rome to Tibur; and it is said, in defence of this opinion, that in consequence of the holow ground in the vicinity returning an echo to footsteps, the spot obtained from Horace tie epithet of *resonantis*. (*Spence's Polymetis.*) The idea is certainly an ingenious one, but it is conceived that such a situation would give rise to feelings of insecurity rather than of pleasure.

13. *Praeceps Anio.* "The leadlong Anio." This river, now the *Teverone*, is famed for its beautiful cascades, near the ancient town of Tibur, now *Tivoli*. "The Anio," says Eustace, "having meandered from its source through the vales of Sabina, glides gently through Tivoli, till, coming tothe brink of a rock, it *precipitates* itself in one mass down the steep, and then boiling for an nstant in its narrow channel, rushes *headlong* through a chasm in the rock into the caverns below." (*Class. Tour, vol* 2. *p.* 229. *Lond. ed.*) "Amid the dreary wilds of the Campagna" observes another tourist, "you would never dream that a spot so romantic was at hand. For twenty tedious miles you cross its bare and houseless track—you ascend the Hill of Tivoli, amidst the sad sameness of the pale olive—you enter its narrow street, and behold nothing but meanness and misery—you walk but a few steps—and what a prospect of unspeakable beauty bursts upon your view! Tremendous precipices of rock, down which roars a leadlong torrent—trees and bushy plants shading its foaming course—cliffs crowned with the most picturesque ruins, and painted in tints whose beauty art can never imitate—hills, and woods, and hanging vineyards: and Tivoli itself—which

peeping out amidst the dark cypresses at the top of these sunny banks, looks like an earthly paradise." (*Rome in the Nineteenth Century, vol. 2. p. 396. Am. ed.*)

Tiburni lucus. This grove took its name from Tiburnus, who had here divine honours paid to his memory. Tradition made him, in conjunction with his brothers Coras and Catillus, (sons of Amphiaraus) to have led an Argive colony to the spot and founded Tibur. The settlement was probably a Pelasgic one. Compare *Solinus* (c. 8.) *Dionys. Halicarn.* (1. 16.) The Greek writers call the town τὰ Τίβουρα. (*Strab.* 5. 11.—*vol. 2. p. 174. ed. Tzschk.*) "If Horace," observes Eustace, "who so often and so fondly celebrates the charms of Tibur, were to revive, he would still find the *grove*, the *irriguous garden*, the *ever-varying rill*, the *genial soil;* in short, all the well-known features of his beloved retreat." (*Classical Tour, vol. 2. p. 233. Lond. ed.*) Compare also page XII. of this volume.

15. *Albus ut obscuro*, &c. Consult Various Readings.——*Albus Notus*, "The clear south wind." Answering to the Greek Λευκόνοτος and (the Homeric) Ἀργέστης Νότος. (*Il.* 11, 306. Compare *Heyne, ad loc.*) This wind, as has been remarked in the notes to a previous ode (1. 3. 14.), derived its general name of *Notus* (Νότος) from the circumstance of its being for the most part moist and damp (νοτὶς, "moisture", "humidity.") In certain seasons of the year, however, it well merited the appellation here given it by Horace, producing clear and serene weather. "*Albus*," says Forcellini, "*qui nubila fugat.*"

Deterget. "Chases away." Literally, "wipes away."

19. *Molli mero.* "With mellow wine." Consult Various Readings.

21. *Tui.* Alluding either to its being one of his favourite places of retreat, or, more probably, to the villa which he possessed there.

Teucer. Son of Telamon, king of Salamis, and brother of Ajax. Returning from the Trojan war, he was banished by his father for not having avenged his brother's death. He sailed in consequence to Cyprus, and built a town there called Salamis, after the name of his native city and island.

22. *Lyaeo.* "With wine." Lyaeus is from the Greek Λυαῖος, an appellation given to Bacchus in allusion to his *freeing* the mind from care, (λύειν, "to loosen," "to free.") Compare the Latin epithet *Liber* ("*qui liberat a cura.*") Hence the expression of Anacreon (27. 2.) Ὁ λυσίφρων Λυαῖος, and hence also the vine is styled by Euripides πανσίλυπος (*Bacch.* 761. τὴν πανσίλυπον ἄμπελον δοῦναι βροτοῖς.)

23. *Populea.* The poplar was sacred to Hercules. ("*Populus Alcidae gratissima.*" *Virg. Ecl.* 7. 61.) Teucer wears a crown of it on the present occasion, either as the general badge of a hero, or because he was offering a sacrifice to Hercules. The white or silver poplar is the species here meant. It is a tall, straight tree covered with a white bark: the leaves are of a dark green; but they are white and woolly underneath. Pliny follows Theophrastus in affirming, that the leaves of this tree turn upside down about the time of the summer solstice: but this observation is not confirmed by experience. The ancients fabled that Hercules crowned his head with the twigs of white poplar, growing on the banks of the Acheron, when he returned from, or, according to others, when he descended into, the infernal regions. Bertholdi, cited by Fée, states the very interesting circumstance, that the white poplar is still very common along the borders of the Acherusian lake in Epirus. (*Flore de Virgile*, p. 132.)—On the strong analogy between the Hindoo Rama and the Grecian Hercules, consult *Guigniaud's Translation of Creuzer's Symbolik. p. 203. in notis.*

26. *O socii comitesque.* "O companions in arms, and followers." Two distinct classes of individuals are here plainly meant. The chieftains, who were at the same time the companions of Teucer, and their adherents or followers, together with his own.

27. *Auspice Teucro.* "Under the auspices of Teucer."

29. *Ambiguam tellure nova*, &c. "That Salamis will become a name of ambiguous import by reason of a new land." A new city of Salamis shall arise in a new land (*Cyprus*), so that whenever hereafter the name is mentioned, men will be in doubt, for the moment, whether the parent city is meant, in the island of the same name, or the colony in Cyprus.

32. *Cras ingens iterabimus aequor.* "On the morrow, we will again traverse the mighty surface of the deep." μέγα λαῖτμα θάλασσης. *Hom.* They had just returned from the Trojan war, and were now a second time to encounter the dangers of Ocean. Mitscherlich thinks, from this line, that Teucer and his companions were about offering a sacrifice to Hercules on the seashore.—Compare with the concluding idea of the poem, the beautiful lines of Byron: (*Childe Harold. Canto* 3. *st.* 2.)

"Once more upon the waters! yet once more!
And the waves bound beneath me as a steed
That knows his rider. Welcome, to their roar!
Swift be their guidance, wheresoe'er it lead!
Though the strain'd mast should quiver as a reed
And the rent canvass fluttering strew the gale,
Still must I on; for I am as a weed
Flung from the rock, on Ocean's foam to sail
Where'er the surge may sweep, the tempest's breath prevail."

ODE 8. Addressed to Lydia, and reproaching her for detaining the young Sybaris, by her alluring arts, from the manly exercises in which he had been accustomed to distinguish himself.

2. *Amando.* "By thy love."

4. *Campum.* The Campus Martius was the scene of the gymnastic exercises of the Roman youth. In the reign of Augustus, when the city had extended itself far beyond the lines of Servius Tullius, a great part of the Campus Martius was enclosed and occupied by public buildings, more especially by the great works of Agrippa. A considerable expanse of meadow was left open however, at that time, as we learn from Strabo. who has accurately described its situation and appearance. It was here that the Roman youth engaged in martial sports and exercises, while the neighbouring waters of the Tiber afforded them a salutary refreshment after their fatigue. (*Cramer's Description of Ancient Italy, vol.* 1. *p.* 436.) Compare *Ovid, Fast.* 6. 237.

"*Tunc ego me memini ludos in gramine campi*
Adspicere, et didici, lubrice Tibri, tuos,"

and *Horace, Ode,* 3. 7. 25.

"*Quamvis non alius flectere equum sciens*
Aeque conspicitur gramine Martio."

5. *Militaris.* "In martial array." Among the sports of the young Romans, were some in which they imitated the costume and movements of regular soldiery. The opinion, however, of those commentators, who think that Horace refers, in this passage, to the *Ludus Trojae,* (described by Virgil, *Aen.* 5. 545. *seqq.*), is an erroneous one, since, as Mitscherlich well observes, this latter game was of rare occurrence. and was exhibited only on solemn occasions.

6. *Aequales.* "His equals in age." τοὺς ἡλικας.

Gallica nec lupatis, &c. "Nor manages the Gallic steeds with curbs fashioned like the teeth of wolves." The Gallic steeds were held in high estimation by the Romans. Tacitus (*Ann.* 2. 5.) speaks of Gaul's being at one time almost drained of its horses: "*fessas Gallias ministrandis equis.* They were, however, so fierce and spirited a breed as to render necessary the employment of "*frena lupata*," i. e. curbs armed with iron points resembling the teeth of wolves. Compare the corresponding Greek terms λύκοι and ἐχῖνοι. *Schneider. Wörterb. s. v.*

8. *Flavum Tiberim.* Compare Explanatory Notes on Ode 2. 13. of this book.

9. *Olivum.* "The oil of the ring." Wax was commonly mixed with it, and the composition was then termed *ceroma* (κηρώμα.) With this the wrestlers were anointed in order to give pliability to their limbs, and, after anointing their bodies, were covered with dust, for the purpose of affording their antagonists a better hold. (Compare *Lucian, de Gymnasiis, vol.* 7. *p.* 189. *ed. Bip.*) The term *ceroma* (κηρώμα) is sometimes in consequence used for the ring itself. (Compare *Plutarch, An seni sit ger. resp.—vol.* 12. *p.* 119. *ed. Hutten. Seneca. Brevit. vit.* 12. *Plin. H. N.* 35. 2.)

10. *Armis.* "By martial exercises." The term *arma* is here equivalent to the Greek ὅπλα, and refers literally as well to the weight of the superincumbent armour, as to that of the discus and javelin.

11. *Disco.* The discus (δίσκος) or coit, was round, flat, and perforated in the centre. It was made either of iron, brass, lead, or stone, and was usually of great weight. The Romans borrowed this exercise from the Greeks. The Lacedæmonians were particularly attached to it. Compare Lucian's account of the discus, (*de Gymnas.—vol* . 7. *p.* 187. *ed. Bip.*) Εἶδες δὲ καὶ ἄλλο τι ἐν τῷ γυμνασίῳ χαλκοῦν, περιφερὲς, ἀσπίδι μικρᾷ ἐοικὸς ὄχανον οὐκ ἐχούσῃ, οὐδὲ τελαμῶνας· καὶ ἐπειράθης γε αὐτοῦ, κειμένου ἐν τῷ μέσῳ· καὶ ἐδόκει σοι βαρὺ, καὶ δύσληπτον ὑπὸ λειότητος. Ἐκεῖνο τοίνυν ἄνω τε ἀναρριπτοῦσιν εἰς τὸν ἀέρα, καὶ ἐς τὸ πόρρω, φιλοτιμούμενοι, ὅστις ἐπιμήκιστον ἐξέλθοι, καὶ τοὺς ἄλλους ὑπερβάλοιτο. This account is silent, however, respecting a central aperture. It differs also from the explanation given by Eustathius (*ad Il.* 2.) Βαρὺς λίθος, πλατὺς καὶ κοιλότερος.

12. *Expedito.* "Hurled with ease."

13. *Ut marinae*, &c. Alluding to the circumstance of Achilles having been concealed in female vestments at the court of Lycomedes, king of Scyros, in order to avoid engaging in the Trojan war. This, however, is a mere posthomeric fable: there is nothing in the Iliad to sanction it. The story is mentioned by the scholiast on Homer, (*Il.* 1.) and more fully by Tzetzes (*ad Lycophr.* 276.) Compare the authorities cited by Meursius in his commentary. The words of Lycophron are as follows:

> ——————— ὃς προδειμαίνων πότμον,
> καὶ θῆλυν ἀμφὶ σῶμα πλήσεται πέπλον
> δύναι, παρ' ἱστοῖς κερκίδος ψαύσας κρότων.

> "Who, fearing death, shall round his sturdy limbs
> Throw the soft foldings of the female robe
> Effeminate, and tease the housewife's wool." (Royston.)

14. *Sub lacrymosa Trojae funera.* "On the eve of the mournful carnage of Troy," i. e. in the midst of the preparations for the Trojan war.

15. *Virilis cultus.* "Manly attire."

16. *In caedem et Lycias catervas.* A Hendiadys. "To the slaughter of the Trojan bands." *Lycias* is here equivalent to *Trojanas*, and refers to the collected forces of the Trojans and their allies.

ODE 9. Addressed to Thaliarchus, whom some event had robbed of his peace of mind. The poet exhorts his friend to banish care from his breast, and, notwithstanding the pressure of misfortune, and the gloomy severity of the winter-season, which then prevailed, to enjoy the present hour and leave the rest to the gods.

The commencement of this ode would appear to have been imitated from Alcæus. Compare Remarks on the originality of Horace, page xxxiii. of this volume.

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1. *Stet.* "Rears its head."

2. *Soracte.* Mount Soracte lay to the south-east of Falerii, in the territory of the Falisci, a part of ancient Etruria. It is now called *Monte S. Silvestro*, or, as it is by modern corruption sometimes termed, *Sant Oreste*. On the summit was a temple and grove, dedicated to Apollo, to whom an annual sacrifice was offered by a people of the country distinguished by the name of Hirpii, who were on that account held sacred, and exempted from military service and other public duties (*Plin. H. N.* 7. 2.) The sacrifice consisted in their passing over heaps of red hot embers, without being injured by the fire. (Compare *Virgil, Aen.* 11. 785. *Sil. Ital.* 5. 175.)

3. *Laborantes.* This epithet beautifully describes the forests as struggling and bending beneath the weight of the superincumbent ice and snow. As regards the present climate of Italy, which is thought from this and other passages of the ancient writers, to have undergone a material change, the following remarks may not prove unacceptable. "It has been thought by some modern writers," observes Mr. Cramer, (referring to *L'Abbé du Bos*, "*Reflex. sur la Poesie et sur la Peinture*," *vol.* 2. *p.* 298. and *L'Abbé Longuerue*, cited by *Gibbon*, "*Miscellaneous Works*," *vol.* 3. *p.* 245.) "that the climate and temperature of Italy have undergone some change during the lapse of ages: that the neighbourhood of Rome, for instance, was colder than it is at present. This opinion seems founded on some passages of Horace (*Ode.* 1. 9. *Epist.* 1. 7. 10.) and Juvenal (*Sat.* 6. 521.) in which mention is made of the Tiber as being frozen, and of the rest of the country as exhibiting all the severity of winter. But these are circumstances which happen as often in the present day as in the time of Horace; nor is it a very uncommon thing to see snow in the streets of Rome in March, or even April. I witnessed a fall of snow there, on the 12th of April, 1817. Whatever change may have taken place in some districts is probably owing to the clearing away of great forests, or the draining of marshes, as in Lombardy, which must be allowed to be a much better cultivated and more populous country than it was in the time of the Romans. On the other hand, great portions of land now remain uncultivated which were once productive and thickly inhabited. The *Campagna di Roma*, part of Tuscany, and a great portion of Calabria are instances of the latter change." (*Description of Ancient Italy*, vol. I. p. 10.)

Gelu acuto. "By reason of the keen frost."

5. *Dissolve frigus.* "Dispel the cold." Compare Alcaeus. Κάββαλλε τὸν χειμῶν'.

6. *Benignius.* "More plenteously." ἐν δὲ κιρνὰς οἶνον ἀφειδέως μελιχρὸν. Alcaeus.

7. *Sabina diota.* "From the Sabine jar." The vessel is here called Sabine, from its containing wine made in the country of the Sabines. The *diota* received its name from having two handles or ears (δὶς and οὖς.) It contained generally forty-eight sextarii, about twenty-seven quarts English measure. Compare *Excursus* 4, to this book.

9. *Qui simul stravere*, &c. "For as soon as they have lulled," &c. The relative is here elegantly used to introduce a sentence, instead of the personal pronoun with a particle. Compare *Scheller, Praecep. Styl. vol.* 1. *p.* 306. *Crombie's Gymnasium, vol.* 1. *p.* 216. 3*d ed. Zumpt L. G. p.* 403. *Kenrick's transl.* 2*d. ed.*

Aequore fervido. "Over the boiling surface of the deep."

13. *Fuge quaerere.* "Avoid enquiring." Seek not to discover.

14. *Lucro adpone.* "Set it down as gain." Ἐν κέρδει ποιοῦ.

16. *Puer.* "While still in the bloom of life."

Neque tu choreas. The use, or rather repetition, of the pronoun before *choreas* is extremely elegant, and in imitation of the Greek. Compare *Homer, Il.* 3, 409. Εἰσάκε σ' ἢ ἄλοχον ποιήσεται, ἢ ὄγε δούλην. and *Herodotus*, 7. 10. Ἤ κου ἐν γῇ τῇ Ἀθηναίων, ἢ σέ γε ἐν τῇ Λακεδαιμονίων Consult also *Clarke, ad Il. l. c. Ernesti, ad Callim. Di.* 150. *Bentley, ad Horat. h. l.*

18. *Et campus et areae.* "Rambles both in the Campus Martius, and along the public walks." By *areae* are here meant those parts of the city that were free from buildings, the same probably as the squares or parks of modern days, where young lovers were fond of strolling.

Sub noctem. "At the approach of evening."

21. *Nunc et latentis*, &c. The order of construction is, *Et nunc gratus risus ab intimo angulo, proditor latentis puellae.* The verb *repetatur* is understood. The poet alludes to some youthful sport, by the rules of which a forfeit was exacted from the person whose place of concealment was discovered, whether by the ingenuity of another, or by the voluntary act of the party concealed.

24. *Male pertinaci.* "Faintly resisting." A pleasing and natural picture. Compare *Corn. Gall. Eleg.* 1. 67.

> *"Et nunc subridens latebras fugitiva petebat,*
> *Non tamen effugiens, tota latere volens,*
> *Sed magis ex aliqua cupiebat parte videri;*
> *Lactior hoc multo, quod male tecta foret."*

ODE 10. In praise of Mercury. According to Porphyrion, the poet has here given us an imitation of Alcaeus. Compare Remarks on the Originality of Horace, p. xxxiii. of this volume.

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1. *Facúnde.* Mercury was regarded as the inventor of language and the god of eloquence. Hence he is styled in the Orphic Hymns (27. 4.) λόγου προφήτης, and by Nonnus, γλώσσης ἡγεμονεὺς σοφὴς. Compare, in relation to the attributes of Mercury, the concluding remarks on this ode.

Nepos Atlantis. Mercury was the fabled son of Maia, one of the daughters of Atlas. Compare *Hesiod*, (Θεογ. 938.) Ζηνὶ δ' ἄρ' Ἀτλαντὶς Μαίη τέκε κύδιμον Ἑρμῆν. This legend has an evident allusion to the astronomical knowledge of the Egyptian priests, and to the allegorical history of Atlas and the sphere.—The word *Atlantis* must be here pronounced *A-tlantis*, in order to keep the penultimate foot a trochee. This peculiar division of syllables is imitated from the Greek. Thus, στᾰ-θμα. (*Soph. Philoct.* 490.) τĕ-κνον (*ib.* 874.) τĕ-χνην *id. Trach.* 629) Δᾰ-φνι (*Theocr. epigr.* 3. 1.) Δᾰ-φνιδος, (*id. ep.* 4. 14.) and among the Latin writers, *Bĕ-thlem* (*Prudentius, cathem.* 7. 1.) Compare *Carey's Latin Prosody, p.* 32. *3d ed.*

2. *Feros cultus*, &c. "The savage manners of the early race of men." The ancients in general believed, that the early state of mankind was but little removed from that of the brutes. (Compare *Horace, Serm.* 1. 3. 99. *seqq.*) Connected with this is the question re-

specting the origin of speech. Pythagoras first started the idea that speech is a science determined upon and inculcated, in an early period of the world, by one, or at least by a few superior persons acting in concert, and inducing the multitude around them to adopt their articulate and arbitrary sounds. This was afterwards adopted by Plato. It was ably opposed, however, by the Epicureans, on the ground that it must have been equally impossible for any one person, or even for a synod of persons, to have invented the most difficult and abstruse of all human sciences, with the paucity of ideas, which, under such circumstances, they must have possessed: and that, even allowing they could have invented such a science, it must still have been utterly impossible for them to have taught it to the barbarians around them. The argument is forcibly stated by Lucretius, 5. 1040, *seqq.* Epicurus and his followers contended, that speech or articulate language is nothing more than a natural improvement upon the natural language of man, produced by its general use and that general experience which gives improvement to every thing. Such too in its leading features is the theory of Buffon, Linnaeus, and Monboddo, though in other respects they pass far beyond the Epicurean school, in deriving the race of man from the race of monkeys! (Compare *Good's Book of Nature, Series* 2. *lect.* 9. *Harris's Hermes, book* 3. *p.* 314. 327. *Beattie on the Theory of Language, p.* 246. *Lond. ed.* 4*to. Lawrence's Lectures, p.* 110. *Am. ed. Murray's History of European Languages, vol.* 1. *p.* 28.)

3. *Voce.* "By the gift of language."

Catus. "Wisely." The adjective *catus* is an old Sabine word. Varro (*L. L.* 6. 3.) makes its primitive signification to have been "acute" or "shrill."

Decorae more palaestrae. "By the institution of the grace-bestowing palaestra." The epithet *decorae* is here used to denote the effects produced on the human frame by gymnastic exercises.

5. *Deorum nuntium.* Compare the Homeric ἄγγελον ἀθανάτων.

6. *Curvae lyrae parentem.* "Parent of the bending lyre." Mercury (*Hymn. in Merc.* 20. *seqq.*) is said, while still an infant, to have formed the lyre from a tortoise which he found in his path, stretching seven strings over the hollow shell, (ἑπτὰ δὲ συμφώνους ὄιων ἐτανύσσατο χορδὰς). Hence the epithets Ἑρμείη and Κυλληναίη, which are applied to this instrument, and hence also the custom of designating it by the terms χέλυς, *chelys, testudo,* &c. Compare Gray, (*Progress of Poesy*) "Enchanting shell." Another, and probably less accurate, account makes this deity to have discovered on the banks of the Nile, after the subsiding of an inundation, the shell of a tortoise with nothing remaining of the body but the sinews: these when touched emitted a musical sound, and gave Mercury the first hint of the lyre. (Compare *Germ.* c. 83. *Isidor. Orig.* 3. 4.) It is very apparent that the fable, whatever the true version may be, has an astronomical meaning, and contains a reference to the seven planets, and to the pretended music of the spheres.

7. *Callidum condere.* A Graecism for *callidum in condendo.*

9. *Boves.* The cattle of Admetus were fed by Apollo on the banks of the Amphrysus in Thessaly, after that deity had been banished for a time from the skies for destroying the Cyclops. Mercury, still a mere infant, drives off fifty of the herd, and conceals them near the Alpheus, nor does he discover the place where they are hidden until ordered so to do by his sire. (*Hymn. in Merc.* 70. *seqq.*) Lucian (*Dial. D.* 7.) mentions other sportive thefts of the same deity, by which he deprived Neptune of his trident, Mars of his sword, Apollo of his bow, Venus of her cestus, and Jove himself of his sceptre. He would have stolen the thunderbolt also, had it not been too heavy and hot. (Εἰ δὲ μὴ βαρύτερος ὁ κεραυνὸς ἦν, καὶ πολὺ τὸ πῦρ εἶχε, κἀκεῖνον ἂν ὑφείλετο. *Lucian, l. c.*) The name of Mercury's mother recalls at once the Maia of Hindoo Mythology. (*Maia* in Sanscrit means "*cunning,*") while the actions ascribed to the god himself forcibly remind us of the infantine sports of the Indian

Krishna. Compare *Constant, De la Religion, vol.* 2. *p.* 412. *Creuzer's Symbolik, trad. par Guigniaut, vol.* 1. *p.* 210.

Olim. "In former days."

11. *Dum terret.* "While he seeks to terrify."

Viduus. A Graecism for *viduum se sentiens.* Horace, probably following Alcaeus, blends together two mythological events which, according to other authorities, happened at distinct periods. The Hymn to Mercury merely speaks of the theft of the cattle, after which Mercury gives the lyre as a peace-offering to Apollo. The only allusion to the arrows of the god is where Apollo, after this, expresses his fear lest the son of Maia may deprive him both of these weapons and of the lyre itself.

Δείδια, Μαιάδος υἱὲ, διάκτορε, ποικιλομῆτα,
μή μοι ἀνακλέψῃς κιθάρην καὶ καμπύλα τόξα.

13. *Quin et Atridas,* &c. "Under thy guidance, too, the rich Priam passed unobserved the haughty sons of Atreus," &c. Alluding to the visit which the aged monarch paid to the Grecian camp in order to ransom the corpse of Hector. Jupiter ordered Mercury to be his guide, and to conduct him unobserved and in safety to the tent of Achilles. Compare *Homer. Il.* 24. 336. *seqq.*

Βάσκ' ἴθι, καὶ Πρίαμον κοίλας ἐπὶ νῆας Ἀχαιῶν
ὣς ἄγαγ', ὡς μήτ' ἄρ' τις ἴδῃ, μήτ' ἄρ' τε νοήσῃ
Τῶν ἄλλων Δαναῶν, πρὶν Πηλείωνα δ' ἱκέσθαι.

"Eil,' und den Priamos dort zu den raumigen schiffen Achaia's
Führe mir so, dass keiner ihn seh, und keiner bemerke,
Rings in der Danaer volk, bis Peleus sohn er erreichet." (Voss.)

14. *Dives.* πολύχρυσος· πολύκτητος. Alluding not only to his wealth generally, but also to the rich presents which he was bearing to Achilles. Ἑκτορέης κεφαλῆς ἀπερείσι' ἄποινα. (*Hom. Il.* 24, 276.)

15. *Thessalos ignes.* "The Thessalian watch-fires." Referring to the watches and troops of Achilles, through whom Priam had to pass in order to reach the tent of their leader.

16. *Fefellit.* Answering to the Greek ἔλαθεν. Compare *Homer. Il.* 24, 566. οὐδὲ γὰρ ἂν φυλάκους λάθοι κ. τ. λ. and *Matthiae, G. G.* § 552. 2.—The difference between *decipere* and *fallere* is well stated by Crombie, (*Gymnasium, vol.* 2. *p.* 435. 3*d ed.*) "*Decipere* always implies that the person deceived is misled or imposed upon by something positive or express in the person or thing deceiving; and *fallere,* that we are deceived by something negative or indirect, in words, actions, or appearances. The former denotes, that we are deceived by something, which we see, or hear, or know,—the other by something, which we do not know, in the character of the person, or thing, deceiving. Hence *fallere* often denotes, to 'elude our notice,' 'to escape our observation.' *Decipere* never implies this idea."

17. *Ta pias laetis,* &c. Mercury is here represented in his most important character, as the guide of departed spirits. Hence the epithets of ψυχοπομπὸς and νεκροπομπὸς so often applied to him, and hence too the appellation of Ἑρμῆς χθόνιος, by which he is sometimes ranked among the deities of the lower world—The use of the verb *reponis* in the present stanza, in the sense of restoring or replacing, derives illustration from the passage of Virgil, where the future descendants of Aeneas are repreesnted as occupying abodes in the land of spirits, previous to their being summoned to the regions of day: (*Aen.* 6. 756. *seqq.*)

"*Nunc age, Dardaniam prolem quae deinde sequatur*
Gloria, qui maneant Italа de gente nepotes,
Illustres animas, nostrumque in nomen ituras.
Expediam dictis, et te tua fata docebo."

Compare, in farther explanation of this point, Heyne's 13th Excursus to the 6th book of the Aeneid, and Guigniaut's remarks on the *palingenesis* of the ancient schools of philosophy. (*Creuzer's Symbolik, trad. par Guigniaut, vol.* 1. *pt.* 2. *p.* 885.)

Laetis sedibus. The blissful abodes are beautifully described by Glover, (*Leonidas*, Bk. 156.)

"Where never gloom of trouble shades the mind,
Nor gust of passion heaves the quiet breast."

Compare with this the animated language of Statius, (*Silv.* 5. 3. 286.)

"*Et monstrate nemus quo nulla irrupit Erinnys.*
In quo falsa dies, coeloque simillimus aether."

18. *Virgaque levem coerces*, &c. An allusion to the caduceus of Mercury, (ῥάβδος χρύσειος), with which he regulates the movements of the airy throng in their journey to the world of spirits. Hence the epithet of χρυσόῤῥαπις applied to this deity.

19. *Superis deorum*, &c. A Graecism for *superis deis.* Compare Apuleius (*Met.* 11. *p.* 262. *ed. Bip.*) who confounds, however, Anubis with Hermes. "*Ille, Superum commeator et Inferum, nunc atra, nunc aurea facie sublimis, laeva caduceum gerens, dextera palmam virentem quatiens.*" Compare also the following lines from one of the Orphic Hymns, in farther elucidation of the subject of this stanza.

Ὃς παρὰ Περσεφόνης ἱερὸν δόμον ἀμφιπολεύεις,
αἰνομόροις ψυχαῖς πομπὸς κατὰ γαῖαν ὑπάρχων·
ἃς κατάγεις ὁπόταν μοίρης χρόνος εἰσαφίκηται,
εὐϊέρῳ ῥάβδῳ θέλγων ὑπνοδώτιδι πάντα,
καὶ πάλιν ὑπνώοντας ἐγείρεις.———

Before concluding our remarks on this ode, a few general observations relative to the deity that forms the subject of it may not be deemed irrelevant. Hermes, of whom the Greeks made a god of the second rank, was in some sort a personification of the Egyptian priesthood. It is in this sense therefore that he was regarded as the confidant of the gods, their messenger, the interpreter of their decrees, the genius who presided over science, the conductor of souls; elevated indeed above the human race, but the minister and the agent of celestial natures. He was designated by the name Thot. According to Jablonsky (*Panth. Ægypt.* 5. 5. 2.) the word *Thot*, *Theyt*, *Thayt*, or *Thoyt*, signified in the Egyptian language an assembly, and more particularly one composed of sages and educated persons, the sacerdotal college of a city or temple. Thus the collective priesthood of Egypt, personified, and considered as unity, was represented by an imaginary being, to whom was ascribed the invention of language and writing, which he had brought from the skies and imparted to man, as well as the origin of geometry, arithmetic, astronomy, medicine, music, rhythm; the institution of religion, sacred processions, the introduction of gymnastic exercises, and finally the less indispensable, though not less valuable, arts of architecture, sculpture, and painting. So many volumes were attributed to him that no human being could possibly have composed them. (*Fabric. Biblioth. Graec.* 1. 12. 85—94.) To him was even accorded the honour of discoveries made long subsequent to his appearance on earth. All the successive improvements in astronomy, and generally speaking the labours of every age, be-

came his peculiar property and added to his glory. In this way, the names of individuals were lost in the numerous order of priests, and the merit which each one had acquired by his observations and labours, turned to the advantage of the whole sacerdotal association, in being ascribed to its tutelary genius; a genius, who, by his double figure, indicated the necessity of a double doctrine, of which the more important part was to be confined exclusively to the priests. An individual of this order, therefore, found his only recompense in the reputation which he obtained for the entire caste. To these leading attributes of Thoth, was joined another, that of protector of commerce; and this in like manner was intended to express the influence of the priesthood on commercial enterprises. Time, however, will not permit any farther developement of the various ideas which, beside those already mentioned, were combined in the imaginary character of Hermes; his identity namely with Sirius, the star which served as the precursor of the inundation of the Nile, and the terrestrial symbol of which was the gazelle, that flies to the desert on the rising of the stream; his rank in demonology, as the father of spirits, and guide of the dead; his quality of incarnate godhead, subject to death; and his cosmogonical alliance with the generative fire, the light, the source of all knowledge, and with water, the principle of all fecundity. It is surprising, however, to observe, how strangely the Grecian spirit modified the Egyptian Hermes, to produce the Hermes or Mercury of Hellenic mythology. The Grecian Hermes is quite a different being from the Egyptian. He neither presides over the sciences, over writing, over medicine, nor over astronomy. He has not composed any divine works containing the germ and elements of these several departments of knowledge. The interpreter of the gods in Egypt, he is in Greece only their messenger, and it is by virtue of this latter title that he preserves his wings, which were among the Egyptians merely an astronomical symbol. For the shackles on the feet of Saturn serve to explain the wings of Mercury. Saturn is represented in this state because it requires thirty years nearly to complete its revolution round the sun; while Mercury has wings because this planet accomplishes the same revolution in little less than three months. Again, if in memory of the directions given by the priests of Ammon to the caravans that traversed the desert, the Egyptian Hermes becomes the protector of commerce, the Greeks managed to deprive this peculiar attribute of all its gravity. With them Hermes or Mercury, by a ludicrous analogy, is made the god of fraud and falsehood. Is this a re-action of the Grecian spirit against the pretensions of a sacerdotal order, and one which preserves at the same time a reminiscence of what the Egyptian Hermes was? It is worthy of remark moreover, how, even when all the sacerdotal attributes of this deity have disappeared from the popular belief, they again appear in the mystic portion of the early Greek religion which the Orphic and Homeric hymns have preserved to us. The Hermes of these hymns has nothing in common with the Hermes of the Iliad or even of the Odyssey. At one time he recalls to our minds all the peculiar qualities of the Egyptian Hermes, at another the strange legends of the Hindoo avatars. The difference between the sacerdotal and the Greek Hermes becomes very perceptible among the Romans. This people first received the sacerdotal Hermes, whose worship had been brought into Etruria by the Pelasgi, previous to the time of Homer; and as the earlier Hermes was represented by a column (*Jablonsky, Panth. Aegypt.* 5. 5. 15.) he became with them the god Terminus. When, however, the Romans were made acquainted with the twelve great deities of the Athenians, they adopted the Grecian Hermes under the name of Mercury, preserving at the same time the remembrance of their previous traditions. (Compare *Constant, de la Religion, vol.* 2. *p.* 122. *in notis. ibid. p.* 409. *Creuzeur's Symbolik, par Guigniaut, vol.* 1. *pt.* 1. *p.* 453, *id. pt.* 2. *p.* 851.)

ODE 11. Addressed to Leuconoe, by which fictitious name a female friend of the poet's is thought to be designated. Horace having discovered, that she was in the habit of consulting the astrologers of the day in order to ascertain, if possible, the term both of her own, as well as his, existence, entreats her to abstain from such idle enquiries, and leave the events of the future to the wisdom of the gods.

1. *Tu ne quaesieris.* "Do not thou enquire, I entreat." The subjunctive is here used as a softened imperative, to express entreaty or request, and the air of earnestness with which the poet addresses his female friend is increased by the insertion of the personal pronoun.

2. *Finem.* "Term of existence."

Babylonios numeros. "Chaldaean tables." The Babylonians, or, more strictly speaking, Chaldaeans, were the great astrologers of antiquity, and constructed tables for the calculation of nativities and the prediction of future events. This branch of charlatanism made such progress and attained so regular a form among them, that subsequently the terms Chaldaean and Astrologer became completely synonymous. Italy in particular was overrun by these pretenders to mysterious knowledge, to whom the name of *mathematici* was commonly applied, and who, notwithstanding successive edicts of expulsion, were still enabled to keep their ground. Thus Tacitus remarks (*Hist.* 1. 22.) in speaking of this class of persons, "*Genus hominum potentibus infidum, sperantibus fallax, quod in civitate nostra et vetabitur semper et retinebitur.*" Compare *Salmas. Ann. Climat. p.* 1. *seqq. Dupuis, Origine de tous les cultes, vol.* 1. *p.* 15. *ed.* 1822. *Beckmann's History of Inventions, vol.* 3. *p.* 51. *Goguet's Origin of Laws, vol.* 2. *p.* 416. *seqq.*

3. *Ut melius.* "How much better is it."

4. *Ultimam.* "This as the last."

5. *Quae nunc oppositis,* &c. "Which now breaks the strength of the Tuscan sea on the opposing rocks corroded by its waves." By the term *pumicibus* are meant rocks corroded and eaten into numerous caverns by the constant dashing of the waters. Compare *Virgil, Aen.* 5. 214, and 12. 587.

6. *Vina liques.* "Filtrate thy wines." The wine-strainers (*cola vinaria*) of the Romans were made of linen, placed around a frame-work of osiers shaped like an inverted cone. In consequence of the various solid or viscid ingredients, which the ancients added to their wines, frequent straining became necessary to prevent inspissation. Compare *Excursus* 3. to this book.

Spatio brevi. "In consequence of the brief span of human existence."

8. *Carpe diem.* "Enjoy the present day." The poet beautifully compares the days of our life to flowers, and, in a true Epicurean spirit, advises Leuconoe to pluck and enjoy them before their freshness and beauty depart. Compare *Anthol. Gr.* ἐπιγρ. ἀδέσποτ. 81. *ed. Iacobs, vol.* 4. 134.

Πῖνε καὶ εὐφραίνου· τί γὰρ αὔριον, ἢ τέ τὸ μέλλον;
οὐδεὶς γινώσκει. μὴ τρέχε, μὴ κοπία.
ὡς δύνασαι, χάρισαι, μετάδος, φάγε, θνητὰ λογίζου.

"Drink and rejoice! What comes to-morrow,
Or what the future can bestow
Of pain or pleasure, joy or sorrow,
Man is not wise enough to know.

Oh bid farewell to care and labour!
Enjoy your life while yet you may.
Impart your blessings to your neighbour,
And give your hours to frolic play."

ODE 12. Addressed to Augustus. The poet, intending to celebrate the praises of his imperial master, pursues a course extremely flattering to the vanity of the latter, by placing his merits on a level with those of gods and heroes.

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1. *Quem virum aut heroa.* "What living or departed hero." This interpretation is in accordance with the remark of the scholiast. "*Quem virum de vivis? quem heroa de mortuis?*" Horace has imitated Pindar both in the commencement and leading features of the present ode. Ἀναξιφόρμιγγες ὕμνοι, τίνα θεὸν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν; (*Ol.* 2. *init.*) The gradation, however, observed by the Grecian poet, is more simple and natural than that of the Roman bard. Compare the remarks of Tafel on this subject, (*Dilucidationes Pindaricae, Berol.* 1824.)

Lyra vel acri, &c. "On the lyre or shrill-toned pipe." i. e. in strains adapted to either of these instruments. Pindar also unites the mention of the lyre and pipe (*Isthm.* 5. 33.) κλέονται δ' ἔν τε φορμίγγεσσιν, ἐν αὐλῶν τε παμφώνοις ὁμοκλαῖς. For some valuable remarks on the ancient *tibiae*, consult the *Attisches Museum* of *Wieland, vol.* 1. *p.* 285. "*Die Erfindung der Flöte,*" &c.

2. *Celebrare.* A Graecism for *ad celebrandum.*

Clio. The first of the nine Muses. Both here and in Ausonius (*Idyll.* 20,) Clio is made to sing of exploits: "*Clio gesta canens transactis tempora reddit.*" Hence by an easy transition she becomes the Muse of history. The individual names of the nine Muses very rarely occur in the earlier Greek poets. They are all given, however, by Hesiod (Θεογ. 77.)

3. *Jocosa imago.* Understand *vocis.* "Sportive echo." Compare Ode 20, of this book, line 8, where the echo of the Vatican hill is styled *Vaticani montis imago*, and *Virgil, Georg.* 4. 50. in which the full expression, *vocis imago*, is employed. "*Vocisque offensa resultat imago.*"

5. *In umbrosis Heliconis oris.* "Amid the shady borders of Helicon." A mountain in Boeotia, one of the favourite haunts of the Muses. The author of the Batrachomyomachia (v. 1.) speaks of Μουσῶν χορὸν ἐξ Ἑλικωνος, and Pausanias (9. 28.) mentions the thick foliage of the mountain, using the expression δένδρων ἀνάπλεως. The latter writer ascribes the worship of the Muses to the Thracian Pieres, and in this respect his testimony is in unison with that of Strabo, who conceives that these were a tribe of the same people who once occupied Macedonian Pieria, and who transferred from thence the names of Libethra, Pimplea, and the Pierides, to the dells of Helicon. (*Strab.* 9.—*vol.* 3. *p.* 445. *ed. Tzschk.*) Hesiod gives a pleasing description of the favourite haunts of the Muses, in the opening of the Theogonia. Compare *Cramer's Ancient Greece, vol.* 2. *p.* 204.

6. *Super Pindo.* "On the summit of Pindus." The Greeks applied the name of Pindus to the elevated chain which separates Thessaly from Epirus, and the waters falling into the Ionian sea and Ambracian gulf from those streams which discharge themselves into the Aegean. Towards the north it joined the great Illyrian and Macedonian ridges of Bora and Scardus, while to the south it was connected with the ramifications of Oeta, and the Aetolian and Acarnanian mountains. (Compare *Cramer's Ancient Greece, vol.* 1. *p.* 352. and the authorities there cited.) Pindus was sacred to Apollo and the Muses. Compare *Virgil, Eclog.* 10. 11.

> "*Nam neque Parnassi vobis juga, nam neque Pindi*
> *Ulla moram fecere, neque Aonia Aganippe.*"

Haemo. Mount Haemus stretches its great belt round the north of Thrace, in a direction nearly parallel with the coast of the Aegean. The modern name is *Eminch Dagh.* or *Bal-*

kan. The ancients regarded this range of mountains as one of the highest with which they were acquainted. Polybius, however, thought it inferior in elevation to the Alps, (34. 10. 15.) in which he was doubtless correct. It was reported, that from its summit could be seen, at once, the Euxine, the Adriatic, the Danube, and the Alps; and it was with the hope of beholding this extensive prospect, that Philip, the last Macedonian king of that name, undertook the expedition which is described in Livy, (40. 22.) Having set out from Stobi, and traversed the country of the Maedi, and the desert tract which lies beyond, he arrived on the seventh day at the foot of the mountain. He was three days in reaching the summit, after a difficult and toilsome march. The weather, however, appears to have been very unfavourable for the view, and, after sacrificing on the mountain, Philip and his retinue descended into the plain. (*Cramer's Ancient Greece, vol.* 1. *p.* 318.)

7. *Vocalem.* "Tuneful." Analogous to the Greek φωνήεντα.

Temere. "In confusion." The trees, which before this had covered the mountain-side in no regular order, observed the same wild confusion in following the lyre of Orpheus. Apollonius Rhodius (1. 28. *seqq.*) speaks of the trees, which had been drawn down by the music of Orpheus, as standing in regular order near Zone, on the coast of Thrace, in the vicinity of Doriscus, and affording a memorial of the powers of the bard: κείνης ἔτι σήματα μολπῆς. Compare *Mela* (2. 2.) "*Et, quo canentem Orphea secuta narrantur etiam nemora, Zone.*" Apollonius, however, differs from Horace, in making the trees to have been led down from Pieria: κατήγαγε Πιερίηθεν. The whole fable of Orpheus appears to relate to the successful influence of civilization upon the rude natives of Thrace.

9. *Arte materna.* Orpheus was the fabled son of Calliope, one of the Muses. His father was Apollo, according to one account, while another (*Apoll. Rhod.* 1. 24.) assigns to him for a parent the god of the river Oeagrus in Thrace, whence the appellation of Oeagrides which he sometimes bears. (Οἰαγρίδης. *Nic. Ther.*) Seneca, (*Medea* 625, *seqq.*) has a beautiful allusion to Orpheus:

"*Ille vocali genitus Camoena,*
Cujus ad chordas modulante plectro
Restitit torrens, siluere venti;
Cui suo cantu volucris relicto
Adfuit tota comitante silva,
Thracios sparsus jacuit per agros.
At caput tristi fluitavit Hebro.
Contigit notam Styga, Tartarumque,
Non redituro."

11. *Blandum et auritas,* &c. "Sweetly persuasive also to lead along with melodious lyre the listening oaks." i. e. Who with sweetly persuasive accents and melodious lyre led along, &c. The epithet *auritas* is here applied by the poet to *quercus* by a bold image. The oaks are represented as following Orpheus with pricked-up ears.

13. *Quid prius dicam,* &c. Consult Various Readings.

14. *Parentis.* "Of the parent of us all" An allusion to Jove. Thus Orpheus (*Fragm.* 6. 10. *ed Herm.*) Ζεὺς κεφαλή, Ζεὺς μέσσα, Διὸς δ' ἐκ πάντα τέτυκται.

15. *Variis horis.* "With its changing seasons."

17. *Unde,* "From whom." Equivalent to *ex quo.*

19. *Proximos tamen,* &c. "Pallas, however, enjoys honours next in importance to his own." Minerva had her temple, or rather shrine, in the Capitol on the right of that of Jupiter, while Juno's merely occupied the left. Thus Aristides in his hymn to Minerva speaks of her as sitting on the right hand of her father; and Callimachus (*Hymn. in Lav. Pall.* v. 133.)

observes of the same goddess, μόνᾳ Ζεὺς τόγε θυγατέρων δῶκεν Ἀθαναίᾳ πατρώϊα πάντα φέρεσθαι. Some commentators remark, that Minerva was the only one of the deities after Jupiter who had the right of hurling the thunderbolt. This, however, is expressly contradicted by numerous ancient coins. (Compare *Rasche, Lex. Rei. Numism. vol. 2. part. 1. p. 1192. seqq.* and *Heyne, Excurs. ad Virg. Æn. 1. 42.*)

21. *Proeliis audax Liber.* The victories of Bacchus, and especially his conquest of India, form a conspicuous part of ancient mythology. Hence the language of Orpheus, in his hymn to this deity (45. 3. *ed Herm.*) ὃς ξίφεσιν χαίρεις ἠδ' αἵματι. Compare the remarks of Buttmann in his *Mythologus, p.* 30. *seqq.* Creuzer thinks that the legends of Bacchus were enriched by some details of the conquests of Alexander. Euripides (*Bacch.* 14—18) is thought to allude to the Indian Bacchus, but Voss (*Anti-Symbol. p.* 85.) maintains that he speaks only of Media and Bactriana. There can be but little doubt that, in the case of Bacchus, the fable must be inverted, and the conquests of this deity (i. e. the prevalence of his rites) must be made to extend from the eastern to the western nations.

22. *Saevis inimica Virgo belluis.* Diana. (θηροκτόνος, ἰοχέαιρα,). Constant thinks, that Diana's having been made the goddess of the chase in the Grecian Mythology arose from the circumstance of Isis having sought the corpse of her husband Osiris, in company with her faithful hounds and the dog-headed Anubis. (" *De la Religion,*" &c. *vol. 2. p.* 406.) Compare Plutarch (*De Is. et Os.*)

25. *Alciden.* Hercules, grandson of Alcaeus. ('Αλκείδην.) Compare the Orphic Argonautica (v. 297. *ed Herm.*) 'Αλκείδην, ὃς πᾶσι μέγ' ἔξοχος ἦεν ἑταίροις.

Puerosque Ledae. Castor and Pollux. Constant identifies them with the Cabiri. Compare Explanatory Notes, Ode, 1. 3. 2. and *Homer, Hymn. in Diosc.* 2. Λήδης καλλισφύρου ἀγλαὰ τέκνα.

26. *Hunc. Castor.* Κάστορα ἱππόδαμον. *Hom. Il.* 3. 237. Compare *Theocritus*, 22. 134.

Illum. Pollux. Πὺξ ἀγαθὸν Πολυδεύκεα. *Hom. l. c.* Compare *Theocritus*, 22. 132.

Pugnis " In pugilistic encounters." Alluding particularly to his victory over Amycus. Compare *Apollodorus*, (1. 9. 20. *ed Heyne.*) *Lucian*, (*D. D.* 26.—*vol. 2. p.* 88. *ed. Bip.*) and *Valerius Flaccus*, (*Argon.* 4.) " *Stratum Bebryciis Amycum suspexit arenis.*"

27. *Quorum simul alba*, &c. " As soon as the propitious star of each of whom," &c. *Alba* is here used not so much in the sense of *lucida* or *clara* as in that of *purum ac serenum coelum reddens.* Compare the expression *albus Notus* (*Ode*, 1. 7. 15.) and Explanatory Notes, *Ode* 1. 3. 2.

29. *Agitatus humor.* " The foaming water," With this whole passage compare *Theocritus* (22. 19. *ed. Kiessling.*)

> Αἶψα δ' ἀπολήγοντ' ἄνεμοι, λιπαρὰ δὲ γαλάνα
> ἄμ πέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι·
> ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσον ἀμαυρὴ
> φάτνη, σημαίνοισα τὰ πρὸς πλόον εὐδία πάντα.

31. *Ponto recumbit.* " Subsides on the surface of the deep,"

34. *Pompili.* Numa Pompilius. Compare Livy 1. 21. " *Maximum ejus operum fuit tutela per omne regni tempus pacis.*"

Superbos Tarquini fasces. The splendid fasces of Tarquinius Superbus." i. e. the powerful reign of Tarquin the proud. Commentators are in doubt whether the first or the second

Tarquin be here meant, and to most of them it appears incongruous and improper that mention of Tarquinius Superbus should be made in an ode which closes with the praises of Augustus. The difficulty, however, is easily explained. The phrase *dubito an prius memorem*, far from being a mere poetic form, is meant to express actual doubt in the mind of the poet. The bard is uncertain whether to award the priority in the scale of merit to Romulus the founder of the eternal city, or to Numa who first gave it civilization and regular laws, or to Tarquinius Superbus who raised the royal authority to its highest splendour, or to Cato the *last* of the Republicans, who defended the old constitution until resistance became useless. As regards the propriety of naming Tarquin at all, it may be remarked that much of the popular history respecting this prince is to be received with caution. All our accounts of him appear tinged with a bitter and prejudiced spirit, and party hatred has no doubt distorted a character, which, if pourtrayed by an impartial historian would have come down to us in a quite different light. That Tarquin was haughty and overbearing is more than probable, yet no monarch in that early age could have obtained the appellation of *Superbus* without possessing more or less of real greatness. Such at least is the opinion of a distinguished scholar of the present day, and it appears far from unreasonable. "Weder den Charakter noch den Namen eines Superbus," observes Buttmann, "bekömmt man in Zeiten, wie die der ältern Völkergeschichte, ohne eine reale Grösse." (*Mythologus, vol.* 1. *p.* 38.)

With respect to Cato, who put an end to his existence at Utica, the poet calls his death a noble one without any fear of incurring the displeasure of Augustus, whose policy it was to profess an attachment for the ancient forms of the republic, and consequently for their defenders. On this whole subject compare *Buttmann's Mythologus, vol.* 1. *p.* 33. *seqq.*

35. *An Catonis nobile letum.* Compare *Cicero,* (*De Off.* 1. 31.), "*Catoni moriundum potius quam tyranni vultum aspiciendum fuit,*" and, in illustration of the epithet *nobile,* compare the words of Caesar when he received intelligence of Cato's death. *Ὦ Κάτων, φθονῶ σοι τοῦ θανάτου* (*Plut. vit. Cat.* 72.—*vol.* 5. *p.* 129. *ed. Hutton.*) "Cato, I envy thee thy death." Consult also the preceding note.

37. *Regulum.* Compare Ode 3. 5.

Scauros. The house of the Scauri gave many distinguished men to the Roman republic. Among them, the most eminent were M. Aemilius Scaurus, *princeps senatus,* a nobleman of great ability, and his son M. Scaurus. The former held the consulship A. U. C. 639. He triumphed over the *Carni* and made the road from Pisae and Luna to Dertona which lies north of Genua. (*Οὗτος δὲ ὁ Σκαῦρος ἐστὶν ὁ καὶ τὴν Αἰμιλίαν ὁδὸν στρώσας τὴν διὰ Πεισῶν καὶ Λούνης μέχρι Σαββάτων, κἀντεῦθεν διὰ Δέρθωνος. Strab.* 5. 1. 11. *ed. Tzschk.*) He would have ranked in history with the very first characters of the Roman state had not his splendid talents been tarnished with avarice and other degrading passions. Sallust (Jug. 15.) and Pliny (36. 15.) give the unfavourable side of the picture, the latter observing of him, "*Marianis sodalitiis rapinarum provincialium sinus fuit.*" On the other hand, Cicero highly extols his virtues, abilities and achievements, (*De Off.* 1. 22 et 30. *Ep. ad Lentul.* 1. 9. *Brut.* 29. *Orat. pro Murena* 7. *pro Fonteio* 7.) It is of this same individual that Valerius Maximus (3. 7. 8.) relates the well-known anecdote, so illustrative of the high estimation in which he was held by the people. Being accused of having received a bribe from a foreign prince, he concluded a very brief defence with the following words: "*Varius Sucronensis Æmilium Scaurum regia mercede corruptum imperium populi Romani prodidisse ait: Aemilius Scaurus huic se affinem esse culpae negat. Utri creditis?*" The writer adds: "*Cujus dicti admiratione populus commotus, Varium ab illa dementissima actione pertinaci clamore deputit.*" It is more than probable therefore that Sallust endeavours to depreciate Scaurus because the latter was a member, and a strong advocate for the power, of the nobility; while Cicero, on the other hand, strives for this same reason to exalt his character. The son, M. Scaurus, was celebrated for the splendour of his aedileship.

38. *Paullum.* Paullus Aemilius, consul with Terentius Varro. In the defeat at Cannae, which was brought on by the rashness of his colleague in joining battle with Hannibal, he refused, when found in a wounded state by one of his officers, to leave the field of battle, and was slain by the enemy when they came up. Compare *Livy*, 22. 49. and *Florus*, 2. 6. 16. Hence the poet styles him "*animae magnae prodigum*," "lavish of his mighty soul." —*Poeno*, "the Carthaginian," i. e. Hannibal.

39. *Gratus insigni*, &c. "Gratefully will I celebrate in strains ennobled by the theme."

40. *Fabricium.* C. Fabricius Luscinus, the famed opponent of Pyrrhus and the Samnites, of whom the former is said to have declared, that it would be more difficult to make him swerve from his integrity than to turn the sun from its course. Compare *Cic. de Off.* 3. 22. *Val. Max.* 4. 3. *Aurel. Victor.* 35.

41. *Incomtis Curium capillis.* Manius Curius Dentatus, the conqueror of Pyrrhus, and who could reject in his cottage the rich bribes of the Samnites. The expression *incomtis capillis* has a general reference to the simple and austere manners of the earlier Romans. Compare *Valerius Maximus* (4. 3. 5.) "*M. Curius exactissima norma Romanae frugalitatis*," &c.

42. *Camillum.* M. Furius Camillus, the liberator of his country from her Gallic invaders. Hence, among the other exclamations of the soldiers during the triumph which he enjoyed, Camillus was called "Romulus," "The father of his country," and "The second founder of Rome." Compare *Livy* 5. 49. "*Interque jocos militares, quos inconditos jaciunt, Romulus acparens patriae conditorque alter urbis haud vanis laudibus appellatur.*"

43. *Saeva paupertas*, &c. As *paupertas* retains in this passage its usual signification, implying, namely, a want not of the necessaries but of the comforts of life, the epithet *saeva* is not entitled here to its full force. The clause may therefore be rendered as follows: "A scanty fortune which inured to hardship its possessor, and an hereditary estate with a dwelling proportioned to it," &c. Compare with the meaning which we have here given to *saeva* the language of *Theocritus* (21. 2.) where πενία is styled τῶ μόχθοιο διδάσκαλος. In illustration of the *avitus fundus*, &c. compare *Cic. de leg.* 2. 1. "*Antiquo more parva erat villa*," and the saying recorded of Curius, that the individual who did not find seven acres of land (the quantity prescribed upon the expulsion of the kings) sufficient for his subsistence, was a pernicious citizen. Thus Pliny (*H. N.* 18. 3.) "*Manii quidem Curii, post triumphos immensumque terrarum adjectum imperio, nota concio est: Perniciosum intelligi civem, cui septem jugera non essent satis. Haec autem mensura plebei post exactos reges assignata est.*" Compare also *Val. Max.* 4. 3. 5.

45. *Crescit occulto*, &c. "The fame of Marcellus increases like a tree amid the undistinguished lapse of time." This beautiful comparison is borrowed from Pindar (*Nem.* 7. 68.) Αὔξεται δ' ἀρετὰ χλωραῖς ἐέρσαις, ὡς ὅτε δένδρον αἴσσει . . . . . πρὸς ὑγρὸν αἰθέρα. Compare Catullus (*Carm. Nupt.* 40.) "*Ut flos in septis secretus nascitur hortis, Ignotus pecori, nullo contusus aratro, Quem mulcent aurae, firmat sol, educat imber*," and Shakspeare (*Henry* 5th, *A.* 1. *Sc.* 1.) "Grew like the summer grass, fastest by night, *Unseen yet crescive* in his faculty." Horace dos not, as Mitscherlich supposes, allude to the young Marcellus by the expression "*fama Marcelli*," for he is properly designated in the succeeding line by "*Julium sidus*," but the poet refers to M. Claudius Marcellus, who was five times consul during the second Punic war, and who first taught the Romans, at Nola, that Hannibal was not invincible. The glory of this ancient house had survived the lapse of ages, and a new and illustrious scion was beginning to bloom in the young Marcellus.

46. *Micat inter omnes*, &c. "The Julian star shines resplendent amid all, like the moon amid the feebler fires of the night." The young Marcellus is here compared to a bright star illumining with its effulgence the Julian line, and forming the hope and glory of that illus-

rious house. The individual here alluded to was the son of Octavia, the sister of Augustus. He married Julia, that emperor's daughter, and was publicly intended as his successor. The suddenness of his death, at the early age of eighteen, was the cause of much lamentation at Rome, particularly in the family of Augustus, and Virgil celebrated his many virtues in the beautiful and well-known passage at the close of the sixth book of the Aeneid. Compare *Vell. Paterc.* 2. 93. *Senec. Consol. ad Marc.* 2. Dio Cassius is one of the chief authorities in favour of what has just been stated, that Marcellus was regarded as the intended successor of Augustus. (53. 30.—*cd. Reim. vol.* 1. *p.* 724.) Sanadon has a long note against Masson, in proof of the fact that the young Marcellus was adopted into the Julian line, and observes in conclusion, "Le *Julium sidus* pouvoit presenter les deux idées de fils adoptif et de successeur, et cette expression a pu être emploiée exprès pour flatter le choix qu' Augustus avoit fait de Marcellus pour son fils, et l'inclination qu'on lui supposoit pour le faire son successeur."

50. *Magni Caesaris.* The ode concludes with the praises of Augustus, and the poet, instead of tamely mentioning the reigning monarch, addresses himself, in a noble invocation for his prosperity, to the sovereign of Olympus. The expression *tibi cura magni Caesaris fatis data* will recall to mind the Διοτρέφεες βασιλῆες of Homer. Compare *Theocritus* (17. 73.)

Διΐ Κρονίωνι μέλοντι Αἰδοῖοι Βασιλῆες.

51. *Tu secundo Caesare regnes.* "Thou shalt reign in the heavens, with Caesar as thy vicegerent upon earth." The true meaning of the poet, however, is best expressed by making *regnes* equivalent to *fac ut regnes.* "Reign thou in the heavens, and let Caesar sway for thee the sceptre of empire upon earth."

53. *Parthos Latio imminentes.* Horace is generally supposed to have composed this piece at the time that Augustus was preparing for an expedition against the Parthians, whom the defeat of Crassus and the check sustained by Antony had elated to such a degree that the poet might well speak of them as "now threatening the repose of the Roman world." *Latio* is elegantly put for *Romano imperio.*

54. *Justo triumpho.* "In full triumph." The conditions of a triumph in the days of the Republic were these: The war must have been a just one, and waged with foreigners: above 5000 of the enemy must have been slain in one battle, (Appian states that in his time it was 10,000,) and by that victory the limits of the empire must have been enlarged. Hence, a full and complete triumph was called *justus triumphus.*

55. *Subjectos Orientis orae.* "Lying along the borders of the East." The language of the poet appears to allude to the remote situation of the Seres and Indi, as if they dwelt on the very limits of the farthest East. By the Seres are undoubtedly meant the natives of China, whom an overland trade had gradually though imperfectly made known to the western nations. Of the Indians the Romans knew but little. Strabo, the Greek geographer, who flourished in the reign of Tiberius, as is generally thought, has drawn the little information which he gives of this country from Arrian and Megasthenes. Compare *De Marles, Histoire Generale de L'Inde, vol.* 1. *p* 75. (1828.)

57. *Te minor.* "Inferior to thee alone:" Understand *solo,* and compare Ode 3. 6. 5. The *divisum imperium* of Augustus upon earth and Jupiter in the skies is well expressed by Ovid. (*Fast.* 2. 131.)

"*Hoc tu per terras, quod in aethere Jupiter alto*
Nomen habes, hominum tu pater, ille deûm."

59. *Parum castis.* "Polluted." Alluding to the corrupt morals of the day. The ancients, as one of the scholiasts informs us, had a belief that lightning never descended from the skies except on places stained by some pollution. Spots which had thus been struck were wont to be purified by the *Fratres Arvales.* "*Fieri solebat,*" observes Jani, "*ut luci*

Diis consecrati polluerentur incestu et adulterio; quod factum esse putabatur cum lucus fulmine ictus esset." What the same commentator adds, however, that Horace here alludes to the Julian law "*de maritandis ordinibus*," is entirely without foundation, as that statute was enacted at a later date.

ODE 13. Addressed to Lydia, with whom the poet had very probably quarrelled, and whom he now seeks to turn away from a passion for Telephus. He describes the state of his own feelings, when praises are bestowed by her whom he loves on the personal beauty of a hated rival; and, while endeavouring to cast suspicion upon the sincerity of the latter's passion for her, he descants upon the joys of an uninterrupted union founded on the sure basis of mutual affection.

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2. *Cervicem roscam.* "The rosy neck." *αὐχένα ῥοδόεντα.* Compare *Virgil*, (*Æn.* 1. 402.) "*Rosea cervice refulsit.*" The meaning of the poet is, "a neck beautiful and fragrant as the rose."

Telephi. The repetition of the word *Telephi*, observes Desprez, is not devoid of art, since those who love are never tired of naming what they love; than which nothing can be more intolerable to the jealous.

3. *Cerea brachia.* The epithet *cerea*, "waxen," carries with it the associate ideas of smoothness, softness, a glossy surface, &c. the allusion being to the white wax of antiquity. Consult Various Readings. Compare, as a proof that the ancients were acquainted with this substance, the language of Theocritus (8. 19.) *σύριγγα λευκὸν καρὸν ἔχοισαν.*

4. *Difficili.* "Difficult to be controlled." Compare the Homeric *ἀργαλέος χόλος* (*Il.* 18. 119.) Horace, observes an anonymous critic, (*Class. Journ. vol.* 9. *p.* 129.) gives us in this ode a most complete description of melancholy in its early stages, when induced by thwarted love, or some other trivial source of jealousy and disappointment; namely, 1. a disordered liver, swelled and dense with bile not secreted into the duodenum: 2. the hypochondriac feelings and loss of mental vigour: 3. the metastasis, or change of colour in the face; now flushed, now pale: and 4. the flow of tears, often without assignable cause.

6. *Certa sede manent.* "Remain the same." Compare the beautiful ode of Sappho, as preserved by Longinus (10. 2.) *Φαίνεταί μοι τῆνος ἴσος θεοῖσιν κ. τ. λ.*

"Blest as the immortal gods is he,
The youth who fondly sits by thee,
And hears and sees thee all the while
Softly speak and sweetly smile.

'Twas this deprived my soul of rest
And raised strange tumults in my breast,
For as I gazed, by passion tost,
My voice was gone, my reason lost." &c.

Horace, though describing the progress of jealousy rather than of love, still seems to have had this beautiful fragment of the "tenth Muse" directly in view.—Consult the Various Readings in relation to *manent*.

7. *Humor et in genas furtim labitur.* "And the tear steals down my cheeks." Compare *Meleager* (53. 2. *Brunck. Anal.* 1. 16.) *ὄμμα τε στγα πόθοις τὸ γλυκὺ δάκρυ φέρει.*

8. *Lentis ignibus.* "By the slow-consuming fires." Compare *Ode* 3. 19. 28, and *Sappho* (*l. c.*) *λεπτὸν δ' αὐτίκα χρῷ πῦρ ὑπαδεδρόμακε.*

9. *Uror.* "I am tortured at the sight." *Uror* is here equivalent, according to the scholiast, to *adspectu crucior.*

Seu tibi candidos, &c. The poet can hardly allude to personal violence inflicted during the excesses of intoxication: much less can *mero* be referred merely to *turparunt*, as if the meaning of Horace were that the fair shoulders of Lydia were stained with the liquor discharged from the cup: both of these ideas are degrading, and border upon the ludicrous. The sense is evidently this, that, amid the quarrels consequent on free indulgence in wine, the fair and fragile form of Lydia could not but suffer from the rude approaches of Telephus, even though no personal violence was intended by him. Hence *turparunt* may be rendered "have left their degrading traces upon," and *immodicae mero*, "freed from all controul of reason by the intoxicating draught."

12. *Memorem.* "As a memorial of his passion." *Memorem* is here used in a transitive sense, (*notam quae memoriam servet.*) Compare Ode 3. 17. 4. "*memores fastos.*"

13. *Si me satis audias.* "If thou still deem my words sufficiently worthy of thy attention."

14. *Perpetuum.* "That he will be constant in his attachment." Understand *fore.*

Dulcia barbare laedentem oscula, &c. "Who barbarously wounds those sweet lips, which Venus has imbued with the fifth part of all her nectar." Each god, observes Porson, was supposed to have a given quantity of nectar at disposal; and to bestow the fifth or the tenth part of this on any individual was a special favour. The common but incorrect interpretation of *quinta parte* is "with the quintessence." Consult Various Readings.

18. *Irrupta copula.* "An indissoluble union."

Nec malis, &c. i. e. "*et quos non citius suprema die*," &c. *Nec* is here put for *et non.* Gargallo has given the termination of this ode with much spirit:—

"O felicissimi color, cui stringono
Nodi infrangibili, nè fia per querulo
Discorde umor
Che innanzi a l' ultimo giorno disgiugnere
Gli posta amor!"

ODE. 14. Few, if any, of the Lyric productions of Horace have afforded a more fertile theme for discussion than the present ode. One class of interpreters have been led to consider it merely as an address to the ship, which conveyed Horace and a party of his friends from Greece to Italy, after the unfortunate conflict at Philippi. The poet, according to this interpretation, warns these same friends, who had met with a cold reception in Italy, and were about once more to leave that country, not to tempt again the dangers of the sea, as their vessel, which had encountered a violent tempest near the promontory of Palinurum, was totally unfit to navigate the stormy Aegean. This ingenious though unpoetical explanation was first proposed by Muretus, and adopted subsequently by T. Faber, (*Epist.* 1. 54. *et ad Horat. p.* 300.) and by Dacier, Bentley and others. The objections to this mode of interpretation are many and formidable. In the first place, what does it make the intention of the poet to have been in composing this ode? Does he wish to dissuade his friends altogether from their intended course, or to advise them merely to refit their vessel before leaving the harbour? Why too does he mention the Aegean, when Sextus Pompeius was in the neighbouring island of Sicily? and, on the other hand, if he wishes them to cross over into Sicily, why does he caution them to avoid the Cyclades? A second class of commentators are

in favour of making the entire ode allegorical in its nature. They suppose it to have been addressed to the shattered remains of Pompey's party, which had united under the banners of Sextus Pompeius, his son, and were attempting once more to disturb the tranquillity of the state. According to them, the poet addresses these partisans under the image of a tempest-beaten vessel, destitute of all resources, and doomed, if she again tempt the ocean, to be the sport of the winds. Others again, while they so far coincide with the opinion which has just been alluded to, as to regard the present ode in the light of an allegory, are inclined to view it as an address to the republic, at the period when a civil war was on the eve of breaking out between Octavianus and Antony.

That the ode indeed is allegorical, few will deny who allow due weight to the authority of Quintilian. The words of the critic are as follows: "*Ut allegoria, quam inversionem interpretamur, aliud verbis, aliud sensu ostendit; ac etiam interdum contrarium. Prius, ut* "O navis referunt in mare te novi fluctus, *cael. totusque etiam ille Horatii locus, quo navem pro republica, fluctuum tempestates pro bellis civilibus, portum pro pace atque concordia dicit.*" (*Instit. Or.* 8. 6. 44.)—As regards the piece itself, if an opinion may be hazarded on so doubtful a point, we should be inclined to adopt that of Sanadon and refer its composition to the period when Augustus consulted Maecenas and Agrippa whether he should resign or retain the sovereign authority. "There is still extant in Dio Cassius," observes Mr. Dunlop, "a speech delivered on this subject by Maecenas, in which the allegory of a ship and the republic is so closely preserved, that Horace probably derived, from the argument or illustration his patron employed, the design of this ode, in which he speaks with such alarm lest the vessel of the state should be tossed anew over the angry main, the sport of winds and waves, without pilot or rudder There can be little doubt that the side of the question which Maecenas espoused was the part to which the imperial propounder was himself inclined; and Horace was doubtless aware that he offered an acceptable homage to Augustus, in persuading the Roman people to insist on his retaining the government, by showing them, under a striking image, the perils to which the empire would be inevitably exposed, if he abandoned its direction." In illustration of what has just been said, we subjoin that part of the speech of Maecenas which has an immediate bearing on the present ode. Καὶ διὰ ταῦτα ἡ πόλις ἡμῶν ὥσπερ ὁλκὰς καὶ μεγάλη, πλήρης ὄχλου παντοδαποῦ, χωρὶς κυβερνήτου πολλὰς ἤδη γενεὰς ἐν κλύδωνι πολλῷ φερομένη, σαλεύει τε καὶ ἄττει δεῦρο κἀκεῖσε, καθάπερ ἀνερμάτιστος οὖσα· μήτ' οὖν χειμαζομένην ἔτ' αὐτὴν περιΐδῃς· ὁρᾷς γὰρ ὡς ὑπέραντλός ἐστι· μήτε περίερμα περιῤῥαγῆναι ἐάσῃς· σαθρὰ γάρ ἐστι, καὶ οὐδένα ἔτι χρόνον ἀντισχεῖν δυνήσεται. ἀλλ' ἐπειδήπερ οἱ θεοὶ, ἐλεήσαντες αὐτὴν, καὶ ἐπιγνώμονα σὲ καὶ ἐπιστάτην αὐτῆς ἐπέστησαν, μὴ προδῷς τὴν πατρίδα· ἴν' ὥσπερ νῦν διὰ σὲ μικρὸν ἀναπέπνευκεν, οὕτω καὶ τὸν λοιπὸν αἰῶνα μετ' ἀσφαλείας διάγῃ. (*Dio Cass.* 52. 16.—*vol.* 1. *p.* 672. *ed. Reimar.*) Mitscherlich thinks that these allegorical ornaments are to be ascribed merely to the historian and not to Maecenas. It may be urged in reply, however, that the speech itself is so excellent an one, and so remarkable for the sound political precepts which it contains, as to lead directly to the belief, that Dio Cassius has either given us a copy of the original or else carefully preserved its leading features.

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1. *O Navis, referunt,* &c. "O ship! new billows are bearing thee back again to the deep." The poet, in his alarm, beholds the fancied danger as already present. (Consult Various Readings.) By the term *navis* his country is denoted, which the hand of Augustus had just rescued from the perils of shipwreck: and by *mare*, the troubled and stormy waters of civil dissention are beautifully pictured to the view. Compare Shakspeare, "a sea of troubles."

2. *Fluctus.* The commotions in the state, which must inevitably arise if Augustus abandon the helm of affairs. The strong resemblance between this ode and a fragment of Alcaeus has already been noticed. (*Originality of Horace,* p. xxxiv of this volume.) Compare the commencement of that piece. Τὸ μὲν γὰο ἔνθεν κῦμα κυλίνδεται, τὸ δ' ἔνθεν· κ. τ. λ.

3. *Portum.* The harbour here alluded to is the tranquility which was beginning to prevail under the government of Augustus.

Ut nudum remigio, &c. "How bare thy side is of oars." The loss of its oars, on either of the sides, greatly embarrassed the movements of the vessel. Hence, in naval conflicts, one of the principal aims of the combatants was to sweep away the oars of each other's galleys. The manoeuvre by which this was effected was termed by the Greeks διέκπλους. Compare *Larcher ad Herod.* 6. 12. *Lex Polyb.* (*Schweigh.*) s. v. *Caesar* (*Bell. Civ.* 1. 58.) and *Livy* (37, 24.)

6. *Gemant.* A beautiful term, and harmonizing closely with "*saucius.*" The expression *nonne vides ut gemant* has been censured by some critics as an incorrect use of language; but *video*, it must be recollected, applies in the idiom of the Latin tongue to the operation of any of the senses, and is analogous in this respect to the English verb "perceive." Cicero employs *video* in reference to the sense of hearing, "*In clamando quidem video cum esse bene robustum et exercitatum.*" (*In Caecil.* 15.) So Virgil (*Aen.* 4. 490.) "*Mugire videbis sub pedibus terram.*" Plautus, (*Mil.* 4. 6. 44.) goes still farther. "*Naso pol jam haec quidem videt plus quam oculis.*" Compare Shakspeare (*First part of Henry* 4th, *act* 1. sc. 3.) "He made me mad to see him shine so brisk, and smell so sweet, and talk so like a waiting-gentlewoman," &c.

7. *Carinae.* Bentley insists that the term *funibus* in the preceding line denotes "anchors," and that the plural form *carinae*, in the present verse, cannot refer to a single vessel merely. Hence he is led to conclude, that the poet in using the latter word alludes to other vessels lying in the same harbour, and that he cautions his friends not to expose themselves to the dangers of the main ocean at a time when their own ship is suffering under the effects of a previous tempest, and when the other vessels in the port can with difficulty resist, even by the aid of anchors, the increasing fury of the sea. It will be perceived from this that the critic adopts the opinion of Muretus relative to the scope of the present ode. To the objection here urged it may be replied, that the plural *carinae* is used by the poet for the singular, a practice of common occurrence both with him and other writers, and that if *funibus* be taken in the sense of "cables" the reference may very easily and naturally be to a single vessel. We would translate the clause therefore as follows: "And thy hull without cables to secure it" *Carinae* (i. e. *carina*) will then be taken by synecdoche for the entire body of the vessel "Depuis quand," asks Sanadon, "a-t'on révoqué le privilege accordé de tous tems aux poètes d'emploier le singulier pour le pluriel, et le pluriel pour le singulier? La Baleine et le Centaure, dont parle Virgile, etoient deux batimens distingués, qui avoient chacun un front et une quille; cependant le poète se sert de *frontibus* au pluriel, et de *carina* au singulier.

"——————— *Nunc una ambae junctisque feruntur*
Frontibus et longa sulcant vada salsa carina."

Les poètes Latins ont toujours été en droit de dire indiférement, et dans le même sens, *tectum et tecta, limen et limina*," &c.—Some commentators think that the poet alludes to the practice usual among the ancients of girding their vessels with cables in violent storms, in order to prevent the planks from starting asunder. This is called in Greek, ὑποζωννυειν. Compare *Acts*, 27. 17. and *Athenaeus* (5. 37.—*vol.* 2. *p.* 286. *ed. Schweigh.*) ὑποζώματα δὲ ἐλάμβανε δώδεκα, speaking of the large vessel of Ptolemy Philopator. Hence Hesychius: ὑποζώματα σχοινία κατὰ μέσον τὴν ναῦν δεσμευόμενα. The first explanation, however, appears to us the simplest, though Vanderbourg is very strenuous in advocating the latter.

8. *Imperiosius aequor.* "The increasing violence of the sea." Such appears to us to be the force of the comparative in this clause: the sea being described as growing every moment more and more violent.

10. *Di.* Alluding to the tutelary deities, whose images were accustomed to be placed, together with a small altar, in the stern of the vessel. This part of the ship was consequently held sacred, and had the privilege of being a refuge and sanctuary to such as fled to it: prayers, also, and sacrifices were offered, and oaths taken before it, as the mansion of the tutelary and presiding deity of the ship. Compare *Lipsius, ad Senec. Epist.* 76. *p.* 525. The figurative meaning of the poet presents to our view the guardian deities of Rome offended at the sanguinary excesses of civil warfare, and determined to withhold their protecting influence if the state should again be plunged into anarchy and confusion.

11. *Pontica pinus.* "Of Pontic pine." The pine of Pontus was hard and durable, and of great value in ship-building. Yet the vessel of the state is warned by the poet not to rely too much on the strength of her timbers, which the fury of the recent tempest had weakened and nearly overcome. Hence, according to Sanadon, he insinuates to the Romans, that although the republic seemed firm and unshaken, to those who inclined to a popular government, yet this pretended strength could not preserve her from the dangers which threatened if Augustus abandoned her to their guidance.

12. *Silvae filia nobilis.* A beautiful image. Compare *Lycophron*, (*Cassand.* 24.) where the vessels of Paris are styled *αἱ Φαλακραῖαι κόραι.* "The Idaean daughters of the grove." (*Royston.*) Martial (14. 90) appears to have imitated the language of Horace. "*Non sum Maurae filia silvae.*"

13. *Jactes et genus et nomen inutile.* The idea conveyed under this figurative language is, when paraphrased, as follows: "Idle, O my country, will be the boast of thy former glories and the splendour of thy ancient name."

14. *Pictis puppibus.* Beside being graced with the statues of the tutelary deities, the sterns of ancient vessels were likewise embellished with paintings and other ornaments, comprehended generally under the name of *ἄφλαστα.* Compare *Seneca* (*Ep.* 76.) "*Navis bona dicitur, non quae pretiosis coloribus picta est, ... nec cujus tutela ebore caelata, ... sed stabilis et firma.*"

15. *Nisi ventis debes ludibrium.* "Unless thou art doomed to be the sport of the winds." This is a close imitation of the Greek idiom: *ὀφλεῖν* (or *ὀφλισκάνειν*) *γέλωτα.* (*Aristoph. νεφ.* 1031. *Eurip. Med.* 1049.)

17. *Nuper sollicitum*, &c. "Thou who wert lately a source of disquietude and weariness to me, who at present art an object of fond desire and strong apprehension," &c. The expression *sollicitum taedium* refers to the unquiet feelings which swayed the bosom of the poet during the period of the civil contest, and to the weariness and disgust which the long continuance of those scenes produced in his breast. Under the sway of Augustus, however, his country again becomes the idol of his warmest affections, (*desiderium,*) and a feeling of strong apprehension (*cura non levis*) takes possession of him, lest he may again see her involved in the horrors of civil war.

20. *Nitentes Cycladas.* "The Cyclades conspicuous from afar." The epithet *nitentes* appears to refer, not so much to the marble contained in most of these islands, as to the circumstance of its appearing along the coasts of many of the group, and rendering them conspicuous objects at a distance. "Plusieurs des Cyclades," observes Sanadon, "sont bordées de roches blanches, qui se font remarquer de loin par leur brillant. Ce qui est particulierement vrai de l'île de Naxos."—The Cyclades were a cluster of islands in the Aegean sea, which, according to the common explanation of the name, surround Delos as with a *circle* (*κυκλος, circulus.*) The appellation, however, if this etymology be correct, is not a very accurate one, since most of these islands lie in fact to the west and south of Delos. The navigation of the Aegean was dreaded by the ancient mariners, on account both of the sudden

storms to which it was exposed, and the number of sunken rocks which it contained. Compare *Antip. Sid. c.* 108. (*Anal. Br.* 2. 37.)

πᾶσα θάλασσα, θάλασσα· τί Κυκλάδας, ἢ στενὸν Ἕλλης
κῦμα καὶ ὀξείας ἠλεὰ μεμφόμεθα.

The idea intended to be conveyed by the poet is this; that it would be as difficult for the vessel of the state, in its present condition, to breast the foaming surge of civil warfare, as for a shattered bark ot navigate amid the dangers of the Aegean.

It may not be amiss before closing our remarks upon the present ode, to exhibit a brief view of the manner in which it is explained by those, who consider it as having reference to the shattered remnant of the party of Pompey, which had rallied under the banners of his son. With them *Navis* denotes the republic:—*Novi fluctus* are new civil wars:—— *Nudum remigio latus* indicates the want of resources on the part of the state:——*Malus celeri saucius Africo* points to Pompey, assassinated by the order of Ptolemy:—— *Antennae* are the senators and leading men of the state:——*Sine funibus*, the impoverished state of the finances: &c.

ODE 15. This ode is thought to have been composed on the breaking out of the last civil war between Octavianus and Antony. Nereus, the sea-god, predicts the ruin of Troy at the very time that Paris bears Helen over the Aegean sea from Sparta. Under the character of Paris, the poet, according to some commentators, intended to represent the infatuated Antony, whose passion for Cleopatra he foretold would be attended with the same disastrous consequences as that of the Trojan prince for Helen; and under the Grecian heroes, whom Nereus in imagination beholds combined against Ilium, Horace, it has been said, represents the leaders of the party of Augustus.—As regards the originality of this ode, compare page xxxiv. of this volume, *in notis*.

1. *Pastor.* Paris, whose early life was spent among the shepherds of Mount Ida. The well-known story of his exposure when an infant, is related by Apollodorus, (3. 12. 5. p. 333. *ed. Heyne.*) As regards the epithet which is here applied to him by Horace, compare *Euripides* (*Hec.* 944.) Ἰδαῖον τε βούταν αἰνόπαριν· and (*Hel.* 29.) Αιπὼν δὲ βούσταθμ' Ἰδαῖος Πάρις. So also he is styled by Virgil, (*Aen.* 7. 363.) "*Phrygius pastor*," and by Statius, (*Achill.* 1. 20.) "*pastor Dardanus.*" Sanadon, who is one of those that attach an allegorical meaning to the ode, thinks that the allusion to Antony commences with the very first word of the poem, since Antony was one of the Luperci, or priests of Pan, the god of shepherds.

Traheret. "Was bearing forcibly away." Horace follows the authority of those writers who make Helen to have been carried off by Paris against her will, and to the same effect is the language which Ovid (*Her.* 17. 21.) represents the Spartan princess as using to her ravisher. "*An, quia vim nobis Neptunius attulit heros; Rapta semel, videor bis quoque digna rapi?*" Some commentators consider *traheret* as equivalent to *lenta navigatione circumduceret*, since Paris, according to one of the scholiasts and Eustathius, did not go directly from Lacedaemon to Troy, but, in apprehension of being pursued, sailed to Cyprus, Phoenicia and Egypt. Compare the account given by *Herodotus*, (2. 112.) in which Paris is said to have been driven by adverse winds from the Aegean into the Egyptian sea. The statement of the historian, which is certainly deserving of more attention than that of the scholiast, militates against the idea endeavoured to be attached to *traheret* by these commentators. As regards the truth of the narrative itself, it may be remarked that Homer appears to lend his sanc

tion to the fact of Paris having been in Egypt with Helen. (*Il.* 6. 289. *Od.* 4. 227. *ib.* 5. 351.) The forcible abduction of Helen, however, is decidedly posthomeric, and owes its origin no doubt to the Tragic writers. (Compare *Heyne, Excurs.* 1. *ad. Aen.* 2.) As an instance of the wild imaginings in which these writers sometimes indulged relative to such topics, we may cite the Helena of Euripides, (31. *seqq.*) where the Spartan princess is made to say, that Paris was deceived, and carried off a phantom in her stead, (εἴδωλον ἔμπνουν.) Compare with this the language of Cassandra, in *Lycophron* (112 *seqq.*) where the allusion is to the Trojan prince;

Τὴν δευτέραν ἕωλον οὐκ ὄψει Κύπριν,
ψυχρὸν παραγκάλισμα, κἀξ ὀνειράτων
Κεναῖς ἀφάσσων ὠλέναισι δέμνια.

"But, ah! no more thy baffled arms shall press
The bright-haired nymph, but clasp unto thy breast
The cold embrace, the visionary joy,
Ghost of departed love, shade of a dream." (Royston.)

Navibus Idaeis. "In vessels made of the timber of Ida." i. e. "in Trojan ships." Lycophron, (*Cassand.* 24.) styles the vessels of Paris, αἱ Φαλακραῖαι κόραι, "the Idaean daughters of the grove," (Royston,) Phalacra being one of the promontories of mount Ida.

2. *Perfidus.* Alluding to his violation of the rites of hospitality. Compare *Lycophron* (*Cassand.* 132, *seqq.*)

Ὃς, τοῦ Λύκου τε καὶ Χιμαιρέως τάφους
χρησμοῖσι κυδαίνοντας οὐκ αἰδούμενος,
οὐδ' Ἀνθέως ἔρωτας, οὐδὲ τὸν ξένοις
σύνδορπον Αἰγαίωνος ἀγνίτην πάγον,
ἔτλης θεῶν ἁλοιτὸς ἐκβῆναι δίκην,
λάξας τράπεζαν κἀνακυπώσας θέμιν,
ἄρκτου τιθήνης ἐκμεμαγμένος τρόπους;

"For not the loves of Antheus, nor the guests
Who poured on Lycus' and Chimaerus' tomb
Their dark libations, nor the hallowed salt
Of earth-encircling Neptune, nor the rites
Of hospitable Jove, could move thy soul,
Stern as the bear which nursed in Ida's woods
Thine infancy, fit nurture for fit child." (Royston.)

3. *Ingrato otio.* "In an unwelcome calm." The allusion in the epithet *ingrato* has been much disputed, some commentators referring it to the winds in the sense of "unwilling," or "reluctant." We are inclined to think that the Trojan prince is rather meant, whose earnest desire for a rapid flight over the Aegean was thwarted by the unwelcome visitation of a calm. Dacier, in explaining this passage, adopts the opinion of Heinsius, who makes the winds to have obeyed Nereus, not because he had any particular controul over them, but from its being customary among the poets that all nature should keep silence when the voice of a god is heard. It is far more simple, however, to make Nereus exercise authority over the winds from the circumstance of his being a deity of the sea. Hesiod even assigns this power to the Nereids. (*Theog.* 253. *seqq.*)

Κυμοδόκη θ', ἡ κύματ' ἐν ἠεροειδέϊ πόντῳ,
πνοιάς τε ζαθέων ἀνέμων, σὺν Κυματολήγῃ,
ῥεῖα προηύνει, καὶ ἐϋσφύρῳ Ἀμφιτρίτῃ.

——————— "Cymodoce who calms
The stormy billows of the darken'd main,
And blasts of mighty winds; her aids the Nymph
Cymatolege, while along the deep
With beauteous ankles Amphitrite glides." (Elton.)

4. *Ut caneret fera fata.* "That he might foretell their gloomy destinies." Nereus, in common with other gods of the ocean, possessed the gift of prophecy. Homer, (*Od.* 4. 384.) speaks of the fatidical powers of Proteus. Compare *Virgil*, (*Georg.* 4. 387.) and *Apollonius Rhodius* (1. 1310.) of those enjoyed by Glaucus. Nereus, however, is here particularly named, both on account of his being the most ancient of his race, and the author of the truest predictions. Hence Hesiod (*Theog.* 233, *seqq.*) says of this deity:—

Νηρέα δ' ἀψευδέα καὶ ἀληθέα γείνατο Πόντος
πρεσβύτατον παίδων· αὐτὰρ καλέουσι γέροντα
οὔνεκα νημερτής τε καὶ ἤπιος, οὐδὲ θεμιστέων
λήθεται, ἀλλὰ δίκαια καὶ ἤπια δήνεα οἶδεν.

"The Sea with Earth embracing, Nereus rose,
Eldest of all his race; pure from deceit
And true; with filial veneration nam'd
Ancient of years: for mild and blameless he;
Remembering still the right; still merciful
As just in counsels."——————— (Elton.)

5. *Mala avi.* "Under evil omens." *Avis*, according to Varro, is particularly said of singing birds, which afforded omens by their notes. Hence it is taken to denote omens in general. For other remarks on the term, compare *Hill's Synonyms*, (*p.* 775 4*to. ed.*)—Antony, observes Sanadon, intended to carry Cleopatra to Rome, as Paris carried Helen to Troy.

7. *Conjurata tuas rumpere nuptias*, &c. "Bound by a common oath, to sever the tie that unites thee to the object of thy love, and to overthrow the ancient throne of Priam." A zeugma takes place in *rumpere*, by which a different meaning is given to the verb in each clause.—The term *nuptias* is here used, not in its ordinary sense, but with reference to the criminal loves of Paris and Helen. An ancient poet, quoted by Cicero, (*de Orat.* 3. 58.) calls them *nuptias innuptas*, i. e. *quae factae sunt contra jus*: "unlawful."

"*Qua tempestate Paris Helenam innuptis junxit nuptiis.*"

So γάμον ἄγαμον is applied by Euripides (*Hel.* 689.) to the same unhallowed union. This form of speech is of no unfrequent occurrence in both languages: thus ἄδωρον δῶρον, &c. and in Cicero (*Phil.* 2. 2.) "*insepultam sepulturam.*"—Horace alludes, in the text, to the oath by which the Grecian princes, assembled at Aulis, bound themselves not to return to their homes until they had effected the recovery of Helen and the ruin of Priam's kingdom. (Compare *Statius*, *Achill.* 1. 455.) This was based upon the previous oath which Tyndarus exacted from the suitors of his daughter, that they would lend aid to his future son-in-law, in behalf of his bride, whenever occasion might require. The terms of this latter obligation may be gathered from Euripides, (*Iph. in Aul.* 61. seqq.)

9. *Heu, heu! quantus equis*, &c. "Alas! alas! what toil for steeds, what toil for heroes is at hand." The idea appears to be borrowed from Homer, (*Il.* 2. 3. 388. *seqq.*) Ἴρώσει μέν τευ τελαμὼν κ. τ. λ. This passage of Horace has been elegantly imitated by Statius, (*Theb.* 3. 210.)

"*Quantus equis, quantusque viris in pulvere crasso*
Sudor, in quantum crudele rubebitis amnes."

10. *Quanta moves funera.* "What carnage art thou exciting."

11. *Aegida.* The primitive meaning of the term *aegis* (αἰγὶς) is "a goatskin." Hence it is employed to denote any protection for the body, whether it be a simple covering of that material, a coat of mail, or a shield. The word is of frequent occurrence among the poets in one or the other of these two acceptations. In the present passage it is taken for the shield. The advocates for an allegorical meaning in the poetry of Homer, explain the epithet αἰγίοχος, which he so often applies to Jupiter, by a reference to Aeschylus (*Choëph.* 591.) who uses the plural form of αἰγὶς in the sense of tempests. (κἀνεμοέντων Αἰγίδων φρίσσει κότον.) Hence the aegis of Jove will be a dark and threatening tempest. Compare *Il.* 4. 167. 17. 593. and *Virgil, Aen.* 8. 354. "*quum saepe nigrantem Aegida conculeret dextra nimbosque cieret.*" The existence of an allegorical meaning in Homer is, however, extremely doubtful. As to the use of the aegis it may be remarked that it was confined principally to Jupiter and Minerva. On a few occasions this privilege was enjoyed by Apollo. Compare *Il.* 15, 229. 24, 20.

12. *Et rabiem parat.* "And is kindling up her martial fury." The zeugma in *parat*, and the air of conciseness which it imparts to the style, are peculiarly striking.

13. *Veneris praesidio ferox.* "Proudly relying on the protection of Venus." Compare *Homer* (*Il*, 3. 55. 56.) where Hector reproaches Paris with the feeble nature of the aids on which he relies.

Οὐκ ἂν τι χραίσμῃ κίθαρις, τά τε δῶρ' Ἀφροδίτης,
ἥ τε κόμη, τό τε εἶδος, ὅτ' ἐν κονίῃσι μιγείης.

"Nichts auch frommte du saitengetön, und die huld Afrodités,
Oder das haar, und der wuchs, wenn dort du im staube dich wältzest." (Voss.)

According to Sanadon, Cleopatra is here represented under the character of Venus. The court of this princess was the abode of luxury and pleasure, where Antony plunged himself into the most shameful excesses. Hence, observes the critic, the poet raises a just and natural allusion, without doing violence to history, (*sans forcer l'histoire.*) Pallas was the guardian of Menelaus, as Venus was the protectress of Paris. Thus Octavia supported the young Caesar, as Cleopatra appeared in defence of Antony.

14. *Grataque feminis*, &c. "And distribute pleasing strains among women on the unmanly lyre." The expression *carmina dividere feminis* means nothing more than to execute different airs for different females in succession, or, as Döring expresses it, "modo huic, modo alii feminae carmen canere." Compare Ode 1. 36. 6. "*dividit oscula.*" Gesner is certainly incorrect in referring it to an amoebaean strain (*per vices et alternis canere*) though he cites the authority of Voss (*ad Catull.* p. 239.) in favour of this interpretation. Nor is the opinion of Mitscherlich more felicitous, according to whom *carmina dividere* is merely another mode of expressing the simple verb *canere*. Lycophron alludes to the lyre of Paris in the following lines: (*Cassand.* 139. sq.)

Τοί γαρ ψαλάξεις εἰς κενὸν νευρᾶς κτύπον,
ἄσιτα κἀδώρητα φορμίζων μέλη.

"Wherefore all joyless shalt thou strike the lyre,
Trilling vain chords, and bootless melodies." (Roxston.)

Plutarch states that the lyre of Paris was remaining in the time of Alexander the Great, who refused to see it when offered to be shown to him by the people of Ilium. (*Vit. Alex.* 15. —*ed. Hutten. vol.* 4. *p.* 269.) Compare *Aelian*, (*Var. Hist.* 9. 30.) and *Stobaeus*, (*Serm.* 7.) the latter of whom relates, that when the lyre in question was offered to be exhibited, he answered "Show me the lyre of Achilles, or rather his lance." As regards the passage of

Horace to which this note refers, the allegory may still be pursued in it between Antony and Paris, since, according to Plutarch, Antony lived for a time at Samos, with Cleopatra, in the last excesses of luxury, amid the delights of song and music, while the world around him was terrified with apprehensions of a civil war, (σχεδὸν ἁπάσης οἰκουμένης περιθρηνουμένης καὶ περιστεναζούσης. *Vit. Anton.* 56.—*ed. Hutten. vol.* 6. *p.* 128.)

16. *Thalamo.* "In thy bed-chamber."

17. *Calami spicula Cnossii.* Cnossus, or Gnossus, was one of the oldest and most important cities of Crete, situate on the river Ceratus. Hence *Cnossius* is taken by synecdoche in the sense of "Cretan." The inhabitants of Crete were famed for their skill in archery. Prudentius (*Cathem.* 5. 52.) has imitated this passage:—

> "*Hic fidit jaculis, ille volantia*
> *Praefigit calamis spicula Cnossiis.*"

18. *Strepitumque, et celerem sequi Ajacem.* "And the din of battle, and Ajax swift in pursuit." The expression *celerem sequi* is a Graecism for *celerem ad sequendum.* The Oïlean Ajax is here meant. Compare *Homer.* (*Il.* 2, 527.) Οἰλῆος ταχὺς Αἴας.

19. *Tamen.* This particle is to be referred to *quamvis* which is implied in *serus:* i. e *quamvis serus, tamen .... collines.* "Though late in the conflict, still shalt thou soil in the dust thy adulterous locks." The expression *crines adulteros* is equivalent properly to *crines eleganter adulterorum more comtos,* and the idea intended to be conveyed by the whole clause is simply this: "thou shalt expiate thy adultery by thy death." Compare *Homer* (*Il.* 16, 795.) μιάνθησαν δὲ ἔθειραι αἵματι καὶ κονίῃσι.

21. *Laërtiaden.* "The son of Laertes." Ulysses. The Greek form of the patronymic (Λαερτιάδης) comes from Λαέρτιος, for Λαέρτης. (*Matthiae, G. G. vol.* 1. *p.* 130. *Blomfield's transl.* 4*th ed.*) Ulysses is styled "the destroyer" (*exitium*) of the Trojan nation, both on account of his instrumentality in carrying off the Palladium with Diomede, and from his having suggested, under the guidance of Minerva, the stratagem of the wooden horse. Compare *Homer,* (*Od.* 8, 494.) Ὅν ποτ' ἐς ἀκρόπολιν, δόλον, ἤγαγε δῖος Ὀδυσσεύς. *Quintus Calaber* (12. 22.) makes Calchas the author of the plan, and *Tryphiodorus,* (44. *seqq.*) Helenus, when he had left Troy after the marriage of Deiphobus and Helen. But compare *Heyne, ad Virg. Aen.* 2. 18.

22. *Pylium Nestora.* There were four cities named Pylos in the Peloponnesus, two of them on the coast of Messenia, and two in Elis. The larger of those in Messenia corresponds to the modern *Navarino,* and has been considered by many as the birth-place of the venerable Nestor, and capital of his kingdom. This opinion is incorrect. The Pylos of Nestor was situate in the Triphylian district of Elis. The other Elean Pylos lay to the south-east of the city of Elis. Compare *Heyne, ad Il.* 4, 591: 11, 681.

23. *Salamanius Teucer.* Teucer, son of Telamon, king of Salamis, and brother of Ajax. Compare Ode 1. 7. 21. and consult Various Readings.

24. *Sthenelus.* The son of Capaneus, and charioteer of Diomede. According to Virgil, (*Aen.* 2. 261.) he was one of those who were concealed in the wooden horse.

Sciens pugnae, "Skilled in the fight." Εἰδὼς μάχης, *Hom.*

26. *Merionen quoque nosces.* "Thou shalt learn also to know Meriones." Compare *Homer* (*Il.* 13, 269.) εὖ νύ τις αὐτὸν γνώσεται, speaking of Achilles. Meriones was the charioteer of Idomeneus, king of Crete. Compare Ode, 1. 6. 15.

27. *Furit te reperire.* "Rages through the field in quest of thee." Compare the Homeric expression μεμαὼς κιχέειν.

28. *Tydides, melior patre.* "The son of Tydeus, in arms superior to his sire." Horace appears to allude to the language of Sthenelus. (*Il.* 4, 405.) in defending himself and Diomede from the reproaches of Agamemnon, when the latter was marshalling his forces after the violation of the truce by Pandarus, and thought that he perceived reluctance to engage on the part of Diomede and his companion. Ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι, are the words of Sthenelus.

29. *Cervus uti*, &c. Understand *fugit.*

Vallis in altera parte. "In the opposite quarter of some valley."

31. *Tu . . . sublimi fugies mollis anhelitu.* "Thou, effeminate, shalt fly from with deep pantings." The expression *sublimi anhelitu* beautifully describes the situation of those who are panting for breath, and raise their heads that they may breathe more freely.

32. *Non hoc pollicitus tuae.* "Not having promised *this* to thy beloved." *Hoc*, i. e. *ut fugeres.* Ovid. (*Her.* 16. 356.) gives the promise made by Paris to Helen.

> *"Finge tamen, si vis, ingens consurgere bellum,*
> *Et mihi sunt vires, et mea tela nocent.*
> *Nec plus Atrides animi Menelaus habebit,*
> *Quam Paris, aut armis anteferendus erit."*

33. *Iracunda diem*, &c. Literally. "The angry fleet of Achilles shall protract the day of destruction to Ilium, &c." i. e. "the anger of Achilles, who retired to his fleet, shall protract, &c."

35. *Post certas hiemes.* "After a destined period of years." *Certas* is here equivalent to *fato destinatas.*

ODE 16. Horace, in early life, had written some severe verses against a young female. He now retracts his injurious expressions, and lays the blame on the ardent and impetuous feelings of youth. The ode turns principally on the fatal effects of unrestrained anger. An old commentator informs us that the name of the female was Gratidia, and that she is the same with the Canidia of the Epodes. Acron and Porphyrion call her Tyndaris, whence some have been led to infer, that Gratidia, whom Horace attacked, was the parent, and that, being now in love with her daughter Tyndaris, he endeavours to make his peace with the latter, by giving up his injurious verses to her resentment. Acron, however, farther states, that Horace in this Palinodia imitates Stesichorus, who, having lost his sight as a punishment for an ode against Helen, made subsequently a full recantation, and was cured of his blindness. Now, as Tyndaris was the patronymic appellation of Helen, why may not the Roman poet have merely transferred this name from the Greek original to his own production, without intending to assign it any particular meaning? Compare Remarks on the Originality of Horace, *p.* xxxv, of this volume, *in notis.*

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2. *Criminosis iambis.* "To my injurious iambics." The iambic measure was originally applied to the purposes of satirical composition. Its inventor was Archilochus. Compare *Horace, Ep. ad Pis.* (Art of Poetry,) 79. *"Archilochum proprio rabies armavit iambo."* Catullus (36. 5.) referring to their early object, gives the appellation of *truces* to iambics, and in the Greek Anthology they are styled ἐφυβριστῆρες.

4. *Mari Adriano.* The Adriatic is here put for water generally. The ancients were accustomed to cast whatever they detested either into the flames or the water. Hence the Greek adage, βάλλ' εἰς ὕδωρ.

5. *Non Dindymene*, &c. "Nor Cybele, nor the Pythian Apollo, god of prophetic inspiration, so agitate the minds of their priesthood in the secret shrines, Bacchus does not so shake the soul, nor the Corybantes when they strike with redoubled blows on the shrill cymbals, as gloomy anger rages." Understand *quatiunt* with *Corybantes* and *irae* respectively, and observe the expressive force of the zeugma. The idea intended to be conveyed, is, when divested of its poetic attire, simply this: "Nor Cybele, nor Apollo, nor Bacchus, nor the Corybantes, can shake the soul as does the power of anger."——*Dindymene.* The Goddess Cybele received this name from being worshipped on mount Dindymus, near the city of Pessinus in Galatia, a district of Asia Minor.

6. *Incola Pythius.* The term *incola* beautifully expresses the prophetic inspiration of the god: "*habitans quasi in pectore.*" Compare the Greek forms, θεὸς σύνοικος, ἐνδεδημηκώς, and *Dorvill. ad Charit. p.* 527. The appellation *Pythius* is applied to Apollo in allusion to Delphi, the seat of his most celebrated oracle, which city was likewise called Pytho from the circumstance of the serpent Python having been slain there by the god. It remains to be seen, however, whether from the known interchange of π and β, θ and δ, in the Doric dialect, the name Pytho (Πυθω) may not be a corruption of *Budda*, and a link be thus obtained in that curious chain which connects the earliest religious history of Greece with the plains of Northern India. The triumph of Apollo over the serpent Python will then indicate the establishment of a new worship, that of the sun probably, on the ruins of some older system introduced by the followers of Budda. Should this be disputed, the strong analogy between Apollo and the Hindoo *Krishna* presents another fertile theme for discussion.

7. *Acuta aera.* Compare *Brunck's Analecta, vol.* 3. *p.* 184. *Epigr.* 174. where the cymbals of the Corybantes are styled κύμβαλα ὀξύφθογγα.

8. *Corybantes.* The Corybantes were priests of Rhea or Cybele, who are said to have brought the worship of that goddess from Crete to Phrygia. They were the same with the Curetes, Galli, and Idaei Dactyli. The poets make them to have originally inhabited Mount Ida in Crete, where they nurtured the infant Jupiter, and kept up at the same time a continual clashing with their cymbals, that his father Saturn, who had determined to devour all his male offspring, might not hear the cries of this child. As among all the religious orders of antiquity we meet with none oftener in authors, so none were so extravagant in their rites as these priests of Cybele. In their solemn processions they danced in armour, making a confused noise with timbrels, pipes, and cymbals, howling as insane, and slashing their flesh. Of these rites Catullus has left a beautiful description. So powerful were the associations connected with them, that, according to Maximus Tyrius, those who possessed the Corybantian spirit, upon hearing the sound of a flute, were instantly seized with enthusiasm, and lost the use of their reason: hence among the Greeks κορυβαντιάω was synonymous with, to be frantic or possessed. The name of the Corybantes is commonly derived from their moving along in sacred dance, and tossing the head to and fro: (ἀπὸ τοῦ κορυπτόντας βαίνειν.) It appears to us, however, that one of the early oriental names for the sun (*Cor*) forms one of the roots of this appellation. The dance of the Corybantes was probably symbolical of the empire exercised by man over iron, which he had rendered obedient to his sway, and also of the movements of the heavenly bodies. Compare *Constant, De la Religion, vol.* 2. *p.* 375. *seqq.*

9. *Noricus ensis.* The limits of Noricum, previous to its being made a Roman province, are difficult to be ascertained. After its reduction under the Roman power, it appears to have corresponded nearly to the modern dutchies of Corinthia and Stiria. The iron obtained from Noricum was of an excellent quality, and hence the expression *Noricus ensis* to denote the goodness of a sword. Compare *Mannert, Geogr. der Griechen u. Römer, vol.* 3. *p.* 491 and 544.

11. *Saevus ignis.* "The unsparing lightning:" the *fire* of the skies.

Nec tremendo, &c. "Nor Jove himself rushing down amid dreadful thunderings." Compare the Greek expression Ζεὺς καταιβάτης, applied to Jove hurling his thunderbolts.

13. *Prometheus.* According to the fable, Prometheus, having exhausted his stock of materials in the formation of other animals, was compelled to take a part from each of them (*particulam undique desectam*) and add it to the clay which formed the primitive element of man (*principi limo.*) Hence the origin of anger, Prometheus having "placed in our breast the wild rage of the lion," (*insani leonis vim*, i. e. *insanam leonis vim.*) The merit of this idea is to be assigned to Stesichorus, as would appear from Fulgentius (*Myth.* 3. c. "*de Peleo.*") Simonides accounts in a similar way for the various features of the female character. (*Simon. fragm.* περὶ γυναικῶν.)

16. *Stomacho.* The term *stomachus* properly denotes the canal through which aliment descends into the stomach: it is then taken to express the upper orifice of the stomach (compare the Greek καρδία), and finally the ventricle in which the food is digested. Its reference to anger or choler arises from the circumstance of a great number of nerves being situated about the upper orifice of the stomach which render it very sensible; and from these also proceeds the great sympathy between the stomach, head, and heart. It was on this account Van Helmont thought that the soul had its seat in the upper orifice of the stomach.

17. *Irae.* "Angry contentions."

Thyesten. Alluding to the horrid story of Atreus and Thyestes.

18. *Et altis urbibus ultimae*, &c. "And have been the primary cause to lofty cities, why, &c." A Graecism, for *et ultimae stetere causae cur altae urbes funditus perirent*, &c. "and have been the primary cause why lofty cities have been completely overthrown, &c." The expression *altis urbibus* is in accordance with the Greek, αἰπὺ πτολίεθρον, πόλις αἰπεινή. The elegant use of *stetere* for *exstitere* or *fuere* must be noted. It carries with it the accompanying idea of something fixed and certain. Compare *Virgil* (*Aen.* 7. 735) "*Stant belli causae.*"

20. *Imprimeretque muris*, &c. Alluding to the custom, prevalent among the ancients, of drawing a plough over the ground previously occupied by the walls and buildings of a captured and ruined city. Compare *Propertius*, 3. 7. 41.

"*Moenia quum Graio Neptunia pressit aratro*
Victor Palladiae ligneus arcis equus."

22. *Compesce mentem.* "Restrain thy angry feelings." *Mens* appears to coincide here precisely with the Greek θυμός.

Pectoris fervor. "The glow of resentment." The poet lays the blame of his injurious effusion on the intemperate feelings of youth.

24. *Celeres iambos.* "The rapid Iambics." Compare *Horace*, *Ep. ad Pis.* (Art of Poetry), 251. "*Syllaba longa brevi subjecta vocatur Iambus, Pes citus*" &c. The rapidity of this measure rendered it peculiarly fit to give expression to angry feelings.

25. *Mitibus mutare tristia.* "To change bitter taunts for soothing strains." *Mitibus*, though, when rendered into our idiom, it has the appearance of a dative, is in reality the ablative as being the *instrument* of exchange.

27. *Recantatis opprobriis* "my injurious reproaches being recanted."

Animum, "my peace of mind."

ODE 17. Horace, having in the last ode made his peace with Tyndaris, now invites her to his Sabine farm, where she will find retirement and security from the brutality of Cyrus, who had treated her with unmanly rudeness and cruelty. In order the more certainly to induce an acceptance of his offer, he depicts in attractive colours the salubrious position of his rural retreat, the tranquility which reigns there, and the favouring protection extended to him by Faunus and the other gods.

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1. *Velox amoenum*, &c. "Ofttimes Faunus, in rapid flight, changes Mount Lycaeus for the fair Lucretilis." The expression *amoenum Lucretilem mutat Lycaeo* is an Hypallage for *amoeno Lucretile mutat Lycaeum.*

Lucretilem. Lucretilis was a mountain in the country of the ancient Sabines, and amid its windings lay the farm of the poet. "Arcadia itself," observes Dunlop, "could scarcely have exhibited more beautiful scenes, or opened more delightful recesses, than this mountain unfolded; so that Lucretilis, without being indebted to poetical exaggeration, might easily be supposed to have attracted the attention of the rural divinities, and allured them to its delicious wilderness." Compare the account given of this favoured spot at page xiii, of this volume.

2. *Lycaeo.* Mount Lycaeus was situate in the south-western angle of Arcadia, and was sacred to Faunus, or Pan. Compare *Ovid. Fast.* 2. 424. "*Faunus in Arcadia templa Lycaeus habet;*" and also *Theocritus* 1. 123. Ὦ Πάν, Πάν, αἴτ' ἐσσὶ κατ' ὄρεα μακρὰ Λυκαίω.—*Faunus.* Faunus, the god of the shepherds and fields among the nations of Italy, appears to have been identical with the Pan of the Greeks, or else their respective mythi were gradually blended into one. Guigniaut thinks that the name *Faunus* is a derivative from the Greek φαύω, and that it was originally used to designate the sacred bards of early Italy. (*Creuzer's Symbolik, trad. par Guigniaut. vol.* 1. *pt.* 2. *p.* 536. *in notis.* Compare *Voss, ad Virg. Eclog.* 6. 27.)

3. *Defendit.* "Wards off." *Defendere* is here used in the sense of *arcere, avertere.* Compare *Virgil, Eclog.* 7. 47. "*Solstitium pecori defendite.*" The Greek usage is similar, in the verbs ἀρκεῖν, ἀρήγειν, ἀλαλκεῖν, ἀμύνειν.

4. *Pluviosque ventos.* "And the rainy winds." The poet sufficiently declares the salubrious situation of his Sabine farm, when he speaks of it as being equally sheltered from the "fiery heat of summer," and "the rain-bearing winds," the sure precursors of disease.

5. *Impune tutum*, &c. Consult Various Readings.

Arbutos. Compare Explanatory Notes, Ode 1. 1. 21.

6. *Thyma.* "The thyme of the ancients is not our common thyme," observes Martyn, "but the *thymus capitatus, qui Dioscoridis C. B.* which now grows in great plenty upon the mountains of Greece." In this opinion Fée (*Flore de Virgile*) coincides. Its botanical name is now *Satureia capitata* (Linn. gen. 561.) The Greeks are thought to have given it the name of Θύμον or Θύμος, from its strong and cordial properties. (Compare Θύμος, "*animus.*")

7. *Olentis uxores mariti.* This is one of the beauties, observes Francis, peculiar to the Greek and Latin tongues, which can never be preserved in a translation. *The wives of the fetid husband* were an expression, perhaps, hardly decent in English poetry. Such is the genius of languages. Compare *Virgil,* (*Eclog.* 7. 7.) "*Vir gregis ipse caper,*" which is itself an imitation of *Theocritus* (8. 49.) Ὦ τράγε, τᾶν λευκᾶν αἰγῶν ἄνερ.

8. *Virides colubras.* The feminine is used here in accordance with the common usage of poets. As regards the snake denominated *coluber,* by the Latin writers, Martyn considers

it to be the same with what Pliny (*H. N.* 8. 14.) calls *boa*. In this he is evidently wrong: the large size, to which the latter attained, militates directly against such an idea. *Coluber* appears to be a term of very extensive import and to include even some kinds of water-snakes. Compare *Heyne, ad Virg. Georg.* 3. 418.

9. *Martiales lupos.* Wolves were held sacred to Mars, from their fierce and predatory nature. "*Lupi in tutela Martis,*" observes the scholiast.

Haeduleae. "The young female-kids." Consult Various Readings.

10. *Utcunque.* "Whenever." The melodious notes, which proceed from the pipe of Faunus (or Pan), are the harbingers of safety to the flocks. The idea intended to be conveyed, when divested of its poetic attire, is simply this, that the presence of the god renders every thing safe.

11. *Usticae cubantis.* "Of the recumbent Ustica." This was a small mountain near the poet's farm. Compare the description given of this spot, at page xiv of the present work. "Below, and forming a sort of basis to these eminences, Ustica, speckled and spangled with little shining rocks, stretches its recumbent form," &c.

12. *Levia.* In the sense of *attrita:* "worn smooth by the mountain-rills." Compare the Greek expression πέτραι λισσάδες.

14. *Et musa cordi est.* Compare the language of the poet on another occasion: (*Epist.* 2. 1. 138.) "*Carmine dî superi placantur, carmine manes.*"

Hic tibi copia, &c. "Here a rich store of rural honours shall flow in to thee, in full abundance, from the bounteous horn of Fortune."—*Ad plenum* is elegantly used for *abundanter,* as in *Virgil,* (*Georg.* 2. 244.) "*dulcesque a fontibus undae Ad plenum calcentur.*"—By *ruris honorum,* "rural honours," are meant the fruits and flowers of the seasons. Compare *Statius* (*Silv.* 4. 5. 1.) "*Parvi beatus ruris honoribus.*"

17. *In reducta valle.* "In a winding vale." The epithet *reducta* is here equivalent to *sinuosa, curva.*

Caniculae. Certain days in the summer, preceding and ensuing the heliacal rising of *Canicula,* or "the dog-star," in the morning, were called *Dies Caniculares.* The ancients believed that this star, rising with the sun, and joining its influence to the fire of that luminary, was the cause of the extraordinary heat which usually prevailed in that season; and accordingly they gave the name of dog-days to about six or eight weeks of the hottest part of summer. This idea originated, as some think, with the Egyptians, and was borrowed from them by the Greeks. The Romans sacrificed a brown dog every year to *Canicula,* at its rising, to appease its rage.

18. *Fide Teïa.* "On the Teïan lyre," i. e. on the lyre of Anacreon, the bard of Teos. The supposition is not an improbable one, that Tyndaris had undertaken to celebrate, in Anacreontic strain, the subject mentioned in the text. Hence she is invited by the poet to finish the task, which she had thus begun, amid the delightful retirement of his Sabine farm.

19. *Laborantes in uno.* "Striving for one and the same hero." *In uno* is here equivalent to *ob unum,* i. e. *Ulyssen.* So, *ardere in aliqua,* i. e. *ob aliquam.*

20. *Vitreamque Circen,* "And the beauteous Circe." *Vitrea* appears to be used here in the sense of *formosa, splendida,* and to contain a figurative allusion to the brightness and transparency of glass. So in *Ovid,* (*Met.* 13. 792.) the beautiful Galatea is styled "*vitro splendidior,*" and in the same poet, (*Her.* 15. 157.) we have the following: "*Est nitidus, vitreoque magis perlucidus amni, Fons sacer,*" &c. In Horace likewise (*Serm.* 2. 3. 222.) "ra-

vera fama" occurs in the sense of *splendida fama*. The Greek usage in the case of ὑάλινος, ὑαλέος, and ὑαλόεις, is perfectly analogous. Compare *Phrynich. Ecl. p.* 136. *Toup, Append. ad Theocr. p.* 20. *Jacobs, ad Anthol. Graec. vol.* 2. *pt.* 3, *p.* 122.) Some commentators, however, are in favour of giving *vitream*, in the passage of Horace under consideration, the meaning of "frail," "inconstant," one whose plighted word is as brittle as glass. Thus Valart explains it: "La volage Circé, dont l' attachement n'etoit pas plus solide que le verre fragile." A few make it equivalent to *marinam*, as indicative of Circe's residing in the immediate vicinity of the sea. Neither of these interpretations appear to us equal to the first.

21. *Innocentis Lesbii.* "Of unintoxicating Lesbian wine." The Lesbian wine, observes Henderson, would seem to have possessed a delicious flavour, for it is said to have deserved the name of ambrosia rather than of wine, and to have been like nectar when old. (*Athenaeus* 1. 22.) Horace terms the Lesbian an innocent or unintoxicating wine; but it was the prevailing opinion among the ancients, that all sweet wines were less injurious to the head, and less apt to cause intoxication, than the strong dry wines. By Pliny, however, the growths of Chios and Thasos are placed before the Lesbian, which, he affirms, had naturally a saltish taste. *History of Ancient and Modern wines*, p. 77.

22. *Duces.* "Thou shalt quaff." Gesner assigns a different meaning to this verb: "*otiose et sensim bibere.*" "to sip, or drain slowly," an interpretation which most subsequent commentators very properly reject. Compare the language of the Greek epigram (*ap. Toup. ad Suid.* 3. *p.* 385.) Λουσάμενοι, Προδίκη, πυκασώμεθα, καὶ τὸν ἄκρατον ἕλκωμεν. and also *Lucretius*, 6. 1127. "*Et, quom spirantes mixtas hinc ducimus auras,*" where *ducimus* is equivalent to "we drink in."

23. *Semelcius Thyoneus,* "Bacchus, offspring of Semele." This deity received the name of Thyoneus, according to the common account, from Thyone, an appellation of Semele's. It is more probable, however, that the title in question is derived ἀπὸ τοῦ θύειν, *a furendo.*

24. *Nec metues protervum,* &c. "Nor shalt thou, an object of jealous suspicion, fear the rude Cyrus."

25. *Male dispari.* "Ill fitted to contend with him." Equivalent to *admodum impari viribus.*

26. *Incontinentes.* "Rash," "violent."

27. *Coronam.* Previous to the introduction of the second course, observes Henderson, the guests were provided with chaplets of leaves or flowers, which they placed on their foreheads or temples, and occasionally, also, on their cups. Perfumes were at the same time offered to such as chose to anoint their face and hands, or have their garlands sprinkled with them. This mode of adorning their persons, which was borrowed from the Asiatic nations, obtained so universally among the Greeks and Romans, that, by almost every author after the time of Homer, it is spoken of as the necessary accompaniment of the feast. It is said to have originated from a belief, that the leaves of certain plants, as the ivy, myrtle, and laurel, or certain flowers, as the violet and rose, possessed the power of dispersing the fumes and counteracting the noxious effects of wine. On this account the ivy has been always held sacred to Bacchus, and formed the basis of the wreaths with which his images, and the heads of his worshippers, were encircled; but, being deficient in smell, it was seldom employed for festal garlands; and, in general, the preference was given to the myrtle, which, in addition to its cooling or astringent qualities, was supposed to have an exhilirating influence on the mind. On ordinary occasions the guests were contented with simple wreaths from the latter shrub; but, at their gayer entertainments, its foliage was entwined with roses and violets, or such other flowers as were in season, and recommended themselves by the beauty of their colours, or the fragrancy of their smell. Much taste was dis-

played in the arrangement of these garlands, which was usually confided to female hands; and, as the demand for them was great, the manufacture and sale of them became a distinct branch of trade. To appear in a disordered chaplet was reckoned a sign of inebriety; and a custom prevailed, of placing a garland, confusedly put together, (*χυδαῖον στεφάνον*,) on the heads of such as were guilty of excess in their cups. *History of Ancient and Modern wines, p.* 119, *seqq.*

28. *Crinibus haerentem.* "Reposing on thy brow." Gesner thinks, that *haerentem* is intended to denote the firmness, with which the chaplet clings to the locks, and resists the rude grasp that would tear it thence. The majority of commentators, however, make *crinibus haerentem* equivalent merely to *capiti impositam.*

ODE 18. Varus, the Epicurean, and friend of Augustus, of whom mention is made by Quintilian (6. 3. 78.) being engaged in setting out trees along his Tiburtine possessions, is advised by the poet to give the "sacred vine" the preference. Amid the praises, however, which he bestows on the juice of the grape, the bard does not forget to inculcate an useful lesson as to moderation in wine.—The first line of this ode bears so direct a resemblance to a verse of Alcaeus's, which has come down to us among the fragments of his poetry, as to leave little doubt but that the Latin Ode is a copy throughout of some Greek original. (Compare Remarks on the Originality of Horace, p. xxxv. of this volume, *in notis.*)

The Varus, to whom this ode is addressed, must not be confounded with the individual of the same name, who killed himself in Germany after his disastrous defeat by Arminius. He is rather the poet Quintilius Varus, whose death, which happened A. U. C. 729, Horace deplores in the 24th ode of this book.

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1. *Sacra.* The vine was sacred to Bacchus, and hence the epithet *ἀμπελοφύτωρ* ("father of the vine,") which is applied to this god.———*Prius.* "In preference to."

Severis. The subjunctive is here used as a softened imperative: "Plant, I entreat." Compare *Zumpt, L G. p.* 331. *Kenrick's transl.*

2. *Circa mite solum,* &c. "In the soil of the mild Tibur, around the walls erected by Catilus." The preposition *circa* is here used with *solum,* as *περί* sometimes is in Greek with the accusative: thus, *Thucyd.* 6. 2. *περὶ πᾶσαν τὴν Σικελίαν,* "in the whole of Sicily, round about." The epithet *mite,* though in grammatical construction with *solum,* refers in strictness to the mild atmosphere around Tibur, and as such we have translated it. And lastly, the particle *et* is here merely explanatory, the town of Tibur having been founded by Tiburnus, Coras, and Catillus or Catilus, sons of Catillus and grandsons of Amphiaraus. Compare *Silius Italicus,* (8. 366.) "*Tibur, Catille, tuum,*" and consult *Heyne, Excurs.* 8, *ad Virg. Aen.* 7. 671. Some commentators render *mite solum,* "mellow soil," but with less propriety.

3. *Siccis omnia nam dura,* &c. "For the god of wine has imposed every hardship upon those who abstain from it." *Proposuit* conveys, in strictness, the idea of a legislator uttering his edicts. Compare *Tibullus,* 3. 6. 21.

> "*Jam venit iratus nimium, nimiumque severus.*
> *Qui timet irati numina magna, bibat.*
> *Quales his poenas Deus hic, quantumque minetur,*
> *Cadmeae matris praeda cruenta docet.*"

4. *Mordaces solicitudines.* "Corroding cares." The epithet *mordaces* corresponds to the Greek Θυμοβόροι, δακέθυμοι, Θυμοδακεῖς.—— *Aliter.* "By any other means." By the aid of any other remedy. Compare *Euripides, Bacch.* 283, where the poet observes of the influence of wine, οὐδ' ἔστ' ἄλλο φάρμακον πόνων, and also *Anacreon*, Ode 25. Ὅταν πίνω τὸν οἶνον, Εὕδουσιν αἱ μέριμναι.

5. *Post vina.* "After indulging in wine." The plural appears to impart additional force to the term, though not such as to carry with it the idea of any excess.

Crepat. "Talks off." Compare *Horace, Serm.* 2. 3. 33. *Epist.* 1. 7. 84. *Epist. ad Pis.* (Art of Poetry) 247. The verb in this line conveys the idea of complaint, and is equivalent to "rails against," or "decries." In the succeeding verse, however, where it is understood, it implies encomium.

6. *Quis non te potius,* &c. Understand *crepat.* "Who is not, rather, loud in thy praises." *Crepat* is here the same as *iterum iterumque laudat.*—— *Bacche pater.* Compare the language of the Orphic hymn, (51. 6. *ed Herm.*) Θεῶν πάτερ ἠδὲ καὶ υἱέ.

Decens. A constant epithet applied to Venus by the poets, but impossible to be rendered by any single term in our language. We may translate it, "Queen of all that is lovely and becoming." Compare Ode 1. 4. 5. where the same epithet is applied to the Graces.

7. *Modici munera Liberi.* "The gifts of moderate Bacchus," i. e. "moderation in wine." The appellation *Liber*, as applied to Bacchus, is a translation of the Greek epithet Ἀναῖος, indicating the deity who *frees* the soul from cares.

8. *Centaurea monet,* &c. Alluding to the well-known conflict between the Centaurs and Lapithae in Thessaly. The origin of this battle was a quarrel at the marriage of Hippodamia with Pirithous, king of the latter people. The Centaurs, having become intoxicated with wine, behaved with rudeness, and even attempted to offer violence to the women who were present. They were defeated with great slaughter. Compare *Heyne, ad Virg. Aen.* 7. 304. *Ovid. Met.* 12. 219.

Super mero. "Over their wine." *Merum* denotes wine in its pure and most potent state, unmixed with water. "Amphyction is said to have issued a law, directing that pure wine should be merely tasted at the entertainments of the Athenians: but that the guests should be allowed to drink freely of wine mixed with water, after dedicating the first cup to Jupiter the Saviour, to remind them of the salubrious quality of the latter fluid. However much this excellent rule may have been transgressed, it is certain that the prevailing practice of the Greeks was to drink their wines in a diluted state. Hence a common division of them into πολύφοροι, or strong wines which would bear a large admixture of water, and ὀλιγόφοροι, or weak wines which admitted of only a slight addition. To drink wine unmixed was held disreputable; and those who were guilty of such excess were said to act like Scythians, (ἐπισκυθίσαι.) To drink even equal parts of wine and water, was thought to be unsafe: and in general the dilution was more considerable; varying, according to the taste of the drinkers, and the strength of the liquor, from one part of wine and four of water, to two of wine, and four or else five parts of water, which last seems to have been the favourite mixture." *Henderson's History of Ancient and Modern wines, p.* 98. Consult *Excursus* 10. to this book of Odes.

9. *Sithoniis non levis.* "Not propitious to the Thracians." Alluding to the intemperate habits of the Thracians, and the stern influence which the god of wine was hence said to exercise over them.——*Sithoniis.* The Sithonians are here taken for the Thracians generally. In strictness, however, they were the inhabitants of Sithonia, one of the three peninsulas of Chalcidice, subsequently incorporated into Macedonia.

Euius, a name of Bacchus, supposed to have originated from the cry of the Bacchanalians, Εὖ οἱ. Others derive the appellation from an exclamation of Jupiter (Εὖ υἱε) in approval of the valour displayed by Bacchus during the contest with the giants.

10. *Cum fas atque nefas*, &c. "When, prompted by their intemperate desires, they distinguish right from wrong by a narrow limit." *Avidi libidinum* must be joined in construction, and the Latin phrase then becomes equivalent to the Greek epithet ὑβρισταὶ, (*arrogantes in faciendo quicquid libuerit.*)—The expression *discernunt fas atque nefas exiguo fine* is the same as *confundunt, permiscent fas ac nefas*. Compare *Catullus* (64. 405.) "*Omnia fanda nefanda malo permixta furore.*"

11. *Non ego te candide Bassareu*, &c. "I will not disturb thee against thy will, O Bassareus, graced with the beauty of perpetual youth." The epithet *candide* is here very expressive, and refers to the unfading youth which the mythology of the Greeks and Romans assigned to the deity of wine. Compare *Broukhus. ad Tibull.* 3. 6. 1 and *Dryden*, (Ode for St. Cecilia's day.) "Bacchus, ever fair and ever young."———In order to understand more fully the train of ideas in this and the following part of the ode, we must bear in mind, that the poet now draws all his images from the rites of Bacchus. He who indulges moderately in the use of wine is made identical with the true and acceptable worshipper of the god, while he who is given to excess is compared to that follower of Bacchus, who undertakes to celebrate his orgies in an improper and unbecoming manner, and who reveals his sacred mysteries to the gaze of the profane. On such an one the anger of the god is sure to fall, and this anger displays itself in the infliction of disordered feelings, in arrogant and blind love of self, and in deviations from the path of integrity and good faith. The poet professes his resolution of never incurring the resentment of the god, and prays therefore (v. 13.) that he may not be exposed to such a visitation.

Bassareu. The epithet *Bassareus* (Βασσαρεὺς) is derived by Sainte-Croix (*Mystères du Paganisme, vol. 2. p.* 93) from the Bessi (Βῆσσοι) mentioned by Herodotus (7. 111.) as the priests of the oracle of Bacchus, among the Satrae, a nation of Thrace. Other etymologists deduce the term from Βασσαρὶς, a particular kind of garment worn in Asia Minor by the females who celebrated the rites of this same god. Bochart makes it come from the Hebrew *basar*, "to gather the grapes for the vintage," of which De Sacy approves. We are inclined, however, to follow Creuzer, (*Symbolik, vol.* 3. *p.* 363.) who states the root to be Βάσσαροι, or Βασσάρια, a word signifying "a fox," and found in the Coptic at the present day. (*Ignat. Rossi. Etymol Aegypt. p.* 35.) Creuzer thinks that the garment called Βασσαρὶς, mentioned above, derived its name from its having superseded the skins of foxes, which the Bacchantes previously wore when celebrating the orgies. Compare Suidas. Βάσσαρος· ἀλώπηξ, κατὰ Ἡρόδοτον. Hesychius, Βασσαρὶς· ἀλώπηξ, and the author of the Etymol. Mag. Λέγεται Βάσσαρος ἡ ἀλώπηξ ὑπὸ Κυρηναίων. Consult also Herodotus, 4. 192. The epithet Βάσσαρε occurs twice in the Orphic Hymns. Βάσσαρε καὶ Βακχεῦ, πολυώνυμε, πάντοδυνάστα. (44. 3.) and, Βάσσαρε, κισσοχαρὴς, πολυπάρθενε, καὶ διάκοσμε. (51. 12.)

12. *Quatiam.* The verb *quatio* has here the force of *moveo*, and alludes to the custom of the ancients, in bringing forth from the temples the statues and sacred things connected with the worship of the gods, on solemn festivals. These were carried around in procession, and the ceremony began by the waving to and fro of the sacred vases and utensils. The Latin phrases, *movere sacra, commovere sacra*, &c. refer to this custom. So Virgil, "*qualis commotis excita sacris Thyias.*" Compare the remark of Servius, "*Verbo antiquo usum tradunt.* Moveri *enim* sacra *dicebantur, cum solemnibus diebus aperiebantur templa instaurandi sacrificii causa.*" On which Heyne observes, "*Scilicet proferuntur cistae, vasa, instituuntur thiasi, chori.*"

Nec variis obsita frondibus, &c. "Nor will I hurry into open day the things concealed under various leaves." In the celebration of the festival of Bacchus, a select number of virgins, of honourable families, called κανηφόροι, carried small baskets of gold, in which were

concealed, beneath vine, ivy, and other, leaves, certain sacred and mysterious things which were not to be exposed to the eyes of the profane. They wore also around their necks a collar of dried figs. (*Aristoph. Lysistrat.* 647.—*Plutarch. περὶ φιλοπλουτίας. c.* 8.—*p.* 159. *ed. Hutten. vol.* 10.) Winckelmann conjectures that the collars of figs seen on certain Etrurian monuments, and which are generally held in the hand by female figures, indicate that the persons thus represented have been initiated into the mysteries of Bacchus. As regards the contents of the baskets carried by the *κανηφόροι*, consult Sainte-Croix (*Mystères du Paganisme, vol.* 2. 88.) and compare *Aristophanes, Acharn.* 241 and 242.

13. *Saeva tene cum Berecyntio*, &c. "Cease the shrill-clashing cymbals with the Berecynthian horn." The epithet *saeva* may here allude, either to the wild frenzy, with which the clashing of the cymbals were supposed to inspire the worshippers of Bacchus, in the celebration of his orgies, or else to the harsh and powerful sound emitted by these instruments when struck. The latter acceptation appears preferable. Thus Virgil, (*Aen.* 9. 651.) uses "*saeva sonoribus arma*" for *saeva sonantia arma.*——*Berecyntia.* Berecyntus was a mountain in Phrygia, where Cybele was particularly worshipped. As the cymbals and horns, sounded in the festivals of Bacchus, were likewise used in the feasts of Cybele, the poet hence applies to them the name of Berecynthian. Compare the description given by Lucretius of the worship of Cybele, (2. 618, *seqq.*)

> "*Tympana tenta tonant palmis; et cymbala circum*
> *Concava, raucisonoque minantur cornua cantu,*
> *Et Phrygio stimulat numero cava tibia menteis*, &c.

14. *Quae subsequitur.* "In whose train follows." Compare the remarks made on verse 11, &c. in explanation of the meaning of this part of the ode.—*Caecus Amor sui*, "Blind love of self."

15. *Gloria*, "Foolish vanity."—*Verticem vacuum.* "The empty head," Equivalent to *verticem nihil habentem quo se extollere possit*

16. *Arcani fides prodiga.* "Indiscretion prodigal of secrets."— *Vitro.* For remarks on the glass of the ancients, consult *Beckmann's History of Inventions, vol.* 1. *p.* 196. *seqq. Johnston's transl.*

ODE 19. The poet, after having bid farewell to love, confesses that the beauty of Glycera had again made him a willing captive. Venus, Bacchus and Licentia are the authors of this change, and compel him to abandon all graver employments. A sacrifice to the first of these deities, in order to propitiate her influence, now engrosses the attention of the bard.—Some commentators have supposed that the poet's object in composing this piece was, to excuse himself to Maecenas for not having celebrated in song, as the latter requested, the operations of Augustus against the Scythians and the Parthians We should prefer, however, the simpler and more natural explanation of the ode as a mere sportive effusion.

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1. *Mater saeva Cupidinum.* "The cruel mother of the Loves." Compare *Theocritus* (1. 100.)

> ——————— Κύπρι βαρεῖα,
> Κύπρι νεμεσητά, Κύπρι θνατοῖσιν ἀπεχθής.

The Loves, of whom Venus is here represented as the parent, are many in number, according to the poets. Compare the language of Statius (*Silv.* 1. 2. 61. *seqq.*) Claudian (*De nupt. Hon. et Mar.* 72. *seqq.*) makes a pleasing distinction in their parentage and employments. Venus, according to the poet, is the mother of Cupid alone: the Nymphs claim as

their offspring his "thousand brethren," "the nation of the Loves." The latter strike the common herd, the former directs his shafts at the gods, at the stars, at mighty monarchs.

2. *Thebanae Semeles puer.* Bacchus, hence styled Σεμεληγενετὴς. Compare the language of the Orphic hymn. (43. 1. *seqq.*)

9. *Et lasciva Licentia.* "And wanton Licentiousness." Compare Claudian (*De nupt. Hon. et Mar.* 78.) "*Nullo constricta Licentia nodo.*" The poetical version of Francis enfeebles the sense: "the gay power of wanton mirth." That of Gargallo is much closer. "E Cupidigia indomita."

5. *Nitor.* "The brilliant beauty."

6. *Pario marmore purius.* "The peculiar excellence of the Parian marble," observes Dr. Clarke, "is extolled by Strabo, and it possesses some valuable qualities unknown even to the ancients who spoke so highly in its praise. These qualities are, that of hardening by exposure to atmospheric air, (which, however, is common to all homogeneous limestone,) and the consequent property of resisting decomposition through a series of ages,—and this, rather than the supposed preference given to the Parian marble by the ancients, may be considered as the cause of its prevalence among the remains of Grecian sculpture. That the Parian marble was highly and deservedly extolled by the Romans has been already shown; but, in a very early period, when the arts had attained their full splendour in the age of Pericles, the preference was given by the Greeks, not to the marble of Paros, but to that of mount Pentelicus: because it was whiter, and also, perhaps, because it was found in the immediate vicinity of Athens. While, however, the works executed in Parian marble, retain, with all the delicate softness of wax, the mild lustre even of their original polish, those which were finished in Pentelican marble have been decomposed, and sometimes exhibit a surface as earthy and as rude as common limestone. This is principally owing to veins of extraneous substances which intersect the Pentelican quarries, and which appear more or or less in all the works executed in this kind of marble." (*Clarke's Travels, vol.* 6. *p.* 134. *Eng. Ed.*)

7. *Grata protervitas.* "Her winning boldness." Mitscherlich considers *protervitas* in this passage equivalent to the French *coquetterie.* Hill's remarks on the peculiar force of *protervus,* appear to us far more applicable. "*Protervus,*" observes the latter critic, "differs from *petulans,* in denoting the impetuosity with which the presumptuous person aims at the object he is in quest of, and the violence of its effects in bearing down every thing that opposes it. It comes from the verb *proterere,* and implies the agency of a force that overthrows every obstacle. The term is well said by Donatus to apply to one, "qui, lasciviae causa, neminem veretur. Includit itaque, in lascivia, et petulantia, superbiam et contemptum aliorum." "Alii appetendo omnia petulantes, alii audaces, protervi." *Cic. de Fin.* 61. a. In this example *protervus* implies a degree of courage impelling to action, and not to be daunted. From the antithesis, too, much may be gathered. The *petulantes,* though forward and grasping, had not the courage of the *audaces,* and even the *audaces* might choose to come at their object by means less boisterous and distressing to those who opposed them, than those styled *protervi.* Horace has, however, removed entirely whatever is disagreeable in *protervus* by the use of the adjective *gratus,* and has made the abstract denote the irresistible nature of his mistress's charms." *Hill's Synonyms, p.* 630. 4to. ed.

8. *Et vultus nimium,* &c. "And her countenance too wanton in its expression to be gazed upon with safety." *Vultus lubricus* is equivalent to the βλέμμα ὑγρὸν of the Greeks, assigned to Venus as her peculiar characteristic. Compare *Anacreon* 28. 21. The form *lubricus aspici* is a Graecism for *lubricus aspectu.*

9. *Tota.* "In all her strength." Κύπρις γὰρ οὐ φορητὸς, ἢν πολλὴ ῥυῇ. *Eurip. Hippol.* 443.

10. *Cyprum deseruit.* Compare *Alcman.* Κύπρον ἱμερτὰν λιποῖσα. (*H. Steph. Carm. Lyr.*)

The island of Cyprus was the favourite residence of Venus. As soon as she was born, a beautiful shell, embellished with pearls, received her, and being wafted by the Zephyrs first to Cythera and afterwards to Cyprus, she ascended from this latter island to the skies. Compare *Euripides. Bacchae* 396. *seqq.*

Scythas. By the Scythians are here meant the more remote nations of the East, the pretended conquests of Augustus over whom were often made a theme of praise by the poets of the age. Horace professes his inability to handle such lofty subjects, in consequence of the all-controlling power of the goddess of love.

11. *Versis animosum equis Parthum.* "The Parthian, fiercely contending on retreating steeds." Compare the language of Plutarch in describing the peculiar mode of fight practised by this nation. (*Vit. Crass. c.* 24.—*ed. Hutten. vol.* 3. *p.* 442.) Ὑπέφευγον γὰρ ἅμα βάλλοντες οἱ Πάρθοι, καὶ τοῦτο κράτιστα ποιοῦσι μετὰ Σκύθας· καὶ σοφώτατόν ἐστιν, ἀμυνομένους ἐπὶ τῷ σώζεσθαι, τῆς φυγῆς ἀφαιρεῖν τὸ αἰσχρόν. "For the Parthians shot as they fled; and this they do with a degree of dexterity, inferior only to that of the Scythians. It is indeed an excellent invention, since they fight while they save themselves, and thus escape the disgrace of flight."

12. *Nec quae nihil attinent.* Understand *ad se.* "Nor of aught that bears not relation to her sway."

13. *Vivum cespitem.* "The verdant turf." An altar of turf is now to be erected to the goddess. This material, one of the earliest that was applied to such a purpose, was generally used on occasions where little previous preparation could be made. Hence the *ara cespititia* of the Romans answered for the most part to the βωμὸς αὐτοσχέδιος of the Greeks. In *Theocritus* (26. 3. *seqq.*) altars made of the boughs of trees are spoken of, (νεόδρεπτοι βωμοί.) Compare *Ode*, 3. 8. 4.

14. *Verbenas.* "Vervain." The *Verbena* of the Romans corresponds to the Ἱεροβοτάνη, or Περιστερεὼν of the Greeks, and to the *Verbena officinalis* of Linnaeus (Gen. 43.) The origin of the superstitious belief attached to this plant, especially among the Gauls, can hardly be ascertained with any degree of certainty. One of the Greek names given to it above (Ἱεροβοτάνη, "sacred plant,") shows the high estimation in which it was held by that people. The Latin appellation is supposed to come from the Celtic *Ferfain*, from which last is also derived the English word "vervain."

15. *Bimi meri.* "Of wine two years old." New wine was always preferred for libations to the gods. So also, the Romans were accustomed to use their own, not the Greek, wines for such a purpose, the former being more free from any admixture of water. Hence the remark of *Pliny, H. N.* 14. 19. "*Graeca vina libare nefas, quoniam aquam habeant.*"

16. *Mactata hostia.* Tacitus informs us (*Hist.* 2. 3.) that it was unlawful for any blood to be shed on the altar of the Paphian Venus, "*Sanguinem arae offundere vetitum,*" and hence Catullus (66. 91.) may be explained: "*Placabis festis luminibus Venerem sanguinis expertem.*" It would appear, however, from other authorities, especially Martial, (9. 91.) that animal sacrifices in honour of this goddess, and for the purpose of inspecting the entrails in order to ascertain her will, were not unfrequent. The very historian, indeed, from whom we have just given a passage, clearly proves this to have been the case. (*Tacit. l. c.*) "*Hostiae, ut quisque vovit, sed mares deliguntur. Certissima fides hoedorum fibris.*" The apparent contradiction into which Tacitus falls may easily be explained away, if we refer the expression "*sanguinem arae offundere vetitum*" not to the total absence of victims, but merely to the *altar* of the goddess being kept untouched by their blood. The sacrifices usually offered to Venus, would seem to have been white goats and swine, with libations of wine, milk, and honey. The language of Virgil, in describing her altars, is in accordance somewhat with that of Catullus: "*Thure calent arae, sertisque recentibus halant.*" (*Aen.* 1. 417.)

Lenior. "More propitious." Referring to Venus, and not to Glycera, as Erasmus other commentators imagine. The poet, in the opening of the ode, addresses the goddess of Cyprus, as the "*Mater saeva Cupidinum*," and describes her as rushing upon him in all her overpowering strength. He offers the sacrifice, therefore, in order to disarm of her anger the offended Queen of love.

ODE 20. Addressed to Maecenas, who had signified to the poet his intention of spending a few days with him at his Sabine farm. Horace warns him that he is not to expect the generous wine which he has been accustomed to quaff at home: and yet, while depreciating the quality of that which his own humble roof affords, he mentions a circumstance respecting its age, which could not but prove peculiarly gratifying to his patron and intended guest.

1. *Vile Sabinum.* "Common Sabine wine." The Sabine appears to have been a thin table-wine, of a reddish colour, attaining its maturity in seven years. *Pliny* (*H. N.* 14. 2.) applies to it the epithets *crudum* and *austerum*. Compare *Excursus* 8. to this Book of Odes.

2. *Cantharis.* The *cantharus* was a bowl or vase for holding wine, from which the liquor was transferred to the drinking-cups. It derived its name, according to most authorities, from its being made to resemble a beetle, (Κάνθαρος.) Some, however, deduce the appellation from a certain artist named Cantharus, who was the inventor of the article. (Compare *Pollux, Onomast. l.* 6. *segm.* 96. *p.* 623. *Athenaeus,* 11. 6.—*vol.* 4. *p.* 252. *seqq. ed. Schweigh. Plin. H. N.* 34. 8.) The *cantharus* was peculiarly sacred to Bacchus. Thus, Macrobius (*Sat.* 5. 21.) observes, "*Scyphus Herculis poculum est, ita ut Liberi patris cantharus.*" It was usually very capacious; those, however, of which the poet speaks are called by him *modici*, "moderate-sized," in contra-distinction, probably, to those used on the tables of the rich.

Testa. The *testa*, or "jar," derived its name from having been subjected when first made to the action of fire: (*testa* quasi *tosta* à *torreo*.) The vessels for holding wine, in general use among the Greeks and Romans, were of earthen-ware; and great nicety was shown in choosing for their construction such clay as was least porous, and bore the action of the furnace best. They had for the most part a bulging shape, with a wide mouth, and the lips were turned out in such a way as to prevent the ashes or pitch, with which they were smeared, from falling in when the cover was removed. When new, these vessels received their coating immediately on being taken out of the furnace. When the vessels were filled, and the disturbance of the liquor had subsided, the covers or stoppers were secured with plaster or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air. (Compare *Excursus* 4. to this Book of Odes.) The Grecian jars were generally preferred to the Roman, both for excellence of materials and elegance of shape. Those of Cnidos and Athens were most esteemed. Vases for containing wine were also manufactured in the Greek cities of Campania, and especially at Cumae. As none but the best wines were placed in them, the poet would seem to have put his Sabine into one of these receptacles for the purpose of improving his humble beverage.

3. *Levi.* "I closed up." Compare preceding note.

Datus in theatro, &c. Alluding to the acclamations with which the assembled audience greeted Maecenas, on his entrance into the theatre, after having, according to most commentators, recovered from a dangerous malady. (Compare Ode, 2. 17. 26.) Some, however, suppose it to have been on occasion of the celebrating of certain games by Maecenas; and

others, among whom is Faber, refer it to the time when the conspiracy of Lepidus was detected and crushed by the minister. Compare, in relation to this last circumstance, the account given by Velleius Paterculus, (2. 88. 3.) "*Hic speculatus est per summam quietem ac dissimulationem praecipitis consilia juvenis, et mira celeritate, nullaque cum perturbatione aut rerum aut hominum oppresso Lepido, immane novi ac resurrecturi belli civilis restinxit initium.*" Whatever may have been the cause of the joyous acclamations alluded to in the text, one thing at least is certain, that nothing can be more delicate than the sincerity of the poet's friendship for Maecenas, by his having preserved on his vessels the remembrance of a day so glorious to his patron.

5. *Care Maecenas eques.* "Beloved Maecenas, ornament of the equestrian ranks." *Eques* is here equivalent to *Equitum decus.* Compare Ode 3, 16. 20. and consult Various Readings.

Paterni fluminis. The Tiber is here beautifully styled the paternal stream of Maecenas, from its rising in Etruria, the country of his ancestors.

7. *Vaticani montis.* The Vatican mount, or rather hill, formed the prolongation of the Janiculum towards the north, and was supposed to have derived its name from the Latin word *vates,* or *vaticinium,* as it was once the seat of Etruscan divination. (Compare *Festus, v. Vaticanus.*) It was situate in the *Regio Decima Quarta* or *Transtiberina.* On the opposite side of the Tiber, in the *Regio Nona,* stood the theatre of Pompey, which must be the one alluded to in the text. It is generally supposed to have been in that part of the modern city now called *Campo di Fiore.* (*Cramer's Ancient Italy, vol.* 1. *p.* 465. 434.)

8. *Imago.* "The echo." Compare Ode 1. 12. 4.

9. *Caecubam.* The Caecuban wine, which derived its name from the *Caecubus ager,* in the vicinity of Amyclae, is described by Galen as a generous, durable wine, but apt to affect the head, and ripening only after a long term of years. (*Athenaeus.* 1. 27. εὐγενὴς δὲ καὶ ὁ Καίκουβος, πληκτικὸς, εὔτονος· παλαιοῦται δὲ μετὰ ἱκανὰ ἔτη.) Pliny informs us that the Caecuban subsequently lost its repute, partly from the negligence of the growers and partly from the limited extent of the vineyard, which was nearly destroyed by the navigable canal begun by Nero from Avernus to Ostia. (*Plin. H. N.* 14. 6.) Compare *Excursus* 8. to this Book of Odes.

Caleno. The town of Cales, now *Calvi,* lay to the south of Teanum in Campania. The *ager Calenus* was much celebrated for its vineyards. It was contiguous in fact to that famous district so well known in antiquity, under the name of *ager Falernus,* as producing the best wine in Italy, or indeed in the world. It would seem, from the testimony of ancient writers, that the Falernian vineyards extended from the Massic hills, near Sinuessa, to a considerable distance inland. The best growth appears to have been the Massic. All writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state, that it could not be drunk with pleasure, but required to be kept a great number of years before it was sufficiently mellow. Compare *Excursus* 8. to this Book of Odes.

11. *Formiani.* The Formian hills are often extolled for the superior wine which they produced. Formiae, now *Mola di Gaeta,* was a city of great antiquity in Latium, and was looked upon by the most ancient writers as the abode and capital of the Laestrygones. This point, however, remains still undecided.

12. *Pocula.* These were the drinking cups, into which the wine was poured after having been diluted with water in the *crater,* or mixer. Hence the expression *temperant.* The whole stanza may be rendered as follows: "Thou shalt quaff the juice of the Caecuban

grape, and of that which is crushed by the Calenian press: neither the produce of the Falernian vines nor of the Formian hills mingles in my cups with the tempering water." In a literal translation, if our idiom will admit of one, we must understand with *temperant* the words *aqua admixta*, or something equivalent.

ODE 21. A Hymn in praise of Apollo and Diana, which has given rise to much diversity of opinion among the learned. Many regard it as a piece intended to be sung in alternate stanzas by a chorus of youths and maidens on some solemn festival. Acron refers it to the Saecular Games, and Sanadon, who is one of those that advocate this opinion, actually removes the ode from its present place and makes it a component part of the Saecular hymn. Others again are in favour of the *Ludi Apollinares*. All this, however, is perfectly arbitrary. No satisfactory arguments can be adduced for making the present ode an amoebaean composition, nor can it be fairly proved that it was ever customary for such hymns to be sung in alternate chorus. Besides there are some things in the ode directly at variance with such an opinion. Let us adopt for a moment the distribution of parts which these commentators recommend, and examine the result. The first line is to be sung by the chorus of youths, the second by the chorus of maidens, while both united sing the third and fourth. In the succeeding stanzas, the lines from the fifth to the eighth inclusive are assigned to the youths, and from the ninth to the twelfth inclusive, to the maidens, while the remaining lines are again sung by the double chorus. In order to effect this arrangement we must change with these critics the initial *Hic* in the thirteenth line to *Haec*, in allusion to Diana, making the reference to Apollo begin at *hic miseram*. Now, the impropriety of making the youths sings the praises of Diana (verses 5—8,) and the maidens those of Apollo, (v. 9—12,) must be apparent to every unprejudiced observer, and forms, we conceive, a fatal error. Nor is it by any means a feeble objection, whatever grammatical subtleties may be called in to explain it away, that *motus* occurs in the sixteenth line. If the concluding stanza is to commence with the praises of Diana as sung by the youths, then evidently *motus* should be *mota*, which would violate the measure. The conclusion therefore to which we are drawn is simply this: The present ode is merely a private effusion, and not intended for any public solemnity. The poet only assumes in imagination the office of choragus, and seeks to instruct the chorus in the proper discharge of their general duties.

The period when this ode was written has also been made a subject of discussion. Some critics have undertaken to fix the date in the year of the city 731, when Rome was suffering from scarcity and pestilence. There is no certainty, however, in this, nor were the *Dei Averruncî* invoked only when danger was near at hand; on the contrary their favour was sought to be propitiated even in periods of profound repose and security. Compare the close of the Orphic Hymn to Diana, (36. 13. *ed. Herm.*)

> Ἐλθέ, θεὰ σώτειρα, φίλη μύστῃσιν ἅπασιν,
> εὐάντητος, ἄγουσα καλοὺς καρποὺς ἀπὸ γαίης,
> εἰρήνην τ' ἐρατήν, καλλιπλόκαμον, θ' ὑγίειαν·
> πέμποις δ' εἰς ὀρέων κεφαλὰς νουσους τε καὶ ἄλγη.

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1. *Dianam*. Apollo and Diana, as typifying the sun and moon, were ranked in the popular belief among the averters of evil, (*Dei averruncî*. θεοὶ σωτῆρες, ἀλεξίκακοι, ἀλεξίμοιροι, ἀποτροπαῖοι,) and were invoked to ward off famine, pestilence, and all national calamity. Hence they were regarded as associate deities, and were frequently worshipped in the same temple. (πάρεδροι, σύνναοι.) It is curious to observe the discrepancy between the sacerdotal and popular systems in relation to these divinities. Those of the lyric poets that are of an era when the sacerdotal notions had penetrated, not into the popular belief, but into the poetry and philosophy of the Greeks, sing of Helios and Selene (Sun and Moon) in terms which

have no reference whatever to Apollo and Diana. Compare the 29th Homeric hymn, which it is well known was long posterior to the age of Homer. A sacerdotal imprint is also plainly discernible in the seventh Orphic hymn, where, among many other epithets, the moon is styled (v. 4.) θῆλύς τε καὶ ἄρσην, and (v. 6.) βαρύθυμε. Consult on this curious subject, *Constant, de la Religion, vol. 2. p.* 397. and *plate* 14, *fig.* 64. appended to Guigniaut's translation of Creuzer's Symbolik, where Krishna (the Sun) and the Moon are personified, with the heavenly bodies moving around them in harmonious dance.

2. *Intonsum Cynthium.* "Apollo ever young." It was customary among the ancients for the first growth of the beard to be consecrated to some god. At the same time the hair of the head was also cut and offered up, usually to Apollo. Until then they wore it uncut. Hence the epithet *intonsus* (literally "with unshorn locks,") when applied to a deity carries with it the idea of unfading youth. Compare *Tibullus*, 1. 4. 36.

> *"Solis aeterna est Phoebo Bacchoque juventas,*
> *Nam decet intonsus crinis utrumque deum."*

The appellation of *Cynthius* is given to Apollo from Mount Cynthus in the island of Delos. Compare *Creuzer's Symbolik, trad. par Guigniaut, vol. 1. pt. 1. p.* 211, on the resemblance between the Hindoo Krishna and the Apollo of the Greeks and Romans.

3. *Latonamque supremo*, &c. "And Latona deeply beloved by the supreme Jove." *Jovi* is put by a Graecism for *Jove*, the dative for the ablative.—Latona would appear to have been originally an Egyptian divinity named Leto or Lato. She had at Latopolis a celebrated oracle, and a superb temple at Buto, described by Herodotus. But in Egypt she was only the nurse of the infants of whom in Greece she was represented as the parent. In the astronomical mythology Latona became the star of the evening. Has the name of this goddess any reference to the darkness of the primitive chaos, from which creative power caused the planets to emerge? Compare *Constant, de la Religion, vol. 2. p.* 395.

5. *Laetam fluviis*, &c. "The goddess who delights in the rivers' stream and in the foliage of the groves." Compare *Catullus*, 34. 9.

6. *Algido.* Mount Algidus, in Latium, appears to have been that chain which stretched from the rear of the Alban mount and was parallel to the Tusculan hills, being separated from them by the valley along which ran the Via Latina. It was consecrated to Diana and Fortune. (*Cramer's Ancient Italy, vol. 2. p.* 48.)

7. *Nigris aut Erymanthi silvis.* Some critics object to the expression *nemorum coma prominet in silvis* as tautological. They forget that *nemus* is, strictly speaking, a part, and *silva* the whole. Compare *Ovid*, (*Met.* 1. 568.) "*Est nemus Haemoniae praerupta quod undique claudit Silva,*" &c.——Erymanthus was a chain of mountains in Arcadia, on the borders of Elis, and formed one of the highest ridges in Greece. It was celebrated in fable as the haunt of the savage boar destroyed by Hercules. Compare *Apollodorus, Bibliothec.* 2. 5. 3. *Pausanias*, 8. 24. and the language of the Odyssey, ζ', 102.

> Οἵη δ' Ἄρτεμις εἶσι κατ' οὔρεος ἰοχέαιρα,
> ἢ κατὰ Τηΰγετον περιμήκετον, ἢ Ἐρύμανθον,
> τερπομένη κάπροισι καὶ ὠκείῃς ἐλάφοισι.

8. *Cragi.* A celebrated ridge of Lycia, in Asia Minor, extending along the Glaucus Sinus, a detached chain of which was distinguished by the name of Anti-Cragus. The extremity of Cragus, that is washed by the sea, forms what were anciently called Κράγου ἄκραι, (*Cragi vertices*) and now are termed the Seven Capes. The fabulous monster Chimaera, said to have been subdued by Bellerophon, was a volcano in this ridge, which

cultivated. Such at least is the generally-received explanation. The remarks of an accomplished traveller on this subject are too interesting to be omitted. "As the evening advanced, a land-breeze carried us again from the bay; but, before night came on, it blew only in hot gusts; and, being upon deck, we were in utter astonishment at the indescribable grandeur of the Lycian coast and the awful phenomena by which we were surrounded. Stupendous mountains, as the shadows increased, appeared close to the ship, towering above our top-masts; the higher parts being covered with snow, or partly concealed by thick clouds, the air around us becoming every instant more sultry and stagnant. Presently the whole atmosphere was illuminated. The mountain seemed to vomit fire. A pale but vivid lightning darted innumerable flashes over every object, even among the masts and rigging. We heard little thunder; but streams of living light ran continually from the summits of the mountain toward the sea, and, seeming to separate before they reached the water, filled the air with coruscations. Since, reflecting upon this circumstance as characterising the coast, it seems to explain a fabulous notion which the ancients entertained of the Chimaera disgorging flames upon the Lycian territory. It is true, that a volcano might suit the story better; and it is thus explained by Servius, with reference to a burning mountain in the neighbouring region of Caria, the topographical history of the Chimaera being by some writers attributed to Caria and by others to Lycia; but the existence of this volcano has not yet been ascertained." (*Clarke's Travels, vol.* 5. *p.* 427. *Eng. ed.*)

9. *Tempe.* Compare Explanatory notes, Ode 1. 7. 4.

10. *Natalem Delon.* Delos, one of the Cyclades, and the most celebrated isle of the Aegean, was said to have suddenly emerged from the sea, in order to afford a resting place to Latona previous to her becoming the mother of Apollo and Diana. Compare Pindar, (*ap. Strab.* 10.—*vol.* 4. *p.* 313. *ed. Tzschk.*)

Ἦν γὰρ τό πάροιθε φορητὰ
κυμάτεσσι τε Δᾶλος
παντοδαπῶν τ' ἀνέμων
ῥιπαῖσιν. ———

This fable is evidently an imitation of the legend respecting the isle of Chemmis, which the Egyptians pretended was a floating one, and which had afforded refuge and concealment to Leto and the infant son of Isis and Osiris, when Typhon was seeking to destroy the latter. (Compare *Herodotus*, 2. 156.)

12. *Fraterna lyra.* The invention of the lyre by Mercury has already been mentioned. (Compare Explanatory notes, Ode 1, 10. 6.) This instrument he bestowed on Apollo after the theft of the oxen was discovered. Compare the hymn to Mercury, v. 504. *seqq.*

13. *Hic bellum lacrymosum*, &c. Apollo is here invoked as the averter of evil. (*Deus averruncus.*) Compare with the expression *bellum lacrymosum* the Homeric πόλεμον δακρύοεντα, and the *bellum lacrymabile* of Virgil, *Aen.* 7. 604.

15. *Persas atque Britannos.* Marking the farthest limits of the empire on the East and West. By the *Persae* are meant the Parthians. Compare note on Ode 1. 2. 22.

ODE 22. It was a very prominent feature in the popular belief of antiquity, that poets formed a class of men peculiarly under the protection of the gods; since, wholly engrossed by subjects of a light and pleasing nature, no deeds of violence, and no acts of fraud or perjury could ever be laid to their charge. Horace, having escaped imminent danger, writes the present ode in allusion to this belief. The innocent man, ex-

claims the bard, is shielded from peril, wherever he may be, by his own purity of life and conduct. (The innocent man is here only another name for poet.) The nature of the danger from which he had been rescued is next described, and the ode concludes with the declaration, that his own integrity will ward off every evil, in whatever quarter of the world his lot may be cast, and will render him at the same time tranquil in mind and ever disposed to celebrate the praises of his Lalage.

The Ode is addressed to Aristius Fuscus, to whom the tenth Epistle of the First Book is inscribed.

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1. *Integer vitae*, &c. "The man of upright life and free from the stain of guilt." *Integer vitae* is here elegantly used for the common phraseology, *integrae vitae*, and in imitation of the Greek idiom. If *integer* be formed, as Vossius maintains, from *in* and *tăgo*, the shorter and older form of *tango*, its primitive import will be the same as *intactus*, and in full accordance with its usage in the present instance.

2. *Mauris jaculis.* For *Mauritanicis jaculis.* The natives of Mauritania were distinguished for their skill in darting the javelin, the frequent use of this instrument being required against the wild beasts which infested their country. Compare the remark of Pulmann, "*Maura jacula dicit, quia Mauri optimi jaculatores erant,*" and consult *Turneb.* 17. 5.

4. *Syrtes aestuosas.* "The burning sands of Africa." The allusion here is not to the two remarkable quicksands or gulfs on the coast of Africa, commonly known by the name of the Greater and Smaller Syrtes, (now the gulfs of *Sidra* and *Cabes*,) but to the inland region. There is nothing hostile to this acceptation of the term *Syrtis* in the etymology commonly assigned to it. For if it be deduced, as most maintain, from the Greek σύρω, "*traho*," the name will be equally applicable to the sands of the gulf agitated by the waves, and to those of the more inland parts driven to and fro by the violence of the winds. It remains to be seen, however, whether the word in question be not of indigenous origin, since the name *Sert* is applied at the present day by the natives, not only to the sandy region along the coast, but also to the desert immediately south of it, and, according to modern travellers, the term likewise exists in Arabic in the sense of a desert tract of country. Compare *Ritter's Erdkunde, vol.* 1. *p.* 929. 2*d. ed.*

6. *Inhospitalem Caucasum.* Compare *Aeschylus*, (*Prom. Vinct.* 20.) προσπασσαλεύσω τῷδ' ἀπανθρώπῳ πάγῳ.—The range of Caucasus extends like an immense wall across the isthmus or tract of country between the Euxine and Caspian seas. The ancients compared Caucasus to the Alps in point of elevation. They have indeed some just resemblance, for the middle of the chain is covered with glaciers or white with eternal snow. Reineggs, however, considers the Elboors, which is the highest summit of Caucasus, as only 5900 feet above the level of the Euxine. (*Malte-Brun, System of Geography, vol.* 2. *p.* 27.)

7. *Vel quae loca*, &c. "Or through those regions which the Hydaspes, source of many a fable, laves." The epithet *fabulosus* refers to the strange accounts that were circulated respecting this river, its golden sands, the monsters inhabiting its waters, &c. The Hydaspes, now the *Fylum*, the *Bahut* of Abul Fazel, is one of the five eastern tributaries of the Indus, which by their union form the *Punjnud*, while the region which they traverse is denominated the *Punjâb*, or country of the five rivers.

9. *Namque.* Equivalent to the Greek καὶ γὰρ. Supply the ellipsis as follows: "*And* this I have plainly learnt from my own case, *for*," &c.

Silva in Sabina. In a wood adjacent to his Sabine farm.

10. *Lalagen.* Sanadon is altogether incorrect in supposing that Lalage was a young female to whom Aristius Fuscus was attached, and whom he wished to espouse. The lan-

guage of the poet shows plainly that she was the favoured object of his own affection. Nor is Sanadon very felicitous either in another part of his explanatory remarks. Speaking of Horace, he observes; "Il exagere le danger qu'il avoit couru, et il le fait pour relever davantage la gloire de Lalagé, *à qui il reconoit qu'il doit en partie son salut.*" How was Lalage instrumental in saving the bard?

Ultra terminum, "Beyond my usual limits." Equivalent simply to *paulo longius.*

11. *Curis expeditis.* "With all my cares dispelled." Compare *Catullus,* 31. 7. "*O quid solutis est beatius curis!*"

12. *Inermem.* "Though unarmed."

13. *Militaris Daunias.* "The warlike Daunia." *Daunias* is here the Greek form of the nominative, with *tellus* understood. Compare Various Readings. The Daunii, a people probably of Illyrian origin, settled along the northern coast of Apulia. This race, according to the most received tradition, obtained their appellation from Daunus, the father-in-law of Diomede; who is stated, on his return from Troy, to have been compelled by domestic calamities to abandon his native country, and to have founded another kingdom in the plains watered by the Aufidus. *Cramer's Ancient Italy, vol.* 2. *p.* 266. *Mannert, Geographie der Griechen und Römer, vol.* 9. *pt.* 2. *p.* 15.

14. *Aesculetis.* Botanists are divided in opinion respecting the *aesculus* of Horace and Virgil. It was very probably a species of oak. Martyn (*ad Virg. Georg.* 2. 15.) is inclined to make it the same with what is called, in some parts of England, the bay-oak, and corresponds to the *Quercus latifolia mas, quae brevi pediculo est,* as described by Bauhin. Fée, however, condemns this opinion, on the ground that Virgil, in the passage alluded to, places *Quercus* and *Aesculus* in opposition to each other. Martyn, therefore, according to this writer, is wrong in making the *aesculus* identical with the *quercus latifolia* of Bauhin, since this last is only a variety of, and very little distinct from, the *quercus robur.* (*Flore de Virgile, p.* 51.) One thing at least is certain, that the *aesculus* is not the beech, as some have supposed. What has given occasion to the mistake is, that *aesculus* seems to be derived from *esca,* "food," as φήγος is from φάγω, "to eat," whence the opinion has been entertained that the *aesculus* and φήγος are the same plant, it being imagined that *fagus* is only φήγος expressed in Roman characters. It is very evident, however, from Pliny's description that *fagus* is the beech, whereas Theophrastus makes the φήγος to be a species of oak. Thus the *fagus* and φήγος are two distinct trees. Besides, the φήγος has a round esculent nut, but the beech triangular nuts. (Compare *Martyn, ubi supra.*)

15. *Jubae tellus.* Mauritania, which is here put by synecdoche for Africa in general. The ancient Mauritania corresponds nearly to the modern *Marocco.* History makes mention of two princes of the name of Juba, who ruled in succession over this country. The first favoured the cause of Pompey against Caesar, but, after the defeat at Thapsus, terminated his existence in a friendly encounter with Petreius, they having agreed to fall by each other's swords. The second Juba, a son of the former, was led to Rome among the captives to adorn the triumph of Caesar; but having been reinstated subsequently by Augustus in part of his father's dominions, and having received in marriage, from the emperor, Cleopatra, the daughter of Antony, he died after a reign of 44 years greatly regretted by his subjects. This king wrote a history of Rome in Greek, which formed one of the principal sources whence Plutarch drew the materials for his Roman biographies, and the accuracy of which he strongly commends.

Leonum arida nutrix. "The arid nurse of lions." Compare the expression Θρέπτειρα λεόντων applied, in the Anthology, to Phrygia. (vol. 4. p. 152. ἀδεσπ. 174.)—The strength and fierceness of the lion appear always to be greater in proportion to the heat of the climate. "Dans les pays chauds," observes Buffon, "les animaux terrestres sont plus grands et plus forts que

dans les pays froids ou tempérés; ils sont aussi plus hardis, plus féroces; toutes leurs qualités naturelles semblent tenir de l'ardeur du climat. Le lion, né sous le soleil brûlant de l'Afrique ou des Indes, est le plus fort, le plus fier, le plus terrible de tous."

17. *Pone me, pigris*, &c. For the connection between this and the previous portion of the ode, consult the introductory remarks. The poet alludes in this stanza to what is termed at the present day the frozen zone and he describes it in accordance with the general belief of his age. The epithet *pigris* may be rendered by "barren," and refers to the plains of the north lying sterile and uncultivated by reason of the excessive cold. Modern observations, however, assign two seasons to this distant quarter of the globe; a long and rigorous winter, succeeded often suddenly by insupportable heats. The power of the solar beams, though feeble, from the obliquity of their direction, accumulates during the days, which are extremely long, and produces effects which might be expected only in the torrid zone. The days for several months, though of a monotonous magnificence, astonishingly accelerate the growth of vegetation. In three days, or rather three times twenty-four hours, the snow is melted, and the flowers begin to blow. (*Malte-Brun, Geog. p.* 418. *vol.* 1.)

19. *Quod latus mundi*, &c. "In that quarter of the world which clouds and an inclement sky continually oppress." Complete the ellipsis as follows: *In eo latere mundi, quod latus*, &c.

21. *Nimium propinqui.* "Too near the earth." Understand *terris*. The allusion is now to the torrid zone.

22. *Domibus negata.* "Denied to mortals for an abode." Most of the ancients conceived that the heat continued to increase from the tropic towards the equator. Hence they concluded that the middle of the zone was uninhabitable. It is now, however, ascertained that many circumstances combine to establish even there a temperature that is supportable. The clouds; the great rains; the nights naturally very cool, their duration being equal to that of the days; a strong evaporation; the vast expanse of the sea; the proximity of very high mountains, covered with perpetual snow; the trade-winds, and the periodical inundations, equally contribute to diminish the heat. This is the reason why, in the torrid zone, we meet with all kinds of climates. The plains are burnt up by the heat of the sun. All the eastern coasts of the great continents, fanned by the trade-winds, enjoy a mild temperature. The elevated districts are even cold; the valley of Quito is always green; and perhaps the interior of Africa contains more than one region which nature has gifted with the same privilege. (*Malte-Brun, Geog. p*, 416. *vol.* 1.)

ODE 23. The poet advises Chloe, now of nubile years, no longer to follow her parent like a timid fawn, alarmed at every whispering breeze and every rustling of the wood, but to make a proper return to the affection of one whom she had no occasion to view with feelings of alarm.

The complexion of the whole ode evidently points to some Grecian original, and the commencement bears a close resemblance to a fragment of Anacreon's (*Anacr. Carm. ed. Fischer. p.* 352. fragm. κά.)

Ἄτε νεβρὸν νεοθηλέα γαλαθηνὸν, ὃς ἐν ὕλῃ
κεροέσσης ἀπολειφθεὶς ὑπὸ μητρὸς ἐπτοήθη.

Compare Remarks on the Originality of Horace, page xxxv of this volume.

1. *Hinnuleo.* The term *hinnuleus* is here used for *hinnulus*, as, in Ode 1. 17. 9. *haeduleae* occurs for *haeduli.* The analogous expression in Greek is *νεβρὸς.* This animal was always selected as an emblem of timidity. Compare the Greek proverb *ὁ νεβρὸς τὸν λέοντα*, said of things unexpected and unusual, (*Lucian, Dial. Mort.* 8.—*Op. vol.* 2. *p.* 149. *ed. Bip.*) and the *Adagia Veterum, p.* 694. "*Hinnuleo timidior.*"

2. *Paridam.* Either a general epithet, or else intended to denote the alarm of the parent for the absence of its offspring. The latter seems preferable.

Aviis. "Lonely." Compare the Greek expressions *ἀβάτοις* and *οἰοπόλοις.*

5. *Nam seu mobilibus*, &c. Consult Various Readings. Great difficulties attend the reading of the common text. In the first place, the foliage of the trees is not sufficiently put forth in the commencement of spring, to justify the idea of its being disturbed by the winds; and, secondly, the young fawns do not follow the parent animal until the end of this season or the beginning of June.

Inhorruit. "Has rustled."

10. *Gaetulusve leo.* Compare note on verse 16 of the preceding ode. The part of Africa which the ancients denominated Gaetulia appears to answer in some measure to the modern *Belad-el-Djerid*, respecting the etymology of which name compare *Shaw's Travels, p.* 4. *Jackson's Account of Marocco, p.* 3. *Ritter's Erdkunde, vol.* 1. *p.* 898. 2*d ed. Malte-Brun's Geog. vol.* 4. *p.* 196.

Frangere. This verb has here the meaning of "to rend," or "tear in pieces," as *ἀγνύναι* is sometimes employed in Greek.

ODE 24. The poet seeks to comfort Virgil for the loss of their mutual friend Quinctilius. The mode adopted to effect this end is extremely judicious, and evinces an accurate knowledge of human nature. No opposition is at first made by Horace to the affectionate sorrows of the bard of Mantua; on the contrary, he shares in his grief for the death of so valued a companion, and draws at the same time an animated picture of his numerous virtues. But after he has thus succeeded in arresting the attention of his friend, a gentle admonition follows on the inutility of lamenting what no human power can change.

The individual to whom the ode alludes is mentioned by St. Jerome (*Chron. Euseb. ad Olymp.* 189.) in the following words: "*Quinctilius Cremonensis, Virgilii et Horatii familiaris, moritur.*" He appears also to have been the same with the Quinctilius of whom Horace speaks in the Epistle to the Pisos, v. 438. The Grammarians are wrong in giving him the cognomen of Varus. Compare *Heyne, Excurs.* 2. *ad Virg. Bucol.*

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1. *Desiderio tam cari capitis.* "To our regret for the loss of so beloved an individual." *Desiderium* properly denotes "the feeling of a want," and hence "a desire to have," but it is generally confined to express "the desire of what is missing," "regret for something absent, or lost." Compare Crombie's Gymnasium, *vol.* 2. *p.* 386. 3*d ed.*:——The use of *caput* in the text to denote a person, is analogous to that of *κεφαλὴ* and *κάρα* in Greek. Thus, *φίλη κεφαλὴ, ἀγαθὴ κεφαλὴ, κράτιστον κάρα.* Compare *Virgil, Aen.* 4. 490.

2. *Praecipe lugubres cantus.* "Teach me the strains of woe." The phrase literally means, "precede me in the strains of woe," and properly refers to the usages of the an-

cient stage, where the choruses were perfected in their music and dancing by the χοροδιδάσκαλοι. Compare *Theatre of the Greeks, 2d. ed. p.* 225.

3. *Melpomene.* One of the Muses, so styled from the dignity and excellence of her strains. (Μελπομένη, *a* μέλπομαι.) She presided over Epic and Lyric poetry. To her the invention of all mournful verse, and, particularly of tragedy, was ascribed.

Liquidam vocem. "A clear and tuneful voice." Lucretius applies the same epithet to the notes of birds: "*At liquidas avium voces imitarier ore,*" &c. (5. 1378.)

Pater. The Muses, in the common mythology, were said to have been the daughters of Jupiter and Mnemosyne. According to other authorities, they were the offspring of Memnon and Thespia, who is the same with Asopo, daughter of the river Asopus. (*Pausan.* 9. 26. *Natalis Comes,* 7. 15. and 8, 18.) Horace here follows the common account.

5. *Ergo Quinctilium,* &c. The Muse here commences the funeral dirge. Compare with the expression *perpetuus sopor,* as applied to the sleep of death, the epithets ἀτέρμων, νήγρετος, χάλκεος, &c. similarly used by the Greek poets. The idea is most beautifully given by *Moschus* (*Idyll.* 3. 106, *seqq.*)

7. *Incorrupta Fides.* "Incorruptible Integrity." The idea of making Integrity the sister of Justice is extremely chaste and beautiful. So Justice and Peace are called sisters by Pindar (*Ol.* 13. 6.) κασίγνηταί τε ἀσφαλὴς Δίκα, καὶ ὁμότροπος Εἰρήνα.

Nuda Veritas. "Undisguised Truth" *Nuda* is here equivalent to *simplex,* or *aperta.* Compare Apuleius, (*Met.* 10. *p.* 700, *ed. Oud.*) "*Procedit in medium nuda Veritas.*"

11. *Tu frustra pius,* &c. "Thou, alas! displaying a fruitless affection, dost pray the gods for the restoration of Quinctilius, not on such terms entrusted to our care." The train of ideas is as follows: Thy affectionate sorrow leads thee to pray for the restoration of our common friend, but the effort is a vain one; he was not given to us as a lasting possession.

13. *Blandius.* "With sweeter melody."

14. *Auditam arboribus.* Compare explanatory note on Ode 1. 12. 11.

Arboribus, the dative by a Graecism.

15. *Non vanae redeat,* &c. Compare *Oppian, Halieut.* 4. 394. ἀνέκβατος ἄϊδος εὐνὴ. and the beautiful language of the Anthology (*vol.* 2. *p.* 24. *Antip. Sidon.* 67. 7.)

τί φθιμένοις στοναχεῦμεν ἐφ' υἱάσιν ἀνίκ' ἀλάλκειν
τῶν παίδων Ἀΐδην οὐδὲ θεοῖς δύναμις.

16. *Virga horrida.* "With his gloomy wand." The caduceus of Mercury was styled *aurea virga* in a previous ode, (1. 10. 18.) with reference to the deity who wielded it. The epithet now applied regards its dreaded influence over the movements of departed shades, as they pass onward to the fatal river.

17. *Non lenis,* &c. "Not gentle enough to change the order of the fates in compliance with our prayers." *Lenis recludere* is a Graecism for *lenis ad recludendum* or *recludenda.*

ODE 25. Addressed to Lydia, now an object of neglect and declining rapidly in the vale of years. The picture here drawn of a vicious female, towards the close of her career, is a disgusting but most instructive one.

1. *Junctas quatiunt fenestras.* An idea borrowed from a besieged city. The custom here alluded to was one of common occurrence among the youth of Italy and Greece. The ancient Romans had only openings in the walls to admit the light (*fenestrae*, "windows," from *φαίνω* "*ostendo.*") They were covered with two folding leaves or shutters of wood, and sometimes a curtain. Occasionally a net or frame work was placed over the aperture. Compare on this head *Varro, R. R.* 3. 7. "*Fenestris Punicanis, aut latioribus, reticulatis utrinque, ut locus omnis sit illustris, neve quae serpens, aliudve quid animal maleficum introire queat.*"

2. *Ictibus crebris.* Compare Ode, 3. 26. 6.

Amatque janua limen. A beautiful expression. Compare Virgil, *Aen.* 5. 163. "*Litus ama,*" and Statius, *Silv* 2. 3. 56. "*Umbris sinuatur amantibus undas.*"

5. *Multum facilis.* "Most easily."

7. *Me tuo longas,* &c. Intended for the words of a serenade. The songs on these occasions were called by the Greeks *παρακλαυσίθυρα*, because sung before doors that were shut, and they who uttered them, *θυραυλοῦντες*. Compare Asclepiades (*Anthol*, 1. 148. *ed. Jacobs.*)

Νὺξ μακρὴ καὶ χεῖμα, μέσην δ' ἐπὶ Πλειάδα δύνει,
κἀγὼ πὰρ προθύροις γείσσομαι ὑόμενος.

10. *Levis.* "Thinly clad." When poverty shall have succeeded, as it inevitably must, to a career of vicious indulgence, the light vestments of summer will be thy only protection against the wintry blasts.

Angiportu. Compare *Catullus*, 37. 16. *Pliny, H. N.* 21. 4. *Seneca de Benef.* 6.

11. *Thracio vento.* By "the Thracian wind" is meant *Boreas* or the North Wind, whose native country, according to the Greek poets, was the land of Thrace. Compare *Spanheim ad Callim. H. in Dian.* 114, and the authorities there cited.

Sub interlunia. "At the time which intervenes between the old and new moon." Or, in freer and more poetical language, "during the dark and stormy season when the moon has disappeared from the skies."

14. *Quae solet matres,* &c. An allusion to the same idea that is expressed by the Greek ἱππομανεῖν. Compare *Theocritus*, 2. 48. Ἱππομανὲς φυτόν ἐστι παρ' Ἀρκάσι' κ. τ. λ. with the remarks of *Harles, Kiessling*, and other commentators, and also *Heyne ad Virg. Georg.* 3. 280.

15. *Jecur ulcerosum.* The liver was supposed by the ancients to be the primary receptacle of the blood, whence it was diffused over the whole system: hence it became also the seat of the passions. Compare Ode 1. 13. 4.

17. *Hedera virenti.* The "verdant ivy" and the "dark myrtle" are here both selected as fit emblems of youth. The leaves of the latter, in general of a dark hue, are more particularly so when young.

20. *Dedicet Euro.* Consult Various Readings.

ODE 26. In praise of Aelius Lamia, a Roman of ancient and illustrious family, and distinguished for his exploits in the war with the Cantabri. The bard, wholly occupied with the Muses and his friend, consigns every other thought to the winds.

1. *Musis amicus.* "Loving, and beloved of, the Muses." The poet finds in his converse with the deities of Helicon a safe retreat from every corroding care, and from all that can disturb the tranquility of the mind. Compare Theocritus 7. 95. φίλος Μοίσαις.

2. *Mare Creticum.* The Cretan, which lay to the north of the island, is here put for any sea.

3. *Portare.* The expression *tradam portare* is a Graecism (φέρειν δώσω) for *tradam portandos.* The Greek idiom, however, may still be preserved in translating: "I will consign sadness and fears to the wanton winds, to waft them to the Cretan sea."

Quis sub Arcto, &c. "By what people the monarch of a frozen region beneath the northern sky is feared." &c. The present ode appears to have been written at the time when Phrahates, king of Parthia, had been dethroned by his subjects for his excessive cruelty, and Teridates, who headed a party against him, appointed in his stead Phrahates fled for succour to the Scythians, and a monarch of that nation was now on his march to restore him. The king of the frozen region is therefore the Scythian invader, and the people who fear his approach are the Parthians with Teridates at their head. Dio Cassius informs us that Phrahates was reinstated in his kingdom, and that Teridates fled into Syria. Here he was allowed to remain by Augustus, who obtained from him the son of Phrahates, and led the young prince as a hostage to Rome. This son was subsequently restored to the father, and the standards taken by the Parthians from Crassus and Antony were delivered in exchange. (Compare *Dio Cassius,* 51. 18.—*vol.* 1. *p.* 649. *ed Reim. Justin.* 42. 5.) Strabo, however, states that the son of Phrahates was received as a hostage from the father himself, and along with him sons and grandsons, (παῖδας καὶ παίδων παῖδας. *Strab.* 6. extr.) Compare with this the language of Suetonius (*vit. Aug.* 43.) who speaks of the *hostages* of the Parthians, ("*Parthorum obsides.*")

6. *Fontibus integris.* "The pure fountains." The expression is a figurative one: by the *fontes integri* lyric poetry is designated, and the poet alludes to the circumstance of his having been the first of his countrymen that had refreshed the literature of Rome with the streams of lyric verse. Hence the invocation of the muse.

7. *Apricos necte flores.* "Entwine the sunny flowers." The sunny flowers and the chaplet which they form are figurative expressions, and mean simply a lyric effusion. The muse is solicited to aid the bard in celebrating the praises of his friend.

Pimplei. The Muses were called *Pimpleïdes* from Pimplea, a fountain, hill, and city of Thrace, subsequently included within the limits of Macedonia. (*Strabo.* 10—*vol.* 4. *p.* 194. *ed Tzschk.*) Orpheus was said to have been born here. Compare Apollonius Rhod. 1. 23. and Lycophron. 275. Tzetzes (*ad Lycophr. l. c.*) remarks, Πίμπλεια δὲ πόλις καὶ κώμη καὶ ὄρος Μακεδονίας, ὡς μέμνηται Καλλίμαχος ἐν Ὕμνοις, λέγων,

Ὡς Μοῦσαι τὸν ἀοιδὸν, ὃ μὴ Πίμπλειαν ἀείσει,
ἔχθουσι. ——————————

καὶ Ορφεύς,

Νῦν δ' ἄγε μοι κούρη Πιμπληΐὰς ἔννεπε Μοῦσα.

With respect to the passage cited by Tzetzes from Callimachus, consult *Spanheim, ad Callim. in Del.* 7. The line from Orpheus is given in Hermann's edition under *fragm.* 46. *p.* 499.

9. *Nil sine te mei,* &c. "Without thy favouring aid, the honours which I have received can prove of no avail in celebrating the praises of others." By the term *honores* the poet alludes to his successful cultivation of lyric verse. Compare Ode. 4. 3. 21.

10. *Fidibus novis.* "In new strains." i. e. in Lyric verse. Hence the bard speaks of himself (Ode 3. 30. 13.) as the first that had adapted the Aeolian strains to Italian measures.

11. *Lesbio plectro.* "On the Lesbian lyre." The *plectrum* or "quill" is here taken figuratively for the lyre itself. Compare Ode 1. 1. 34.

Sacrare. "To consecrate to immortal fame."

ODE 27. The poet is supposed to be present at a festal party, where the guests, warming under the influence of wine, begin to break forth into noisy wrangling. He reproves them in severe terms for conduct so foreign to a meeting of friends, and, in order to draw off their attention to other and more pleasing subjects, he proposes the challenge at verse 10th, on which the rest of the ode is made to turn.

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1. *Natis in usum*, &c. "Over cups made for joyous purposes." The *scyphus* was a cup of rather large dimensions, used both on festal occasions and in the celebration of sacred rites. Like the cantharus, it was sacred to Bacchus. (Compare note on Ode 1. 20. 2.) Athenaeus gives two derivations for the term, one deducing it from σκάφις, and the other from σκύθος. Thus: τὸ δὲ σκύφος ὠνομάσθη ἀπὸ τῆς σκαφίδος· καὶ τοῦτο δ' ἐστὶν ὁμοίως ἀγγεῖον ξύλινον, στρογγύλον, γάλα καὶ ὀῤῥὸν δεχόμενον· ὡς καὶ παρ' Ὁμήρῳ λέγεται,

νᾶον δ' ὄρφ ἄγγεα πάντα,
γαυλοί τε σκαφίδες τε τετυγμένα τοῖς τ' ἐνάμελγεν.

Εἰ μὴ σκύφος οἷον σκύθος τις, διὰ τὸ τοὺς Σκύθας περαιτέρω τοῦ δέοντος μεθύσκεσθαι. (*Athenaeus*, 11. 101.—*vol.* 4. *p.* 355. *ed. Schweigh.*) Neither of these etymologies, however, is of any value. The term in question is only another form for κῦφος. Compare the earlier κύπη, the Latin *cupa* and English "cup." Hesychius has Κυββα, ποτηριον· and the *Gloss. Lat. Graec.* "*Cupa.* Βούττις μεγάλη, ἣν τινες γαυλὸν καλοῦσιν."

2. *Thracum est.* Compare note on Ode 1. 18. 9. and *Athenaeus.* 10. 442.—*vol.* 4. *p.* 122. *ed. Schweigh.* εἰσὶ πάντες οἱ Θρᾷκες πολυπόται.

3. *Verecundum Bacchum.* "Bacchus, foe to excess." *Verecundus* is here equivalent to *modicus.* Compare Ode 1. 18. 7. The phrase, *Bacchum prohibere rixis* is nothing more than *rixas removere a Baccho.* Compare Livy, 31. 25. "*Agros sociorum populationibus prohibere*," i. e. *populationes arcere ab agris sociorum.*

5. *Vino et lucernis*, &c. "How wonderfully is the dagger of the Parthian at variance with nocturnal banquets." *Vino* and *lucernis* are datives, put by a Graecism for the ablative with the preposition *a.* In relation to the term *Medus* compare Ode 1. 2. 51. The dagger of the Parthian is put here for any dagger.

Acinaces. The term is of Persian origin. The acinaces was properly a small dagger, in use among the Persians, and borrowed from them by the soldiers of later ages. It was worn at the side. Hesychius, in explaining the word, calls it δόρυ Περσικὸν, ξίφος. Suidas remarks: ἀκινάκης, μικρὸν δόρυ Περσικόν, and *Pollux* (1, 138.) Περσικὸν ξιφίδιόν τι, τῷ μηρῷ προσηρτημένον. This last comes nearest the true explanation as given above. Compare *Schneider, s. v.* ἀκινάκης. "ein eigenthumlich Persisches Wort: ein kleiner seitendegen bey den Persern."

6. *Immane quantum.* Analogous to the Greek θαυμαστὸν ὅσον. Compare *Matthiae G. G.*

vol. 2. p. 648. § 446. with the remarks of the editor. The phrase was originally *immane est, quantum.* (Θαυμαστόν ἐστιν, ὅσον.) By usage, however, *quantum* (ὅσον) was subsequently referred to the adjective, and both put in the same case. Plato furnishes a remarkable instance of this construction, (*Rep.* 9. *p.* 273.) *εἰ τοσοῦτον ἡδυνῆ νικᾷ ὁ ἀγαθός τε καὶ δίκαιος τὸν κακόν τε καὶ ἄδικον, ἀμηχάνῳ δὴ ὅσῳ πλεῖον νικήσει εὐσχημοσύνῃ τε βίου καὶ κάλλει καὶ ἀρετῇ.*

Impium clamorem. "Your shameful outcries." Compare the Greek ἀνόσιος. The epithet *impius* has here a peculiar reference to the violation of the ties and duties of friendship, as well as to the profanation of the table which was always regarded as sacred by the ancients.

8. *Cubito presso.* "With the elbow pressing on the couch." Alluding to the custom of reclining at meals, with the left elbow supported by a cushion on the couch. The phrase *cubito remanete presso*, however, when freely rendered, is simply this: "Stir not from your places." Compare *Phocyllides. fragm.* 7. (*Brunck. Gnom. p.* 92.)

χρὴ, δ' ἐν συμποσίῳ κυλίκων περινισσομενάων
ἡδέα κωτίλλοντα καθήμενον οἰνοποτάζειν.

9. *Vultis severi*, &c. The admonition of the poet is received in good part, and the rising quarrel being thus appeased, he is invited to drain a friendly cup with them. His answer is here given, accompanied with a pleasing challenge, and one well calculated to recall the good humour which had been banished from the circle.—In relation to the epithet *severus*, as applied to Falernian, consult *Excursus* 8. to this Book of Odes.

10. *Opuntiae.* So called from Opus, the capital of the Opuntian Locri in Greece, at the northern extremity of Boeotia. Megilla, from the way in which her name is here introduced, would seem to have been a celebrated beauty of the day.

11. *Quo beatus*, &c. The expressions *beatus vulnere*, and *pereat*, afford very pleasing specimens of the *oxymoron*. So, Love is styled in the Anthology (*vol.* 2. *p.* 49. *Posidipp.* 11. 4.) γλυκύπικρος, while in Catullus, (64. 95.) we have the following: "*Sancte puer, curis hominum qui gaudia misces.*"

13. *Cessat voluntas?* "Dost thou refuse?" Compare *Statius*, (*Theb.* 4. 690.) "*Cesset ni vestra voluntas.*"

Non alia bibam mercede. "On no other condition will I drink."

14. *Quae te cunque*, &c. An encomium well calculated to remove the bashful reserve of the youth. "Whoever the fair object may be that sways thy bosom, she causes it to burn with a flame at which thou hast no occasion to blush for thou always indulgest in an honorable love." The expression *amore peccare* is nothing more than the simple *amare.*

18. *Ah miser.* The exclamation of the poet when the secret is divulged.

19. *Quanta laborabas*, &c. The passion of the youth is compared to the dangers of the fabled Charybdis, and hence the expression *Quanta laborabas in Charybdi* is equivalent in effect to "*Quam periculosam tibi puellam amabas.*" The idea is borrowed from the Greek. Compare Anaxilas (*ap. Athen.* 13. 6.—*vol.* 5. *p.* 14. *ed. Schweigh.*)

ἡ δὲ Φρύνη τὴν Χάρυβδιν οὐχὶ πόρρω που ποιεῖ ;
τόν τε ναύκληρον λαβοῦσα καταπέπωκ' αὐτῷ σκάφει.

21. *Thessalis venenis.* Thessaly was remarkable for producing numerous herbs that were used in the magical rites of antiquity. Compare Tibullus, 2. 4. 56.

"*Quicquid habet Circe, quicquid Medea veneni*
Quicquid et herbarum Thessala terra gerit"

22. *Quis poterit Deus?* A common proverbial expression among the ancients in cases of a desperate nature. Compare *Chariton*, 4. 4. *τίς σὲ θεῶν δυνήσεται σῶσαι.*

23. *Vix illigatum*, &c. "Even Pegasus' self will with difficulty extricate thee from the entangling snares of this three-shaped Chimaera." Literally, "Pegasus will hardly extricate thee, entangled by this three-shaped Chimaera." In construction, *triformi Chimaerae*, depending on *illigatum*, is the dative put by a Graecism for the ablative. A new comparison is here made, by which the female in question is made to resemble the well-known Chimaera, or, to use the words of Döring, "*Meretrix illa, rapacitate sua juvenum bonis infestissima, comparatur cum triformi illo monstro Chimaera.*" Homer well describes the fabled appearance of the Chimaera in the following line: (*Il.* 6, 181.)

πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα.

"*Vorn ein lŏw,' und hinten ein drach, und geis in der milte.*" (Voss.)

For an explanation of the fable which makes Bellerophon, with the aid of Pegasus, to have subdued this monster, consult Explanatory notes, *Ode* 1. 21. 8.

ODE 28. The object of the present ode is to enforce the useful lesson, that we are all subject to the power of death, whatever may be our station in life, and whatever our talents and acquirements. The dialogue form is adopted for this purpose, and the parties introduced are a mariner and the shade of Archytas. The former, as he is travelling along the shore of southern Italy, discovers the dead body of the philosopher which had been thrown up by the waves near the town of Matinum on the Tarentine gulf. He addresses the corpse, and expresses his surprise that so illustrious an individual could not escape from the dominion of the grave. At the seventh verse the shade replies, and continues on until the end of the ode. Be not surprised, O mariner, at beholding me in this state, exclaims the fallen Pythagorean. Death has selected far nobler victims. Bestow the last sad offices on my remains, and so shall prosperous fortune crown your every effort. If, on the contrary, you make light of my request, expect not to escape a just retribution.

The ode would appear from its general complexion to have been imitated from the Greek.

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1. *Te maris et terrae*, &c. The order of construction is as follows: *Parva munera exigui pulveris* (negata tibi) *cohibent te*, &c. "The scanty present of a little dust, denied to thy remains, confines thee," &c. The ellipsis of *negata tibi* must be noted, though required more by the idiom of our own, than by that of the Latin, tongue. According to the popular belief, if a corpse were deprived of the rites of sepulture, the shade of the deceased was compelled to wander for a hundred years either around the dead body or along the banks of the Styx. Hence the peculiar propriety of *cohibent* in the present passage. Compare Homer, *Il.* 23, 71. seqq.

θάπτε με ὅττι τάχιστα, πύλας Ἀΐδαο περήσω.
τῆλέ με εἴργουσι ψυχαὶ, εἴδωλα καμόντων,
οὐδέ μέ πως μίσγεσθαι ὑπὲρ ποταμοῖο ἐῶσιν

and also the remark of the scholiast: *ἐκτὸς τοῦ ποταμοῦ ὑποτίθεται τὰς τῶν ἀτάφων ψυχάς, καὶ μὴ ἐπιμισγομένας ταῖς ἐν τῷ ἐρέβει.* In order to obviate so lamentable a result, it was esteemed a most solemn duty for every one who chanced to encounter an unburied corpse to perform the last sad offices to it. Sprinkling dust or sand three times upon the dead body was esteemed amply sufficient for every purpose. Hence the language of the text, "*pulveris exigui parva munera.*" Whoever neglected this injunction of religion was compelled to expiate his crime

by sacrificing a sow to Ceres. Compare *Festus* (in *Praecidanea agna*), *Cicero, de Legibus*, 2. 22. *Marius Victorinus*, 1. *p.* 247. *ed. Putsch.*

The interpretation, which we have here given, has found, however, very strenuous opponents. Mitscherlich, Jani and Döring maintain that *pulveris exigui parva munera* is a mere circumlocution for *locus exiguus*, and that *cohibent* is only the compound used for the simple verb. Hence, according to these commentators, the meaning will be, "A small spot of earth now holds thee," &c. and they contend, that in this way the opposition is best preserved between the different parts of the sentence. We cannot agree in the propriety of such an interpretation. The periphrasis of *munera pulveris*, with the two accompanying epithets, is extremely harsh, nor is the sense at all improved by this mode of rendering, as far at least as we are able to decide. As for the examples of a similar periphrasis which Jani undertakes to cite, it must be evident upon the slightest inspection that they are not entitled to the name. In Lucretius (1. 32.) "*munera belli*" is equivalent to "*bellicos labores*," and in Horace himself (*Ode*, 2. 1. 38.) by *munera naeniae* are meant in fact "*leges et modos naeniae.*" Compare Kidd's note on this passage.

Maris et terrae mensorem. Alluding to the geometrical knowledge of Archytas. Compare *Palladas*, 91. (*Brunck. Anal.* 2. 426.) μετρεῖν κόσμον καὶ πείρατα γαίης.

Numeroque carentis arenae. The possibility of calculating the number of the grains of sand was a favourite topic with the ancient mathematicians. Archimedes has left us a work on this subject entitled Ψαμμίτης, (*Arenarius,*) which is interesting as showing the state of the science at that period.

2. *Archyta.* Archytas, one of the Pythagoric preceptors of Plato, was a native of Tarentum. He is said to have been the eighth in succession from Pythagoras, and such was his celebrity that many illustrious names, beside that of Plato, appear in the train of his disciples. He excelled not only in speculative philosophy, but in geometry and mechanics, and is said to have invented a kind of winged automaton, and several curious hydraulic machines. He was in such high reputation for moral and political wisdom, that, contrary to the usual custom, he was appointed seven different times to the supreme magistracy in Tarentum. Of his writings none remain except a metaphysical work, "On the nature of the universe." His death was occasioned by a shipwreck. Compare *Diog. Laert.* 8. 79—86. *Suidas*, s. v. *Iambl.* 23. *Aelian. Var. Hist.* 12. 19, &c. *Enfield's History of Philosophy, vol.* 1. *p.* 409.

3. *Matinum.* The Matinian shore lay between Callipolis and the Iapygian promontory, on the Tarentine gulf. The town of Matinum was a little distance inland. It was famed for its bees and honey. Compare *Ode* 4. 2. 27.

5. *Aerias tentasse domos*, &c. "To have essayed the aetherial abodes." An allusion to the astronomical knowledge of the philosopher.

6. *Morituro!* "Since death was to be thy certain doom!"

7. *Pelopis genitor.* Tantalus, king of Phrygia, or, according to another account, of Lydia.

Conviva deorum. "Though a guest of the gods." The common mythology makes Tantalus to have been the entertainer, not the guest, of the gods, and to have served up his own son at a banquet in order to test their divinity. Horace follows the earlier fable, by which Tantalus is represented as honoured with a seat at the table of the gods, and as having incurred their displeasure by imparting nectar and ambrosia to mortals. His punishment is well known. Pindar mentions his offence, (*Olymp.* 1. 98.) ἀθανάτων ὅτι κλέψας, κ. τ. λ. Euripides, however, (*Orest.* 10.) ascribes his fate to a different cause: ἀκόλαστον ἔσχε γλῶσσαν, αἰσχίστην νόσον.

8. *Tithonusque remotus in auras.* "And Tithonus, though translated to the skies." The poet alludes to his having been borne away from the earth by the goddess Aurora, and made her companion in the heavens. Compare the language of Euripides (*Troad.* 849.) in relation to this same incident,

ὃν ἀστέρων τέθριππος ἔλα-
βε χρύσεος ὄχος ἀναρπάσας.

Memnon was the fruit of this union, on the subject of whom, as well as the fable generally, the learned and ingenious remarks of Creuzer and Guigniaut may be consulted with advantage. (*Creuzer's Symbolik, par Guigniaut, vol.* 1. *pt.* 1. *p.* 480. *seqq.* and *pt.* 2. *p.* 931 *seqq.*)

9. *Arcanis.* Understand *consiliis* or *colloquiis.*

Minos. In order to gain more reverence for the code of laws which he had promulgated, Minos, king of Crete, pretended to have had secret and familiar conferences with Jove in relation to them. Hence he is styled by Homer (*Od.* 19. 179.) Διὸς μεγάλου ἑταίρης, and Eustathius, in commenting on this verse, observes of him: δι' ἐννέα ἐτῶν ἀναβαίνων ἐπὶ τὸ τοῦ Διὸς ἄντρον καὶ διατρίβων ἐκεῖ, κατέβαινεν ἔχων συντεταγμένα παραγγέλματα, ἃ ἔλεγεν εἶναι τοῦ Διός, ἵνα δηλαδὴ πείθειν οὕτως ἔχῃ δεισιδαιμονοῦντας τοὺς ὑπηκόους. Eustathius cites Strabo, and the latter gives Plato as an authority. (*Strab.* 16.—*vol.* 6. *p.* 362. *ed. Tzschk.*) There seems to be some curious, though from the lapse of time necessarily obscure, connection between the respective histories of the Cretan Minos and the Menu of India. As regards the laws of Minos, compare *Heeren's Politics of Ancient Greece, p.* 79. *seq. Bancroft's transl. and Tittmann, Griech. Staatsverfass. p.* 412, *seqq.*

10. *Panthoiden.* "The son of Panthous." Euphorbus is here meant in name, but Pythagoras in reality. It is now very generally admitted that Pythagoras owed much of his celebrity and authority to the arts of imposture. One of his most notorious attempts at deception is that alluded to in the text. In order to enforce with more success his doctrine of the metempsychosis, he is said to have asserted that his soul had lived in former bodies, and that he had been first Aethalides, the son of Mercury, then Euphorbus, then Hermotimus, then Pyrrhus of Delos, and at last Pythagoras. To prove his identity with the son of Panthous, report makes him to have gone into the temple of Juno near Mycenae (*Pausan.* 2. 17.) where the shield of Euphorbus had been preserved among other offerings, and to have recognised and taken it down. Maximus Tyrius 28. *p.* 288. *ed. Davis*, speaks of an inscription on the shield which proved it to have been offered to Minerva by Menelaus:

ΠΑΛΛΑΔΙ ΑΘΗΝΑι ΜΕΝΕΛΕΩΣ ΑΠΟ ΕΥΦΟΡΒΟΥ.

As is natural in the case of so mere a fable, much doubt exists respecting the place where this wonder is said to have been performed. The account of Pausanias has just been given. Ovid, on the other hand, lays the scene in the temple of Juno at Argos, (*Met.* 15. 160. *seqq.*) while Tertullian (*de Anima*, 28. *p.* 215.) makes the shield to have been an offering at Delphi. Diogenes Laertius finally gives the temple of Apollo among the Branchidae as the place. (*Diog. Laert.* 8. *p.* 310. *ed. Steph.*)

Iterum Orco demissum. Alluding to the Pythagorean doctrine of the Metempsychosis. (Compare preceding note.) Hence he was first sent down to the shades as Aethalides, then as Hermotimus, then as Euphorbus, then as Pyrrhus of Delos, and again (*iterum*) as the philosopher Pythagoras.

11. *Clypeo refixo.* "By the shield loosened from the wall of the temple."

13. *Nervos atque cutem.* "His body." Literally, "His sinews and skin."

14. *Judice te*, &c. "Even in thine own estimation no mean expounder of nature and of truth." Alluding to Pythagoras both as a Natural and Moral Philosopher. Consult Various Readings.

17. *Dant alios Furiae*, &c. From a comparison of various passages in the ancient writers, it would appear to have been the popular belief, that the Furies were not merely employed in punishing guilty individuals, but in inflicting also upon nations the calamities of pestilence, famine, and war. Consult on this subject the dissertation of the Abbé Banier, (*Mem. de l'Acad. des Inscr.* &c. *vol.* 7. *p.* 64. *seqq.*)

18. *Avidum mare.* "The greedy ocean."

19. *Mixta senum*, &c. "The intermingled funerals of the old and young are crowded together." Consult Various Readings. The idea of the poet appears to be borrowed from the promiscuous carnage of the battle-field. Compare the well-known Greek form, ἐπασσύτερα κεῖνται.

Nullum saeva caput, &c. "No head escapes the stern Proserpina." An Hypallage for *nullum caput fugit saevam Proscrpinam.* The ancients had a belief, that no one could die unless Proserpina, or Atropos her minister, cut a lock of hair from the head. The idea was evidently borrowed from the analogy of animal sacrifices, in which the hair cut from the front, or from between the horns of the victim, was regarded as the first offering. Proserpina, like Diana, presents the double idea of the creative and destroying power, and hence she is styled in one of the Orphic Hymns (29. 15.) ζωὴ καὶ θάνατος μούνη θνητοῖς πολυμόχθοις. On the same association of ideas was founded the curious belief which ranked Venus among the Parcae or Fates. (Compare *Pausan.* 1. 19. *Herm. und Creuzer, Briefe über Homer*, &c. *p.* 38.) Wilford endeavours to prove that the name of Proserpina (Περσεφόνη) is of Sanscrit origin, as well as the remarkable words Κὸγξ Ὀμπαξ, which were used in the celebration of the Eleusinian mysteries, (*Asiatic Researches, vol.* 5.) M. Ouvaroff follows in the same path with still more ingenuity and learning, (*Essai sur les Mysteres d' Eleusis, p.* 108, *seqq.*) The opinion, however, is barely, if at all, tenable. Nor is the position of Von Hammer a more defensible one, which derives the words in question from the Persian *cambakhsch*, denoting, according to this writer, "*voti sui compos;*" for in the first place there is nothing that can prove the Mysteries of Eleusis to have been of Persian origin; in the next place, the word *cambakhsch* is modern Persian, and we have no certain assurance of its having ever existed in the ancient language; and lastly, it means, not "*voti sui compos,*" but "*qui aliquem voti compotem facit.*" (Compare the note of De Sacy, appended to Sainte-Croix's work: *Mystères du Paganisme, vol.* 1. *p.* 470.) Vossius is right in condemning the etymology assigned by Arnobius (3. *p.* 119) for the name Proserpina: "*Dicitis, quod sata in lucem proserpant, cognominatam esse Proserpinam.*" This appellation is nothing more than a corruption of the Greek Περσεφόνη. According to Knight, Proserpina was in reality the personification of the heat or fire supposed to pervade the earth, which was held to be at once the cause and effect of fertility and destruction, as being at once the cause and effect of fermentation, from which both proceed. (*Knight's Inquiry*, 117. *Class. Journ. vol.* 25. *p.* 39.)

21. *Devexi Orionis.* "Of the setting Orion." The setting of this star was always accompanied by tempestuous weather. Compare Hesiod. ἐργ. καὶ ἡμ. 617, *seqq.* and Virgil, Aen. 7. 719. "*Saevus ubi hibernis Orion conditur undis.*" His position in the heavens is in the vicinity of Taurus. For the fable relative to Orion, consult *Ovid, Fast.* 5. 495. *Hygin. Fab.* 195. *Hesiod. fragm.* 63. (*Schol. Nicandri.—Poet. Min. Gr. vol.* 1. *p.* 193. *ed. Gaisford.*) and consult Explanatory Notes, Ode 3. 4. 71.

22. *Illyricis undis.* "Amid the Illyrian waters." The allusion is to the Adriatic sea in general. The Illyrians, beside their settlements on the north-eastern shores of the Adriatic, had at one time extended themselves as far as Ancona on the coast of Italy; and perhaps

still farther, if the Illyrian origin of some of the nations below be admitted. Compare *Mannert, Geographie der Gr. und Römer, vol. 7. p. 283, seqq.*

23. *Ne parce malignus dare.* "Do not cruelly refuse to bestow." Compare note on verse 1 of this Ode.

26. *Fluctibus Hesperiis.* "The western waves." The seas around Italy, which was called Hesperia by the Greeks from its lying to the west. This name, however, was frequently also applied to Spain. Compare *Ukert's Geographie der Gr. und R. vol. 2. p. 254.* and the authorities there cited.

Venusinae plectantur silvae. "May the Venusian woods be lashed by it."

28. *Unde potest.* *Unde* is here equivalent to *a quibus*, and in construing, we must place *unde potest* at the end of the sentence. Hence they may be rendered rather freely: "For they are able to enrich thee." The common interpretation assigned to *unde*, ("from whatever quarter") clashes with *aequo ab Jove*, &c.

29. *Sacri custode Tarenti.* Neptune was the tutelary deity of Tarentum. This city, in Greek Τάρας, now *Taranto*, may justly be regarded as the most distinguished colony that Greece ever founded, whether we consider its celebrity in the annals of the parent country, its rank among the Italian states, or the importance subsequently attached to its possession by the Romans. It was situate in the north-east angle of the Sinus Tarentinus, a position remarkably favourable for commerce. *Cramer's Ancient Italy, vol. 2. p. 318, seqq.*

30. *Negligis immeritis*, &c. "Dost thou make light of committing a crime which will prove injurious to thy unoffending posterity?" The crime here alluded to is the neglecting to bestow the last sad offices on the unburied corpse of Archytas. Compare note on verse 1 of this Ode.

31. *Postmodo te natis.* Equivalent to *nepotibus.* Compare the Greek form τοῖς ἐξοπίσω παισίν. *Te* is here the ablative depending on *natis.*

Fors et debita jura, &c. "Perhaps both a well merited punishment and a haughty retribution may be awaiting thee thyself."

33. *Inultis.* "Unheard."

35. *Licebit injecto*, &c. "Thou mayest continue on thy course after having thrice cast dust on my remains." *Curras* is here equivalent to *naviges.* Three handfulls of dust were on such an occasion sufficient for all the purposes of a burial. Compare note on verse 1 of this ode.—From this, as well as other passages of the ancient writers, it will be apparent that *Licet*, though styled a conjunction, is in reality a verb. Compare *Priscian, vol. 1. p. 640. ed. Krehl.*

ODE 29. The poet, having learned that his friend Iccius had abandoned the study of philosophy and was turning his attention to deeds of arms, very pleasantly rallies him on this strange metamorphosis.

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1. *Beatis gazis.* "The rich treasures." *Beatus* is often used, as in the present instance, for *dives*, from the idea of happiness which the crowd associate with the possession of wealth.

Nunc. Emphatical. Referring to his altered course of life.

Arabum. Augustus, A. U. C. 730, (which gives the date of the present ode), sent Aelius Gallus, praefect of Egypt, with a body of troops against Arabia Felix. The expedition proved unsuccessful, having failed more through the difficulties which the country and climate presented, than from the desultory attacks of the undisciplined enemy. It was in this army that Iccius would seem to have had a command. Compare, in relation to the event here alluded to, *Dio Cas ius.* 53. 29.—*vol.* 1. *p.* 723. *ed. Reim. Strabo.* 16.—*vol.* 6. *p.* 443. *seqq. ed. Tzschk. Plin. H. N.* 6. 28. With regard to the division of Arabia into *Petraea, Deserta,* and *Felix,* it may be remarked that this arrangement, which was made by Megasthenes and Ptolemy, was unknown to the inhabitants of the east. Compare *Iahn's Biblical Archaeology, p.* 8. *Upham's transl.*

2. *Acrem militiam,* &c. There is a very happy vein of irony in what is here said. As if the whole burthen of the war was to rest upon the shoulders of our *ci-devant* philosopher, and as if he alone was destined to reduce to subjection a foe that had hitherto been unconquered by the Roman arms.

Sabaeae. Sabaea, a part of Arabia Felix, is here put for the whole region. The *Sabaei* would seem to have occupied what corresponds to the northernmost part of the modern *Yemen.* Eratosthenes is the first Greek writer that makes mention of them. He is followed by Artemidorus and Strabo. Diodorus Siculus, who succeeds to these, pretends to have drawn his information from the Historical books of the Egyptian kings in the library at Alexandria. The account which he gives of the *Sabaei* and the productiveness of their country is amusing by reason of its exaggeration. The quantity too of their gold and silver is described in glowing colours, since. having never been subdued by a foreign foe, they had been enabled, by means of the valuable products of their soil, to obtain it in the course of commerce and hoard it up to a surprising extent. Ἐξ αἰῶνος, observes Diodorus, ἀπορθήτων αὐτῶν γεγενημένων διὰ τὸν ἐκτοπισμὸν, καὶ χρυσοῦ τε καὶ ἀργύρου πλήθους ἐπικεκλυκότος παρ' αὐτοῖς, καὶ μάλιστα ἐν Σάβαις ἐν ᾗ τὰ βασίλεια κεῖται, τορεύματα μὲν ἀργυρᾶ τε καὶ χρυσᾶ παντοδαπῶν ἐκπωμάτων ἔχουσι, κλίνας δὲ καὶ τρίποδας ἀργυρόποδας, καὶ τὴν ἄλλην κατασκευὴν ἄπιστον τῇ πολυτελείᾳ. (*Diod. Sic.* 3. 46. Compare *Wesseling, ad loc.*) It is now well ascertained, that the incense which the northern nations procured from Arabia Felix was not wholly the produce of that country. The Arabians obtain at the present day several sorts of incense from Abyssinia, from Siam, Sumatra, and Java.

4. *Horribilique Medo* "And for the formidable Parthian." It is more than probable, from a comparison of Ode 1, 12. 56, and 1. 35. 31, with the present passage, that Augustus intended the expedition, of which we have been speaking, not merely for Arabia Felix but also for the Parthians and Indi.

5. *Nectis catenas.* A pleasant allusion to the fetters in which Iccius, already victorious in imagination, is to lead his captives to Rome.

Quae virginum Barbara. "What Barbarian virgin." For *quae virgo barbara.* An imitation of the Greek idiom the substantive being considered as the whole, and the adjective as a part of it. (Compare *Matthiae, G. G.* § 353. *vol.* 2. *p.* 497. *4th. ed.*) The Greeks called all other nations but themselves "Barbarians," (Βάρβαροι), a term synonymous in effect with our own epithets of "foreigner" and "stranger." The Romans imitate in this respect the Grecian usage. Plautus, who introduces Greek characters in his pieces, has *Barbaria* for *Italia, Barbaricae urbes* for *Italae,* and styles *Naevius,* the Latin poet, *poeta barbarus.* As regards the term *Barbarus.* (Βάρβαρος), it may not be amiss to remark. that the root of it must very probably be looked for in the language of Egypt The natives of this country gave the appellation of *Barbar* to the rude and uncivilised tribes in their vicinity, (compare *Herodotus,* 2. 158.) and the Greeks would seem to have borrowed it from them, in a similar sense, and with the appendage of a Greek termination. The *Sinus Barbaricus* occurs on the coast of ancient Africa, a little below the mouth of the *Sinus Arabicus,* and in this same

quarter, extending as far as the promontory of *Rhapton*, we find a tract of country called *Barbaria*. (Compare *Berkel. ad Steph. Byz. s. v.* Βάρβαρος.) So also the root obtained from this quarter was styled *Rha Barbaricum*, in contra-distinction to the *Rha Ponticum* obtained by the commerce of the Euxine. These names, in so remote a part of the ancient world, could never have originated with the Greeks, for in that event they would have been more generally applied. They must be traced to Meroe and Egypt. Nor should it be omitted, that this very point furnishes us with an argument for the early communication between the Egyptians and natives of India. In the oldest Hindoo works, the appellation of *Barbara*, (in Sanscrit, *Warwara*,) is given to a race in southern Asia, subdued by Wiswamitra. (Compare *Ritter, Erdkunde, vol.* 1. *p.* 555. 2*d ed.*)

7. *Puer quis ex aula.* Equivalent to *Quis puer regius.* The term *aula* may refer to the royal court either of the Arabians or Parthians. It is evidently incorrect to suppose, with some commentators, that the poet means by *puer ex aula* a youth who had performed the duties of cup-bearer in his native land. He merely alludes to the high birth of the individual, and by so doing adds to the pungency of his satire.

8. *Ad cyathum statuetur.* "Shall stand as thy cup-bearer." *Statuetur* is here elegantly used for *stabit*, which is the term more commonly employed in such cases. Compare *Ausonius*, (*Idyll. de hist.* 19.) "*Stat Jovis ad cyathum, generat quem Dardanius Tros.*"

9. *Doctus tendere.* "Skilled in aiming."

Sericas. The Seres were famed for their management of the bow. The reference here, however, is not so much to these people in particular, as to the eastern nations in general. In relation to the Seres compare Explanatory Note, Ode 1. 12. 56.

11. *Relabi posse.* "Can glide back." In this sentence, *montibus* is the dative by a Graecism. Prose Latinity would require *ad montes.* Some make *montibus* the ablative, with which they join *pronos* in the sense of *decurrentes.* This arrangement is decidedly inferior to the one first given. As regards the idea intended to be conveyed, it may be observed, that the poet compares his friend's abandonment of graver studies for the din of arms, to a total alteration of the order of nature. The expression appears to be a proverbial one, and is evidently borrowed from the Greek. Thus we have in *Euripides* (*Medea* 411.) Ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, a proverb which Hesychius ascribes also to Aeschylus before him. (Compare *Barnes*, and *Beck, ad Eurip. l. c.*) Ovid gives a very diffuse paraphrase of the same sentiment, (*Trist.* 1. 7.) "*In caput alta suum labentur ab aequore retro Flumina,*" &c.

12. *Reverti.* "Return in its course."

13. *Coemtos.* "Bought up on all sides." A pleasant allusion to his friend's previous ardour in philosophic pursuits.

14. *Panaeti.* Panaetius, a native of Rhodes, holds no mean rank among the Stoic philosophers of antiquity. He passed a considerable part of his life at Rome, and enjoyed an intimate acquaintance with several eminent Romans, particularly Scipio and Laelius. Cicero highly extols his moral doctrine in his treatise "*De Officiis.*" Towards the end of his life Panaetius removed to Athens, where he died.

Socraticam et domum. "And the writings of the Socratic school." Alluding to the philosophical investigations of Xenophon, Plato, Aeschines, and others.

15. *Loricis Iberis.* The Spanish coats of mail obtained a decided preference among the Romans, from the excellence of the metal and its superior temper.

ODE 30. Venus is invoked to grace, with her presence and with that of her attendant retinue, the temple prepared for her at the home of Glycera. Compare the 29th Fragment of *Anacreon*, (*p.* 362. *ed. Fischer.* 1783.) Ὦ ἄναξ πανδαμάτωρ Ἔρως, κ. τ. λ.

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1. *Venus.* As regards the etymology of this name the following remarks of Mr. Jamieson may not be unacceptable to the student. "As some read *Succoth-benoth*, i. e. the tabernacles of *Benoth*, in 2 *Kings*, 17. 30, it is said that under this name the goddess of Love was worshipped by the Babylonians. By changing *B* into *V*, and supposing *TH* to be pronounced as *S*, *Benoth* will bear the form of *Venos*. It has also been supposed that *Binos*, mentioned by Suidas as ὄνομα θεᾶς, is the same deity. But the Gothic supplies us with a more simple etymon. In various dialects of it *waen* or *vaen* signifies *pulcher, elegans.*"

Gnidi. Gnidus or Cnidus, (consult Various Readings), was a Dorian city, on the coast of Caria, near the promontory of Triopium. Venus was the tutelary deity of the place, and here too was the famous statue of the goddess by Praxiteles. Compare *Pausanias*, 1. 20. *Pliny H. N.* 36. 5. *Cours d' Archéologie, par Raoul-Rochette, p.* 268. and *Hirt, Ueber die Bildung des Nackten bei den Alten.*

Paphiquæ. Paphos, a town of Cyprus, on the western coast, where Venus was said to have come to land after having been wafted thither from the island of Cythera. (Compare *Mela*, 2. 7. *Tacit. Hist.* 2. 3.) The place must have been one of very early origin, as it is mentioned by Homer (*Odyss.* 8. 362.) It was probably founded by the Syrians or Phoenicians, since the goddess was worshipped here under the same peculiar form as at Ascalon, Emesa, and elsewhere. (Compare *Münter, der Tempel der Himmlischen-Göttin zu Paphos.*) No statue appeared in this temple, but adoration was offered to a stone of conical shape. A short distance to the north of this place, lay another city of the same name. This last is commonly styled Paphos, while the other is distinguished by the appellation of Palae-Paphos, in allusion to its earlier origin. (Compare *Mannert, Geographie der Gr. und Römer, vol* 6. *pt.* 1. *p.* 585.)

2. *Sperne.* "Leave." Literally, "look with contempt on." Compare *Alcman, frag.* (*Steph. Carm. Lyr.*) Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιῤῥύταν.

3. *Decoram.* "Adorned for thy reception."

5. *Fervidus Puer.* Compare the Greek expression λάδρος Ἔρως. Cupid is generally represented as a child of seven or eight years old. In a statue at the Venere, near Turin, however, he appears as a youth of seventeen, as he does in Raffaelle's Cupid and Psyche. Compare, as regards the different modes of representing this deity, *Rasche, Lex. Rei Num. s. v. Cupido.* (*vol.* 2. *col.* 1108.) and *Winckelmann, Essai sur l'Allegorie. chap.* 2. (*Traités sur l'Allegorie, par Winckelmann, Addison, Sulzer,* &c, *vol.* 1. *p.* 119. 143.)

Solutis Gratiae zonis. The Graces were the companions of Venus in the Grecian mythology. They are commonly represented by the ancient artists and poets as three beautiful sisters, nude, unconscious of shame, and linked together. These deities, like the Hours and Muses, had originally a reference to the stars and seasons. The Greeks deprived them of their astronomical functions, and substituted such attributes as were merely of a poetic character. We still see, however, on an ancient gem, the Graces dancing upon the head of Taurus, while two of them are turning towards seven stars at which they point with the hand. (*Borioni, Collect. ntiq. Rom. fol.* 1736. *n.* 82. *Passerat, Thesaur. Gemm. Astrifer.* 1. *tab.* 144.) At a later period, when moral ideas began to be more intimately blended with parts of the Grecian system of religion, the Graces assumed analogous attributes. One of them was supposed to represent a favour conferred, another a favour received, while the third designated the return made for benefits. (*Aristot. ad Nicom.* 5. 8. *Senec de Benef.* 1.

3. *Constant, de la Religion, vol.* 2. *p.* 402. *Winckelmann, Essai sur l' Allegorie, chap.* 2.—*Traités sur l' Allegorie, vol.* 1. *p.* 132.)

7. *Parum comis.* "Little able to please."

Juventas. The goddess of youth. Hebe. "The idea of Hebe among the Romans," observes Spence, in his Polymetis, "seems to have been much the same with that of eternal youth, or an immortality of bliss; agreeably to which she is represented on a gem in the Great Duke's collection at Florence, with a young, airy look, and drinking out of a little bowl; or, according to our Milton's expression, 'quaffing immortality and joy.'"

8. *Mercuriusque.* Mercury is enumerated among the retinue of Venus in allusion to his being the god of language and eloquence. (Ἑρμῆς λόγιος.) Compare *Apuleius, Met.* 6. *p.* 93. *ed Plant.* "*Scis, sororem tuam Venerem sine Mercurii praesentia nil usquam fecisse.*"

ODE 31. The poet raises a prayer to Apollo, on the day when Augustus dedicated a temple to this deity on the Palatine Hill. Standing amid the crowd of worshippers, each of whom is offering up some petition to the god, the bard is supposed to break forth on a sudden with the abrupt enquiry," What does the poet (i. e. what do I) ask of Apollo on the dedication of his temple?" His own reply succeeds, disclaiming all that the world considers essential to happiness, and ending with the simple and beautiful prayer for the "*mens sana in corpore sano.*"

As regards the dedication of the temple on the Palatine hill, and the library connected with it, compare the words of *Dio Cassius.* (53 1.—*ed. Reim. vol.* 1. *p.* 696.) Τό τε Ἀπολλώνειον τό τε ἐν τῷ παλατίῳ, καὶ το τεμένισμα τὸ περὶ αὐτὸ, τάς τε ἀποθήκας τῶν βιβλίων ἐξεποίησε καὶ καθιέρωσε.

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1. *Dedicatum.* "On the dedication of his temple." Compare Preliminary remarks on this ode.

2. *Patera.* The Patera was a vessel or broad cup used for libations. The term was also applied to the flat plate or charger on which the consecrated meats were offered to the gods. This usage of the paterae came to the Romans from the Etrurians, though the former in adopting them made some alterations in their shape. They occasionally retained the handle, which the Etruscan paterae appear always to have had, and occasionally suppressed it. In the solemnization of sacrifices it seems almost necessary that the vessel should have a handle, but in its representation on ancient monuments it is often destitute of one, probably that the elegant contour of its form should not be interfered with. *Elmc's Dictionary of the Fine Arts, s* v. Compare *Winckelmann, sur l' Allegorie, chap.* 6. (*Traités sur l' Allegorie, vol,* 1. *p.* 243.)

Novum liquorem. It was customary to use wine of the same year's make, in libations to the gods. Compare *Petronius, c.* 130. "*Spumabit pateris hornus liquor.*"

4. *Sardiniae.* Sardinia was famed for its fertility, which compensated in some degree for its unhealthy climate. Compare *Strabo,* 5.—*vol.* 2. *p.* 137. *ed. Tzschk. Mela,* 2. 7. *Val. Max.* 7. 6. 1. &c.

Segetes. "Harvests." *Seges,* if we follow the authority of Festus, properly denotes land tilled and sown. "*Seges dicitur ea pars agri, quae arata et consita est.*"

5. *Grata armenta.* "The fine herds."

Aestuosae Calabriae. "Of the sunny Calabria." Calabria, in southern Italy, was famed for its mild climate and excellent pastures. Compare Epode 1. 27.

6. *Ebur Indicum.* The ivory of India formed one of the most costly instruments of Roman luxury. Compare *Ovid.* (*Medic. fac.* 10.) "*Sectile deliciis India praebet ebur,*" and the learned remarks of *Cerda* on *Virg. Georg.* 1. 57.

7. *Liris.* This river, now the *Garigliano,* rises in the Appennines and falls into the Tuscan sea near Minturnae. The Liris, after the southern boundary of Latium was extended below the Circaean promontory, separated that region from Campania. Subsequently, however, the name of Latium was extended to the mouth of the Vulturnus, and the Massic hills. Comp. *Cramer's Ancient Italy, vol.* 2. *p.* 11. and the authorities there cited.

8. *Mordet.* "Undermines," or "eats away." So in Greek the verbs ὑποτρώγω, ὑποξύω, &c. are applied with equal beauty to the silent course of a stream. Compare *Callimachus, ep.* 45. 4. τοῖχον ὑποτρώγων ἡσύχιος ποταμός.

9. *Premant.* "Let those prune," &c. Equivalent to *amputent.* Compare *Virgil. Georg* 1. 157. "*Falce premes umbras,*" and *Calpurnius,* 5. 110. "*Molle salictum premes.*"

Calena falce. An allusion to the Falernian vineyards. Compare note on Ode 1. 20. 9.

11. *Exsiccet.* Equivalent to *cbibat.* "Let the rich trader drain," &c.

Cululis. The *cululus* was properly of baked earth, and used in sacred rites by the pontifices and Vestal Virgins. Here, however, the term is taken in a general sense for any cup. Compare the words of Acron in his scholium on this passage. "*Proprie autem cululi calices dicuntur fictiles, quibus pontifices, Virginesque Vestales utebantur. Hic autem pro urceolis et conchis posuit.*" To the same effect is the language of Porphyrion.

12. *Syra reparata merce.* "Obtained in exchange for Syrian wares." By Syrian wares are meant the aromatic products of Arabia and the more distant east, brought first to the coast of Syria by the overland trade and shipped thence to the western markets.

16. *Cichorea.* "Endives." The term *cichoreum* (κιχορεῖον, or κιχώριον) is, strictly speaking, confined to the cultivated species of *Intubum* or *Intybum.* The wild sort is called *σέρις* by the Greeks, and answers to our bitter succory. The name *cichoreum* is of Coptic or Egyptian origin, the plant itself having been brought from Egypt into Europe. The appellation Endive comes from the barbarous word *endivia,* used in the middle ages, and an evident corruption as well of the Arabic *hendib* as of the classical *intybum.* Compare *Fée, Flore de Virgile, p.* 70 71. *Martyn ad Virg. Georg.* 1. 120.

Levesque malvae. "And emollient mallows." *Dioscorides* (2. 111.) and *Theophrastus* (1. 5.) both designate mallows as aliment: the first of these two authors speaks of the garden mallows as preferable in this respect to the uncultivated kind, from which it may be fairly inferred that several species of this plant were used as articles of food. The Greek name of the mallows (μαλάχη) from which both the Latin and English are said to be deduced, has reference to their medicinal properties. It is formed from μαλάσσω, "to soften," &c.

17. *Frui paratis,* &c. "Son of Latona, give me, I entreat, to enjoy my present possessions, being at the same time both healthful in frame and with a mind unimpaired by disease." Or more freely, "Give me a sound mind in a sound body, that I may enjoy, as they should be enjoyed, the possessions which are mine." The expression *dones mihi valido,* &c. *frui paratis* is a Graecism for *dones ut ego validus,* &c. *fruar paratis.*" Compare, in relation to the idea here expressed, the well-known line of *Juvenal,* (10. 356.) "*Orandum est ut sit mens sana in corpore sano.*"

20. *Cithara carentem.* "Devoid of the charms of poetry and music." A morose and gloomy old age.

ODE 32. The bard addresses his lyre, and blends with the address the praises of Alcaeus. The invocation comes with a peculiar grace from one who boasted, and with truth, of having been the first to adapt the Aeolian strains to Italian measures. (Compare Ode 3. 30. 13.)

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1. *Poscimur.* "We are called upon for a strain." By whom is not stated, neither is it material. The request probably came from Augustus or Maecenas.—Consult Various Readings.

Si quid vacui lusimus tecum. "If we have ever, in an idle moment, produced in unison with thee any poetic effusion."

3. *Vivat.* A beautiful expression for *duret* or *permaneat.*

Dic Latinum carmen. "Be responsive to a Latin ode."

5. *Lesbio primum,* &c. "Attuned to harmony most of all by a Lesbian citizen." Horace here assigns to Alcaeus the merit of having brought lyric poetry to its highest state of perfection. We must be careful not to give *primum* in this passage the meaning of "first," as some editors have done. Such an interpretation would betray a strange and unpardonable ignorance of the literary chronology of Greece. Mitscherlich and Döring prefer giving *modulate* an active force, understanding at the same time the word *carmina.* The clause will then be equivalent, to adopt the language of the former, to "*qui carmen edidisti, suggessisti primum Lesbio civi, Alcaeo.*" This mode of explanation appears altogether too harsh. According to the one we have adopted, *Lesbio civi* is put by a Graecism for *Lesbio cive.*

6. *Ferox bello.* Understand *quamvis.*

7. *Religarat udo litore.* The ablative here depends on *in* understood. Compare *Ovid. Met.* 14. 248. "*religata in littore pinu.*" The prose idiom would require *ad* with the accusative.

9. *Liberum.* Athenaeus has preserved fragments of some of Alcaeus's songs celebrating the praises of wine. Of the intemperate habits of the bard some idea may be formed from the language of the writer first mentioned. τοῦτο δὲ ὁ Ποντικὸς Χαμαιλέων ἐνδέδεκται, τῆς Ἀλκαίου φιλοινίας ἀπείρως ἔχων. κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων ὁ ποιητὴς οὗτος εὑρίσκεται. (*Athenaeus.* 10. 35.—*vol.* 4. *p.* 73. *ed. Schweigh.*) To this we will add one of the fragments of the bard himself:

Οὐ χρὴ κακοῖσιν θυμὸν ἐπιτρέπειν.
προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
ὦ Βυκχί. φάρμακον δ' ἄριστον,
οἶνον ἐνεικαμένοις μεθυσθῆν. (*Athen. l. c.*)

13. *O decus Phoebi,* &c. Compare Pindar, *Pyth.* 1. *init.*

Χρυσέα φόρμιγξ, Ἀπόλλωνος καὶ ἰοπλοκάμων
σύνδικον Μοισᾶν κτέανον.

15. *Mihi cunque*, &c. "Be propitious unto me whenever in due form I invoke thine aid." —*Cunque* is here put for *quandocunque*. The term *rite* is borrowed from the language of the Roman sacred rites.

ODE 33. Addressed to Albius Tibullus, the celebrated elegiac poet, who had been slighted by the object of his affections.

2. *Neu miserabiles*, &c. "Nor give utterance again and again to mournful laments." An allusion to the elegiac strains of Tibullus. As regards the etymology of the term *elegus* (*elegia*, ἐλεγεία,) the scholiast observes, "παρὰ τοῦ ἔ ἔ, *quae vox est lamentantium*."

3. *Tibi praeniteat*. "Is preferred to thee."

5. *Tenui fronte*. A low forehead was considered a great beauty among the Greeks and Romans. This taste was so general, that the females of those days used to hide part of their foreheads with bandages. Compare the language of Acron in his explanation of the epithet *tenui* in this passage. "*Angusta et parva* (sc. fronte) *sicut pulchrae habere consuererunt*." So also Porphyrion, "*Pro angusta et pusilla posuit. Frons autem minor pulchriorem facit mulierem, et ideo insignem tenui fronte accipe, hoc est, in hac re insignem.*" In what estimation, however, a low forehead was held by the physiognomical writers of antiquity may be seen by referring to the edition of Franzius, *p.* 132, 151, 186, 402. Thus, for example, *Aristotle* observes, Οἱ τὸ μέτωπον μικρὸν ἔχοντες, ἀμαθεῖς· ἀναφέρεται ἐπὶ τοὺς ὗς. and *Polemon*, Μέτωπον στενὸν οὐκ ἐλάχιστον ὑπάρχει σημεῖον ἀμαθίας.

6. *Cyri torret amor*, &c. Compare *Moschus*, *Idyll.* 6. 1. *seqq.*

Ἥρα Πὰν Ἀχῶς τᾶς γείτονος, ἤρατο δ' Ἀχῶ
σκιρτητᾶ Σατύρω, Σάτυρος δ' ἐπεμαίνετο Λύδᾳ.
ὡς Ἀχὼ τὸν Πᾶνα, τόσον Σάτυρος φλέγεν Ἀχῶ,
καὶ Λύδα Σατυρίσκον· ἔρως δ' ἔσμύχετ' ἀμοιβᾷ.

7. *Declinat*. Understand *animum*. "Turns away his affections."

Sed prius Appulis, &c. Compare *Aristophanes* (*Pac.* 1076.) πρὶν κεν λύκος οἶν ὑμεναιοῖ. and *Virgil*, *Ecl.* 8. 27. "*Jungentur jam gryphes equis*," &c.

9. *Turpi peccet adultero*. "Shall yield her affections to so disagreeable a lover." The term *adultero* is used here simply for *amatori*, nor must any improper idea be attached to it.

10. *Impares formas atque animos*. "Persons and tempers little in unison with each other." or "Unequal forms, unequal minds." (Francis.)

11. *Sub juga aenea*. The epithet *aenea* is extremely emphatic, and has a particular reference to the impossibility of being freed from the dominion of a passion, even when we are conscious that it can never meet with a return.

14. *Grata compede*. "With the pleasing chain of love." ἡδεῖ δεσμῷ.

16. *Curvantis Calabros sinus*. "Indenting with bays the coast of Calabria."

ODE 34. Horace, a professed Epicurean, having heard thunder in a cloudless sky, abandons the tenets which he had hitherto adopted, and declares his belief in the superintending providence of the gods. Such, at least, appears to be the plain meaning

of the ode. It is more than probable, however, that the poet merely wishes to express his dissent from the Epicurean dogma which made the gods take no interest whatever in the affairs of men. The argument employed for this purpose is trivial enough in reality, and yet to an Epicurean of the ancient school it would carry no little weight along with it. Thus Lucretius positively states, that thunder in a serene and cloudless sky is a physical impossibility:

> "*Fulmina gigni de crassis, alteque, putandum est,*
> *Nubibus exstructis: nam coelo nulla sereno,*
> *Nec leviter densis mittuntur nubibus unquam.*"
>
> *De R. N.* 6. 245. *seqq.*

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1. *Parcus deorum*, &c. The Epicureans would appear only to have conformed to the outward ceremonies of religion, and that too in no very strict or careful manner. The doctrine of their founder, after all that may be said in its praise, tended directly to atheism; and there is strong reason to suspect, that what he taught concerning the gods was artfully designed to screen him from the odium and hazard which would have attended a direct avowal of atheism. Compare *Enfield's History of Philosophy, vol.* 1. *p.* 450. *seqq.*

2. *Insanientis dum philosophiae*, &c. "While I wander from the true path, imbued with the tenets of a visionary philosophy." The expression *insanientis sapientiae* (literally, "an unwise system of wisdom") presents a pleasing oxymoron, and is levelled directly at the philosophy of Epicurus.

4. *Iterare cursus relictos.* "To return to the course which I had abandoned." Consult Various Readings.

5. *Diespiter.* "The father of light." Compare Macrobius (*Sat.* 15.) "*Nam cum Jovem accipiamus lucis auctorem, unde et Lucetium Salii in carmine canunt, et Cretenses,* Διὰ τὴν ἡμέραν *vocant; ipsi quoque Romani Diespitrem appellant ut diei patrem.*" To the same effect are Varro L. L. 4. 10. and Aulus Gellius, 5. 12. It is not a little singular that in the Hindoo Mythology the lord of the region of the air is styled *Diwespetir.* Compare *Ast, Grundriss der Philologie, p.* 43.

7. *Plerumque.* "According to his wonted custom."

Per purum. "Through a cloudless sky." Understand *coelum*, and compare the Greek form of expression δι' αἰθρίας. Thunder in a cloudless sky was ranked among prodigies. Thus *Julius Obsequens* records, (c. 83.) "*Sereno intonuit*," and again, (c. 122.) "*Sereno Varguntcius Pompeius de coelo exanimatus.*"

9. *Bruta.* "Though firmly fixed." Equivalent to *immobilis*, and in accordance with the early and popular belief which supposed the earth to be immoveably fixed in the centre of the universe. Compare *Seneca, Thyest.* 1020. "*Immota tellus pondus ignavum jaces?*"

10. *Invisi horrida Taenari sedes.* The promontory of Taenarus, forming the southernmost projection of the Peloponnesus, was remarkable for a cave in its vicinity, said to be one of the entrances to the lower world, and by which Hercules dragged Cerberus to the regions of day. Compare *Pindar, Pyth.* 4. 77.

> ——— παρ' χθόνιον
> Ἀΐδα στόμα, Ταίναρον εἰς ἱερὰν.

And also the *Orphic Argonautics*, (40, *seqq.*) *Lycophron, Cass.* 1106. *Virgil, Georg.* 4. 467.

11. *Atlanteusque finis.* "And Atlas, limit of the world." Literally, "the boundary of Atlas." The ancients believed this chain of mountains to be the farthest barrier towards the west. Compare *Euripides, Hippol.* 3.

Ὅσοι τε πόντου τερμόνων τ' Ἀτλαντικῶν
ναίουσιν εἴσω. ———————

12. *Valet ima summis,* &c. The train of thought is as follows: Warned by this prodigy, I no longer doubt the interposition of the gods in human affairs; nay, I consider the deity all-powerful to change things from the lowest to the highest degree, and to humble to the dust the man that now occupies the loftiest and most conspicuous station among his fellow-creatures. Compare *Hesiod, ἔργ. καὶ ἡμ.* 5. *seqq.*

14. *Hinc apicem,* &c. "From the head of this one, Fortune, with a loud rushing sound of her pinions, bears away the tiara in impetuous flight; on the head of that one she delights in having placed it." *Sustulit* is here taken in an aorist sense. As regards the term *apicem,* it may be remarked, that, though specially signifying the tiara of Eastern royalty, it has here a general reference to the crown or diadem of kings.

ODE 35. Augustus, A. U. C. 726, had levied two armies, the one intended against the Britons, the other against the natives of Arabia Felix and the East. The former of these was to be led by the emperor in person. At this period the present ode is supposed to have been written. It is an address to Fortune, and invokes her favouring influence for the arms of Augustus.

The latter of these two expeditions has already been treated of in the Introductory remarks on the 29th Ode of this book. The first only proceeded as far as Gaul, where its progress was arrested by the Britons' suing for peace, and by the troubled state of Gallic affairs. The negotiations, however, were subsequently broken off, and Augustus prepared anew for a campaign against the island, but the rebellion of the Salassi, Cantabri and Astures intervened, and the reduction of these tribes engrossed the attention of the prince. Compare *Dio Cassius,* 53. 22. and 25.—*vol.* 1. *p.* 717 and 719. *ed. Reim.*

As regards the imitation, in this ode, of a Grecian original, consult page xxxvi of this volume.

1. *Antium.* A celebrated city on the coast of Latium, the site of which is sufficiently marked at the present day by the name of *Porto d'Anzo* attached to its ruins. Strabo informs us that Antium was built on a rock, and had no harbour. (*lib.* 5.—*vol.* 2. *p.* 158. *ed. Tzschk.*) Ἑξῆς δ' ἐστὶν Ἄντιον, ἀλίμενος καὶ αὐτη πόλις· ἵδρυται δ' ἐπὶ πέτρας. From Livy we learn that the port with the arsenal was called Ceno (*Liv.* 2. 63. *Dion. Hal.* 9. 56.) When this city fell into the hands of the Romans, the beaks of many of its ships were removed to Rome, and served to ornament the elevated seat in the Forum, from which orators addressed the people, and which from that circumstance was thenceforth designated by the term *Rostra.* (Compare *Liv.* 8. 14. *Flor.* 1. 11. *Plin. H. N.* 34. 15.) Antium was celebrated for its temple to Fortune, and the epithet *gratum* is to be explained in reference to this, the places where their worship was most honoured being thought most pleasing and acceptable to the ancient divinities. This city was also famed for a temple to Aesculapius. (*Cramer's Ancient Italy, vol.* 2. *p.* 86 *seqq.*)

2. *Praesens tollere.* "Thou that in an instant canst raise." A Graecism for *praesens ad tollendum.* Compare the expression *praesentes dei,* i. e. deities manifesting their power &c. by an instantaneous appearance.

3. *Vel superbos,* &c. "Or convert splendid triumphs into disasters." *Funeribus* is in

the ablative, the *casus instrumentalis*. Compare *Struve, ueber die Lateinische Declination, &c. p.* 2.

5. *Ambit sollicita prece.* "Supplicates in anxious prayer." The prayer of the poor husbandman ascends to Fortune, that she would deign to look with a favouring eye on the produce of the year. To Fortune was attributed a controlling sway over the sea and land. Hence she is often represented as holding in one hand a rudder, and in the other a horn of abundance. The ancients were accustomed to detach the rudder from their vessels on the arrival of autumn, and suspend it in the smoke. When the return of spring brought weather more favourable for navigation, the rudder was replaced. Thus Hesiod remarks (ἔργ. καὶ ἡμ. 45. *seqq.*) that if Pandora had not been sent to earth, (whom some make identical with Fortune,) the rudder would have remained suspended in the smoke, and the labours of agriculture would have had an end: meaning thereby that neither commerce nor agriculture would have been needed by man: whereas now they are both in the hands of Fortune. Compare *Heinsius ad Hesiod. l. c.* (*Introd. c.* 11.) and *Winckelmann, Essai sur l' Allegorie, c.* 3. (*Traités*, &c. *vol.* 1. *p.* 163.)

6. *Ruris.* Consult Various Readings.

7. *Bithynia.* Bithynia, in Asia Minor, was famed for its natural productions, which gave rise to a very active commerce between this region and the capital of Italy. The expression in the text, however, refers more particularly to the naval timber in which the country abounded. Compare Xenophon's description. (*Anab.* 6. 4.) Ξύλα δὲ, πολλὰ μὲν καὶ ἄλλα, πάνυ δὲ πολλὰ καὶ καλὰ ναυπαγήσιμα ἐπ' αὐτῇ τῇ θαλάσσῃ. Φέρει ἡ γῆ καὶ κριθὰς καὶ πυροὺς καὶ ὄσπρια πάντα καὶ μελίνας καὶ σήσαμον καὶ σῦκα ἀρκοῦντα καὶ ἀμπέλους πολλὰς καὶ ἡδυοίνους, καὶ τἆλλα πάντα, πλὴν ἐλαιῶν.

8. *Carpathium pelagus.* A name applied to that part of the Mediterranean which lay between the islands of Carpathus and Crete. The modern name of Carpathus is *Scarpanto*. Compare *Bondelmontii Lib. Ins. Archipel. ed. de Sinner, p.* 70. *seqq.*

9. *Dacus.* Dacia was a large country of Europe, bounded on the south by the Danube, which separated it from Moesia, on the north by Sarmatia, on the east by the Tyras and Pontus Euxinus, and on the west by the Iazyges Metanastae. It corresponded nearly to Valachia, Transylvania, Moldavia, and that part of Hungary which lies to the east of the Teiss. The Dacians and Getae appear to have been one and the same people, the former of these appellations being more used by the Romans, the latter by the Greeks. Compare *Adelung's Mithridates, vol.* 2. *p.* 356, *seqq.* *D'Anville, sur la nation des Getes.* (*Mem. Acad. des Inscript*, &c. *vol.* 25. *p.* 34. *seqq.*) and the remarks of *Taylor*, in his *Historic Survey of German Poetry, vol.* 1. *p.* 3. *seqq.* on the poem composed by Ovid, when an exile, in the language of the Getae. Mr. Taylor is certainly incorrect in confounding the Thracian dialect of the Getae with the language of the Goths. Adelung establishes the difference very conclusively.

Profugi Scythae. "The roving Scythians." The epithet *profugi* is here used with reference to the peculiar habits of this pastoral race, in having no fixed abodes but dwelling in their waggons. Hence they were styled ἁμαξόβιοι, ἁμάξοικοι. Compare Ode, 3. 24. 9. The origin of the name Scythian has been much disputed among etymologists. Some make it equivalent to the Latin "*potatores.*" Others derive it from *Shakhaa*, "a quiver," while a third class deduce the term from the Persian *Ssagh*, and suppose it to have been applied by way of contempt. This last opinion, however, to say nothing of the other two, is decidedly erroneous, since the dog was held in high estimation among the Persians, and ranked among the good animals of Ormusd. (*Plut. de Isid. et Osir. p.* 369. *F. p.* 514. *Wytt.*) It was a symbol also of faith, and especially of the hope of an immortal existence, and holds a conspicuous place therefore on sepulchral monuments. (*Compare Creuzer, Symbolik, vol.* 1. *p.* 752.) Sir William Jones also indulges in some speculations on this subject, (*Asiatic Researches, vol.* 2. *p.* 401.) as well as Ritter in his *Erdkunde, vol.* 2. *p.* 729. Von Hammer, however,

appears to furnish the most ingenious explanation. According to this learned orientalist, the writers of the east, and more particularly the work entitled Schahnameh, refer what the Greeks tell us concerning the incursions of the Sacae, to the Turks and *Ssakalib*, as they are styled, and even the very festival which the Greeks term τὰ Σάκαια is found in the ancient Persian calendar as a day set apart to commemorate a victory gained over the Turks. Hence Von Hammer proposes to read Τούργους for Ἀμυργίους in the text of Herodotus (7. 64.) These Turks are the same, according to the German scholar, with the Turanians, and with the *Ssakalib*, of the Schahnameh; and this name *Ssakalib*, from *Ssaklab* or *Scoklob*, presents a remarkable coincidence with what Herodotus states respecting the Scythians, (6. 6.) that they were all called Σκολότοι. As in Herodotus therefore the Sacae and Amyrgii are said to be the same, so in the Schahnameh the Turks and the *Ssakalib* are identical. This same term *Ssakalib* will furnish also the root of the name *Slavi*, and if the theory of another writer be admitted, the Saxones will be descended from the Sacae. Compare *Baehr ad Ctes. p.* 97.

10 *Latium ferox.* "Warlike Latium."

11. *Regum Barbarorum.* An allusion to the monarchs of the East, and more particularly of Parthia.

12. *Purpurei tyranni.* "Tyrants clad in purple." The etymology of the term *tyrannus* (τύραννος) seems at last to be fairly settled by the learned Von Hammer. A writer in the *Foreign Quarterly Review*, (No. 7. *p.* 238.) in an article on the History of the Ottoman Empire by this distinguished Orientalist, observes: "We will not enquire whether Turk, the grandson of Japhet, who gave his name to the nation, was or was not the Targitaos of Herodotus, and the Togarmah of Scripture. But it is more certain and more curious, that the name of the people found its way into the language of the Greeks, in a sense prognosticating evil. The ancient Persians, who called their own country *Iran* and every other country *Aniran*, gave to the land beyond the Oxus the name of *Turan*. The inhabitants of this latter country were proverbial among the Persians for their rudeness and ferocity, as the Scythians and Thracians among the Greeks and Romans; from thence the Asiatic Greeks borrowed the word Τύραννος, so that the word *tyrant*, traced to its primitive signification, means a *Turk*."

13. *Injurioso ne pede*, &c. "Lest with destructive foot thou overthrow the standing column of affairs." The expression *stantem columnam* in this sentence does not appear at first view to have a very intelligible reference either to the *Dacus asper* or *profugi Scythae*. The remark of the scholiast, however, removes every difficulty by making *stantem columnam* equivalent to *praesentem felicitatem*, and the allusion will then be merely to the existing state of affairs among the Dacians, Scythians, and others mentioned in the text. A standing column was a general symbol among the ancients of public security. Compare *Pindar, Ol.* 2. 146. where Hector is styled Τροίας ἄμαχον ἀστραβῆ κίονα, and Addison's "Dialogues on Medals." Security, according to this writer, "rests herself on a pillar, for the same reason as the poets often compare an obstinate resolution or great firmness of mind to a rock that is not to be moved by all the assaults of winds or waves."

If we follow the common punctuation of the text in the present passage, (consult Various Readings,) and place a colon or period after *tyranni*, the meaning will be: "Do not with destructive foot overthrow the standing column of the empire," alluding to the durability of the Roman sway. The interpretation first given is, however, decidedly preferable. The change in the latter is too sudden and abrupt.

14. *Neu populus frequens*, &c. "Or lest the thronging populace arouse the inactive to arms! to arms! and destroy the public repose." The repetition of the phrase *ad arma* is intended to express the redoubled outcries of an agitated throng, calling upon the dilatory and inactive to add themselves to their number. The term *imperium* in this passage is equi-

valent merely to *publicam quietem*, or *reipublicae statum*, taking *respublica* in the general sense of government, like the Greek πολιτεία.

17. *Te semper anteit*, &c. The idea intended to be conveyed is, that all things must yield to the power of Fortune. This is beautifully expressed in the language of the text: "Thee, thy handmaid Necessity ever precedes." (Consult Various Readings.)——A Synaeresis operates in *anteit*, which must be pronounced as a dissyllable, (*Ant-yit.*)

18. *Clavos trabales*, &c. Necessity is here represented with all such appendages as may serve to convey the idea of firm and unyielding power. Thus, she bears in her brazen hand *clavos trabales*, "large spikes," like those employed for connecting closely together the timbers of an edifice. She is armed also with "wedges," used for a similar purpose, not for cleaving asunder. In like manner "the unyielding clamp" (*severus uncus*) makes its appearance, which serves to unite more firmly two masses of stone, while the "melted lead" is required to secure the clamp in its bed. Horace evidently copies his description of Necessity from some ancient painting. Several commentators very erroneously consider the *clavos trabales*, &c. as instruments of punishment. Winckelmann also appears to have fallen into this mistake. Compare his *Essai sur l' Allegorie*, c. 11. (*Traités*, &c. *vol.* 1. *p.* 327.)

21. *Te Spes et albo*, &c. The idea which the poet wishes to convey is, that Hope and Fidelity are inseparable from Fortune. In other words, Hope always cheers the unfortunate with a prospect of better days to come, and a faithful friend only adheres the more closely to us under the pressure of adversity. The epithet *rara* alludes to the paucity of true friends, while the expression *albo velata panno* refers in a very beautiful manner to the sincerity and candor by which they are always distinguished.

23. *Utcunque mutata*, &c. "Whenever, clad in sordid vestments, thou leavest in anger the abodes of the powerful." Prosperous Fortune is arrayed in splendid attire, but when the anger of the goddess is kindled, and she abandons the dwellings of the mighty, she changes her fair vestments for a sordid garb.

26. *Cadis cum faece siccatis.* "When the casks are drained to the very dregs." Faithless friends abandon us after our resources have been exhausted in gratifying their selfish cupidity.

28. *Ferre jugum pariter dolosi.* A Graecism for *nimis dolosi quam ut ferant*, &c. "Too faithless to bear in common with us the yoke of adversity." Compare *Serm.* 1. 4. 12. "*piger ferre*," i. e. *nimis piger quam ut ferat.*"

29. *Ultimos orbis Britannos.* In designating the Britons as "*ultimos orbis*," Horace must be understood to speak more as a poet than a geographer, since the Romans of his day were well acquainted with the existence of Hibernia. It must be acknowledged, however, that it was no uncommon thing to call all the islands in this quarter by the general name of *Insulae Britannicae*, (Βρεττανικαὶ νῆσοι.) Compare *Pliny*, *H. N.* 4. 6. and *Mannert*, *Geogr. der Griechen und Römer*, *vol.* 2. *pt.* 2. *p.* 33. *seqq.* *Catullus* also (11. 11.) applies the epithet *ultimos* to the Britons, but at a much earlier period.

30. *Juvenum recens examen.* "The recent levy of youthful warriors." Compare Aeschylus, *Pers.* 129. *ed. Scholefield.*

32. *Oceanoque Rubro.* "And by the Indian Sea." The whole extent of sea along the southern coast of Asia, was called by the Greeks, while as yet they knew little of India, ἡ Ἐρυθρὰ Θάλασσα (*Mare Erythraeum*) and the name was said to be derived from that of an ancient monarch, Erythras, who reigned at a very early period on these shores. Subsequently, however, the term was restricted to the sea below Arabia and between the Arabian and

Persian gulf. The Latin appellation, *Oceanus Ruber*, answers in the present instance to the Ἐρυθρὰ θάλασσα in its more extensive meaning, and is evidently a translation of the name, on the supposition that it refers to colour. It is more than probable that this supposition is the true one, and that no monarch of the name of Erythras ever existed. A collateral argument in favour of this may be drawn from the modern designation of the Sinus Arabicus, (*Red Sea.*) The meaning of this modern name must be looked for in that of Idumea or the land of Edom, whose coasts the Sinus Arabicus touches on the north. Edom, in the Hebrew tongue, signifies *red*, and was the name given to Esau for selling his birthright for a mess of *red* pottage.

33. *Ehen! cicatricum*, &c. "Ah! I am ashamed of our scars, and our guilt, and of brothers———" The poet was going to add, "slain by the hand of brothers," but the thought was too horrid for utterance, and the sentence is therefore abruptly broken off. (Consult Various Readings.) He merely adds in general language, "What in fine have we, a hardened age, avoided?" &c. The reference throughout the stanza is to the bloody struggle of the civil wars. Compare the frightful picture drawn by *Lucan*, 2. 147. *seqq.*

———"*infandum domini per viscera ferrum*
Exegit famulus: nati maduere paterno
Sanguine: certatum est, cui cervix caesa parentis
Cederet: in fratrem cecidêrunt praemia fratres."

38. *O utinam diffingas.* "O mayest thou forge again." The poet's prayer to Fortune is, that she would forge anew the swords which had been stained with the blood of the Romans in the civil war, so that they might be employed against the enemies of the republic. While polluted with civil blood they must be the objects of hatred and aversion to the gods.

39. *In Massagetas Arabasque.* "To be wielded against the Massagetae and the Arabians." The Massagetae were a branch of the great Scythian race, and, according to Herodotus (1. 204.) occupied a level tract of country to the east of the Caspian. Larcher considers their name equivalent probably to "Eastern Getae." (*Histoire d' Herodote. vol.* 8. *p.* 323. *Table Géographique.*)

ODE 36. Plotius Numida having returned, after a long absence, from Spain, where he had been serving under Augustus in the Cantabrian war, the poet bids his friends celebrate in due form so joyous an event. This ode would appear to have been written about A. U. C. 730.

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1. *Et thure et fidibus et vituli sanguine debito.* "With both incense and the music of the lyre, and the blood of a bullock due to the fulfilment of our vow." The ancient sacrifices were accompanied with the music of the lyre and the flute. Compare Ode, 4. 1. 21. So also *Arnobius* (*adv. Gent.* 7.) "*Vos aeris tinnitibus et tibiarum sonis . . . . . persuasum habetis deos et delectari et affici, irasque aliquando conceptas eorum satisfactione molliri.*" and Censorinus, (c. 12.) "*Nam nisi grata esset* (Musica) *immortalibus deis, qui constant ex anima divina, profecto ludi scenici placandorum deorum causa instituti non essent: nec tibicen omnibus supplicationibus in sacris aedibus adhiberetur,*" &c. Consult *Brouerius de Adorationibus, p.* 244. *seqq.*

3. *Numidae.* A cognomen of the Plotian and Aemilian lines, originally conferred, as is probable, for some successes in Numidia.

4. *Hesperia ab ultima.* "From farthest Spain." Referring to the situation of this country as farthest to the west. Hesperia was a more common name for Italy as lying to the west

of Greece. For distinction sake Spain was sometimes called *Hesperia ultima*. Compare *Macrobius, Sat.* 1. 3. *ult. Servius, in Virg. Acn.* 1. 530. *Isidor. Orig.* 14. 4.

6. *Dividit.* "Distributes." Compare Ode 1. 15. 15.

8. *Non alio rege.* "Under the same preceptor."

9. *Mutataeque simul togae.* Young men, among the Romans, when they had completed the seventeenth year of their age, laid aside the *toga praetexta*, a gown bordered with purple, and put on the *toga virilis* or manly gown. The usual time of the year for assuming the latter was at the feasts of Bacchus, in the month of March. Compare *Ovid, Fast.* 3 771, *segq.*

> "*Restat ut inveniam, quare toga libera detur*
> *Lucifero pueris, candide Bacche, tuo.*
> *Sive, quod ipse puer semper juvenisque videris;*
> *Et media est aetas inter utrumque tibi:*
> *Seu quia tu pater es, patres, sua pignora, natos*
> *Commendant curae numinibusque tuis.*" &c.

The *toga virilis* was denominated *libera*, because young persons were then freed from the restraint of masters, and allowed greater liberty.

10. *Cressa nota.* "A white mark." It was customary with the Romans to mark in their calendar unlucky days with black, (*carbone*) and lucky days with white, or chalk, called *Creta*, or *terra Cressa*, sive *Cretica*, because it was brought from that island. Hence a day deserving a white mark, is one of a lucky or fortunate character. The Thracians had a custom, of throwing every evening into an urn a white or black pebble, as the day had been fortunate or otherwise. These pebbles were counted at their death, and their life was adjudged in consequence to have been a happy or unhappy one. Thus *Pliny, H. N.* 7. 41, "*Vana mortalitas, et ad circumscribendum seipsam ingeniosa, computat more Thraciae gentis: quae calculos colore distinctos, pro experimento cujusque diei in urnam condit, ac supremo die separatos dinumerat, atque ita de quoque pronuntiat.*" Martial beautifully alludes to this same custom: (12. 34.)

11. *Neu promtae*, &c. "Nor let us spare the contents of the wine-jar taken from the vault." As if he had said, "Let there be no want of cheering liquor."

12. *Saliûm.* The Salii, or priests of Mars, twelve in number, were instituted by Numa. They were so called, because on solemn occasions they used to go through the city dancing, ("*a saltu nomina ducunt,*" Ovid. Fast. 3. 387. "*exsultantes Salii,*" Virgil, Aen. 8. 663. "*a* saltando, *quod facere in comitio in sacris quotannis solent et debent.*" Varro. L. L. 4. 15.) They were drest in an embroidered tunic, bound with a brazen belt, and a *toga praetexta* or *trabea;* having on their head a cap rising to a considerable height in the form of a cone, with a sword by their side; in their right hand they held a spear, a rod, or the like; and in their left they carried one of the Ancilia or shields of Mars. Lucan says it hung from their neck. ("*Et Salius laeto portat ancilia collo.*" 1. 603.) Seneca makes the leaping of the Salii resemble that of fullers of cloth. They used to go to the capitol through the Forum and other public parts of the city, singing, as they went, sacred songs, said to have been composed by Numa, and which in the time of Horace could hardly be understood by any one, scarcely by the priests themselves. Compare *Nieupoort, de Rit. Rom. p.* 345. *Brouerius, de Adorationibus, p.* 261. *Schoell, Hist. de la Litt. Rom.* vol. 1. p. 43. *Dunlop's Roman Literature, vol.* 1. *p.* 48. *Lond. ed.*

13. *Multi Damalis meri.* "The hard-drinking Damalis." Most probably some female

musician. It was deemed highly disgraceful for females of the better class to be present on such occasions as that mentioned in the text. Compare *Ernesti, Onomasticon, p.* 65.

14. *Threicia amyslide.* "In tossing off the wine-cup according to the Thracian rule." The *amystis*, (ἄμυστις), was a mode of drinking practised by the Thracians, and consisted in draining the cup without closing the lips (*à, priv.* and *μύω, claudo.*) or stopping to take breath. It denotes also a large kind of drinking cup. Thus, *Athenaeus* (11. 25.—*vol.* 4. *p.* 221. *ed. Schweigh.*) remarks, Ἄμυστις. καλεῖται μὲν οὕτω πόσις τις, ἣν ἐστιν ἀπνευστὶ πίνειν, μὴ μύσαντα. καλοῦσι δὲ οὕτω καὶ τὰ ποτήρια, ἀφ' ὧν ἐστι πιεῖν εὐμαρῶς. In a fragment of *Callimachus* (*fr.* 109. *p.* 481. *ed. Ern.*) cited by the same, (10. 60.—*vol.* 4. *p.* 122. *ed. Schweigh.*) we have the Greek expression whence Horace obtained the one which he has employed in the present ode:

Καὶ γὰρ ὁ Θοηΐκίην μὲν ἀπέστυγε χανδὸν ἄμυστιν
οἰνοποτεῖν· ὀλίγῳ δ' ἥδετο κισσυβίῳ.

Compare also *Pollux, Onomast.* (6. 16.) οὐ μόνον τὴν ἀθρόαν πόσιν, ἀλλὰ καὶ ἐκπώματος σχῆμα δηλοῖ.

16. *Vivax apium.* "The parsley, that long retains its verdure." The poet is thought to allude to a kind of wild parsley, of a beautiful verdure, which preserves its freshness for a long period. Compare *Theocritus*, (13. 42.) Ἁλλοντα σέλινα, and *Moschus*, (3. 107.) τὰ χλωρὰ σέλινα. Theophrastus speaks of several sorts of parsley; the σέλινον ἥμερον, which is generally thought to be our common parsley; the ἱπποσέλινον, which seems to be what we call Alexanders; the ἐλειοσέλινον, or smallage; and the ὀρεοσέλινον, or mountain-parsley. The Latin term *apium* is commonly derived from *apis*, because bees are fond of this plant. It is better, however, to deduce it from the Celtic *apon*, "water," the parsley loving the borders of streams. Compare *Martyn, ad Virg. Georg.* 4. 121. *Fée, Flore de Virgile, p.* 18. As regards the use of crowns at banquets, consult Explanatory notes, Ode 1. 17. 27.

Breve lilium. "The lily, soon fading away." Compare the beautiful lines of *Valerius Flaccus*, 6. 492. *seqq:*

"*Lilia per vernos lucent velut alba colores,*
Praecipue quis vita brevis, totusque parumper
Floret honor, fuscis et jam Notus imminet alis."

The Persian word *laléh*, which is a name for all the liliaceous plants, and particularly for the tulip, has passed on one side into the languages of the north, (*lily, lilie*, &c.), and on another into the Greek and Latin tongues; for λείριον and *lilium* only differ by the permutation of two cognate letters. Compare *Fée, Flore de Virgile, p.* 79. and *Principes de l' etude comparative des langues, par Merian, p.* 31. *Paris*, 1828.

17. *Putres.* Equivalent to *lascivos.* Compare the Greek forms of expression, ὄμμα τακερὸν, ὑγρὸν, λιχνὸν, and *Quintilian*, (11. 3.—*vol.* 4. *p.* 391. *ed. Spalding.*) "*natantes et quadam voluptate suffusi*, (oculi.)" ——19. *Adultero.* Equivalent to *amatori.* Compare Explanatory note, Ode 1. 33. 9.

20. *Lascivis hederis ambitiosior.* "Encircling him more closely than the wanton ivy." The epithet *lasciva* is beautifully applied to the ivy clinging with its shoots to the tree that supports it. As regards the meaning here assigned to *ambitiosus*, which is closely allied to its primitive one of "going, or winding, round," compare *Pliny, H. N.* 5. 15. "*Jordanis amnis amoenus, et, quatenus locorum situs patitur, ambitiosus.*"

ODE 37. Written in celebration of the victory at Actium, and the final triumph of Augustus over the arms of Antony and Cleopatra. The name of the unfortunate Roman, however, is studiously concealed, and all the indignation of the poet falls upon Cleopatra. Her death alone is proposed as a subject of public rejoicings. (Compare Remarks on the character of the odes, p. 7.)

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1. *Nunc est bibendum*, &c. An evident imitation of Alcaeus. (*Fragm. apud Athen.* 10. 8.—*vol.* 4. *p.* 74. *ed. Schweigh.*)

Νῦν χρὴ μεθύσκειν, καὶ χθόνα πρὸς βίαν
παίειν, ἐπειδὴ κάτθανε Μύρσιλος.

Compare Remarks on the Originality of Horace, page xxxvii. of this volume.

2. *Nunc Saliaribus*, &c. "Now was it the time to deck the temples of the gods with a splendid banquet." The meaning becomes plainer by a paraphrase: "We were right, my friends, in waiting until the present moment: this was indeed the true period for the expression of our joy." We must imagine these words to have proceeded from the poet after the joyous ceremonies had already begun. (Consult Various Readings.)

Saliaribus dapibus. The Salii, of whom mention has been made in the notes to a previous ode (36. 12.) after finishing their solemn procession through the streets of Rome, had a splendid entertainment prepared for them. Hence *Saliares dapes*, "costly dishes," i. e. "a splendid banquet." Compare *Cicero. Ep. ad Att.* 5. 9. "*cum epulati essemus Saliarem in modum.*" "After we had feasted luxuriously."

3. *Pulvinar.* The primitive meaning of this term is, a cushion or pillow for a couch; it is then taken to denote the couch itself; and finally it signifies, from the operation of a peculiar custom among the Romans, a temple or shrine of the gods. When a general had obtained a signal victory, a thanksgiving was decreed by the Senate to be made in all the temples; and what was called a *Lectisternium* took place, when couches were spread for the gods as if about to feast; and their images were taken down from their pedestals and placed upon these couches around the altars, which were loaded with the richest dishes. Dr. Adam, in his work on Roman Antiquities, states that on such occasions the image of Jupiter was placed in a reclining posture, and those of Juno and Minerva erect on seats. The remark is an erroneous one. The custom to which he refers was confined to solemn festivals in honour of Jove. Compare *Val. Max.* 2. 1. 2.—With regard to the meaning we have assigned *pulvinar* in the text, and which is not given by some lexicographers, consult *Ernesti, Clav. Cic. s. v. Schütz, Index. Lat. in Cic. Op. s. v.*

5. *Antehac.* To be pronounced as a dissyllable, (*ant-yac.*) The place of the caesura is not accurately observed either in this or the 14th line. Consult *Classical Journal, vol.* 11. *p.* 354. —*Caecubum.* Used here to denote any of the more generous kinds of wine. Compare note on Ode 1. 20. 9. and Excursus S. to this book.

6. *Dum Capitolio*, &c. "While a frenzied queen was preparing ruin for the capitol and destruction for the empire." An Hypallage for *dum Capitolio regina demens*, &c. Horace indulges here in a spirit of poetic exaggeration, since Antony and Cleopatra intended merely, in case they proved victorious, to transfer the seat of empire from Rome to Alexandrea. *Dio Cassius* (50. 4.—*vol.* 1. *p.* 606. *ed Reimar.*) states as one of the rumours of the day, that Antony had promised to bestow the city of Rome as a present upon Cleopatra, and to remove the government to Egypt: ὅτι, ἂν κρατήσῃ, τήν τε πόλιν σφῶν τῇ Κλεοπάτρᾳ χαρεῖται, καὶ τὸ κράτος ἐς τὴν Αἴγυπτον μεταθήσει. *Propertius* makes the request proceed from Cleopatra herself,

"Conjugii obscoeni pretium Romana poposcit
Moenia, et addictos in sua regna patres."

Compare *Florus*, 4. 11. "*Haec mulier Aegyptia, ab ebrio imperatore, pretium libidinum Romanum imperium petit. Et promisit Antonius.*" So also *Ovid. Met.* 15. 828. "*Servitura suo Capitolia nostra Canopo.*"

9. *Contaminato cum grege*, &c. "With a contaminated herd of followers polluted by disease." Consult the commentaries of Bentley, Mitscherlich, Jani, and Döring on this passage. The allusion appears to be a general one, to the vices and debaucheries of the Alexandrean court, and not to be confined to the "*spadones*" in the train of the queen.

10. *Quidlibet impotens sperare.* "Weak enough to hope for any thing." A Graecism, equivalent to *ita impotens ut quidlibet speraret.*

11. *Fortunaque dulci ebria.* "And intoxicated with prosperity." Compare *Demosthenes* (*Philipp.* 1.—*vol.* 1. *p.* 33. *ed. Reiske.*) ἐγὼ δ' οἶομαι, ὦ ἄνδρες Ἀθηναῖοι, νὴ τοὺς θεούς, ἐκεῖνον μεθύειν τῷ μεγέθει τῶν πεπραγμένων. and the remark of *Thomas Magister* (p. 603.) οὐ μόνον ἐπὶ οἴνου τὸ μεθύω λέγουσιν, ἀλλὰ καὶ ἐπὶ τοῦ ἁπλῶς ὑβρίζειν καὶ μὴ ἐθέλειν σωφρονεῖν ὑπό τινος τυχὸν ἐξουσίας. So also *Acron*, in his scholium on the present passage of Horace: "*Elusa fortunae successu, et, ob hoc, demens, inconsulta, improvida, sicut ebrii esse solent.*"

13. *Sospes ab ignibus.* "Saved from the flames." This appears to be another instance of poetic exaggeration. Cleopatra fled with sixty ships, while three hundred were taken by Augustus. Many of Antony's vessels, however, were destroyed by fire during the action. Compare *Dio. Cassius*, (50. 34.—*vol.* 1. *p.* 628, *ed. Reimar.*) Ἀντιπάλως οὖν αὐτῶν μαχομένων, ὁ Καῖσαρ, ἀπορήσας ὅτι πράξῃ, πῦρ ἐκ τοῦ στρατοπέδου μετεπέμψατο. κἀνταῦθα ἄλλο αὖ εἶδος μάχης συνηνέχθη· οἱ μὲν γὰρ πολλαχῇ ἅμα προσπλέοντές τισι, βέλη τε πυρφόρα ἐπ' αὐτοὺς ἐξετόξευον, καὶ λαμπάδας ἐκ χειρὸς ἐπηκόντιζον, καὶ τινας καὶ χυτρίδας ἀνθράκων καὶ πίττης πλήρεις πόρρωθεν μηχαναῖς ἐπεβρίπτουν, κ. τ. λ. Consult also *Plutarch, vit. Anton.* c. 66.—*vol.* 6. *p.* 139. *ed Hutten.* *Id. ibid.* c. 68. *Florus.* 4. 11. 8. *Vell. Paterc.* 2. 85.

14. *Lymphatam Mareotico.* "Maddened with Mareotic wine." A bitter, though not strictly accurate, allusion to the luxurious habits of Cleopatra. The poet pretends in this way to account for the panic terror which seized her at Actium. The Latin writers apply the term *lymphatus*, (compare the Greek νυμφόληπτος), to persons deprived of their reason; in accordance with the popular belief, that whoever beheld any one of the Nymphs amid the waters of a fountain was immediately struck with frenzy. Thus Festus remarks, "*Lymphae dictae sunt a nymphis: vulgo autem memoriae proditum est, quicunque speciem quandam e fonte, id est effigiem nymphae viderint, furendi non fecisse finem: quos Graeci* νυμφολήπτους *vocant, Latini lymphatos appellant.*" So also Varro, *L. L.* 6. 5. "*In Graecia, commota mente, quos* νυμφολήπτους *appellant, ab eo lymphatos dixerunt nostri.*" The analogy between *lympha* and νύμφη is shown by the intermediate Aeolic form, λύμφα.

Mareotico. The Mareotic wine, which was produced along the borders of the lake Mareotis, (now Mairout), in Aegypt, near Alexandrea, was a light, sweetish, white wine, with a delicate perfume, of easy digestion, and not apt to affect the head; though the allusion of Horace to its influence on the mind of Cleopatra would seem to imply that it had not always preserved its innocuous quality. Compare Excursus 7. to this book, near the end. It has been suggested by some critics that the Mareotic wine did not come from the vicinity of the lake Mareotis, but from a canton of this name in Epirus. This opinion rests for support on a passage in *Herodotus* (2. 77.) where it is stated, that there were no vines in Egypt, and that the people drank a kind of beer in its stead. οἴνῳ δ' ἐκ κριθέων πεποιημένῳ διαχρέωνται· οὐ γὰρ σφί εἰσι ἐν τῇ χώρῃ ἄμπελοι. Malte-Brun successfully opposes this assertion, and shows by very clear proofs that, under the Greeks and Romans, Egypt produced various kinds of wine.

As regards the culture of the vine previous to the domination of these foreign powers, it appears very manifest, from the paintings in the tombs throughout the Thebaid and other parts of the country, that it was far from being unknown. Some of these paintings represent the whole process of the vintage. In the sacred writings also, (*Numbers*, 20, 5.), there is a very plain allusion to the vines of Egypt. We must either therefore consider the remark of Herodotus incorrect, or refer it to a part of the country merely. Perhaps, as the vines were planted on the edge of the desert, above the level of the inundation, and not in Egypt properly so called, the veracity of the historian may in this way be saved. Unless this latter mode of explaining the difficulty be adopted, he will be found to contradict himself, since it is stated in the 168th chapter of the same book, that the caste of warriors in Egypt received individually four measures of wine, οἴνου τέσσερες ἀρυστῆρες. Compare *Bulletin des Sciences Historiques*, &c. *vol.* 4. *p.* 77. *seqq.*

16. *Ab Italia volantem*, &c. "Pursuing her with swift gallies as she fled from Italy." The expression *ab Italia volantem* is to be explained by the circumstance of Antony and Cleopatra's having intended to make a descent upon Italy before Augustus should be apprised of their coming. Some vessels, however, that were stationed on the look-out near the Ceraunian mountains, having been mistaken by Antony for the vanguard of the enemy's fleet, he proceeded no farther in his intended course, but returned to the Peloponnesus and wintered at Patrae. Hence the flight of Cleopatra at the battle of Actium was in fact "*ab Italia.*" Compare *Dio Cassius*, 50. 9.—*vol.* 1. *p.* 610. *ed. Reimar.* καὶ ἐκεῖνος (Ἀντώνιος) ὥρμησε μὲν ὡς καὶ ἐν τῇ Ἰταλίᾳ τὸν πόλεμον ἀδοκήτως σφίσι ποιησόμενος, κ. τ. λ. Augustus sent a part of his fleet to pursue Antony, by which, however, little was effected. The victor himself set out for Greece and Asia, and finally went into winter quarters at Samos. Being recalled by a sedition among his forces, he passed over into Italy, and remained twenty-seven days at Brundusium. From this harbour he again set sail for the east. Compare *Suetonius, Aug.* 17. *Dio Cassius*, 51. 1. and 5. Consult also the note of Duker (*ad. Flor.* 4. 11. 8.) respecting the charge of historical inaccuracy brought against Horace by Faber, (*Le Fevre*), and his daughter Anna, (*Madame Dacier.*)

20. *Haemoniae.* Haemonia was one of the earlier appellations of Thessaly, and is supposed to be derived from the name of an ancient monarch, Haemon. Thus, *Strabo* (9.—*vol.* 3. *p.* 675. *ed. Tzschk.*) Τὰ καθ' ἕκαστα μὲν ταῦτα περὶ Θετταλίας· καθ' ὅλου δ', ὅτι πρότερον ἐκαλεῖτο Πυῤῥαία, ἀπὸ Πύῤῥας τῆς Δευκαλίωνος γυναικὸς, Αἱμονία δὲ ἀπὸ Αἵμονος, Θετταλία δὲ ἀπὸ Θετταλοῦ τοῦ Αἵμονος. Other writers give the name less correctly without the initial aspirate. Thus, *Stephanus Byzantinus*, (*s. v. ed. Berkel. p.* 63.) Αἰμονία. ἡ Θετταλία, ἀπὸ Αἵμονος. In Brunck's edition of Apollonius Rhodius, the true form is given both in the text and scholia. The use of the epithet *nivalis* by Horace, has, however, created a difficulty with some commentators. Considering such an appellation unsuited to the mild climate of Thessaly, they suppose that by Haemonia is meant Thrace, and they accordingly deduce the name from that of mount Haemus. The objection is a trivial one. Horace does not intend *nivalis* as a general epithet, but as having a special reference to the season of winter, the time best adapted for hunting. It is more than probable that the name Haemonia was brought in by the Pelasgi; and to this same race, no doubt, must the appellation of Haemus, given to the northern boundary of Thrace, the present mountainous ridge of the *Balcan*, be in strictness ascribed. The curious analogy between the names *Himalaya, Himala, Hymia*, &c. in India, and *Haemus, Haemonia, Hymettus*, &c. in the west, is well worthy of attention. (Compare *Creuzer's Symbolik, par Guigniaut, vol.* 1. *pt.* 1. *p.* 135. *in notis.*) In relation to the hunting of the ancients, and in particular the art of falconry, consult *Beckmann's History of Inventions, vol.* 1. *p.* 319. (*Johnston's transl.*) and *Baehr ad Ctes. p.* 297.

51. *Fatale monstrum.* "The fated monster." i. e. the fated cause of evil to the Roman world. Compare the words of Lucan (10. 59.) in relation to Cleopatra:

" *Dedecus Aegypti, Latio feralis Erinnys,*
Romano non casta malo. Quantum impulit Argos,
Iliacasque domos facie Spartana nocenti,
Hesperios auxit tantum Cleopatra furores."

Quae. An instance of what grammarians term Syllepsis or Synesis, the relative being made to refer to the person indicated by the antecedent, not to the grammatical gender of the antecedent itself. Compare *Sanctii Minerva, ed. Bauer. vol. 2. p. 362, seqq.* and *Port-Royal Latin Grammar, vol. 2. p. 185.*

23. *Exprovit ensem.* An allusion to the attempt which Cleopatra made upon her own life, when Proculeius was sent by Augustus to secure her person. She endeavoured to stab herself with a dagger which she always carried about with her, but was prevented by the Roman. Thus *Plutarch,* Τάλαινα Κλεοπάτρα, ζωγρῇ· μεταστραφθεῖσα καὶ θεασαμένη τὸν Προκυλήϊον, ὥρμησε μὲν αὐτὴν πατάξαι· παρεζωσμένη γὰρ ἐτύγχανε τῶν ληστρικῶν ξιφιδίων· προσδραμὼν δὲ ταχὺ, καὶ περισχὼν αὐτὴν ταῖς χερσὶν ἀμφοτέραις ὁ Προκυλήϊος· Ἀδικεῖς, ἔφη, κ. τ. λ. *Vit. Anton. c. 79.—vol. 6. p. 153. ed. Hutten.* Compare *Dio Cassius. 51. 11.—vol. 1. p. 641. ed. Reimar.*

Nec latentes, &c. " Nor sought with a swift fleet for secret shores." By *latentes oras* are meant coasts lying concealed from the sway of the Romans. Plutarch states, that Cleopatra formed the design, after the battle at Actium, of drawing a fleet of vessels into the Arabian gulf across the neck of land called at the present day the isthmus of Suez, and of seeking some remote country where she might neither be reduced to slavery nor involved in war. The biographer adds, that the first ships transported across were burnt by the natives of Arabia Petraea, and that Cleopatra subsequently abandoned the enterprise, resolving to fortify the avenues of her kingdom against the approach of Augustus. The account, however, which Dio Cassius gives, differs in some respect from that of Plutarch, since it makes the vessels destroyed by the Arabians to have been built on that side of the isthmus. Compare *Plutarch, Vit. Anton. c. 69.—vol. 6. p. 143. ed. Hutten.* and *Dio Cassius, 51. 7.—vol. 1. p. 637. ed. Reimar.*

25. *Jacentem regiam.* " Her palace plunged in affliction." Compare *Ovid. Trist. 1. 8. 12. seqq.*

" *Adflictumne fuit tantus adire pudor?*
Ut neque respiceres, nec solarere jacentem?"

The common translation assigned to *jacentem* in this passage, (" lying in ruins,") is historically false. The term in question has here the force of *miseram, afflictam,* or *periculi imminentis metu dejectam.*

26. *Fortis et asperas,* &c. " And had courage to handle the exasperated serpents." Horace here adopts the common opinion of Cleopatra's death having been occasioned by the bite of an asp, the animal having been previously irritated by the queen with a golden bodkin. There is a great deal of doubt, however, on this subject, as may be seen from Plutarch's statement. After mentioning the common account, which we have just given, the biographer remarks, " It was likewise reported that she carried about with her certain poison in a hollow bodkin which she wore in her hair; yet there was neither any mark of poison on her body, nor was there any serpent found in the monument, though the track of a reptile was said to have been discovered on the sea-sands opposite the windows of her apartment. Others again have affirmed, that she had two small punctures on her arm, apparently occasioned by the asp's sting, and to this Caesar obviously gave credit; for her effigy, which he carried in triumph, had an asp on the arm." It is more than probable that the asp on the arm of the effigy was a mere ornament, mistaken by the populace for a symbolical allusion to the manner of Cleopatra's death. Or we may conclude with Wrangham, that there would

of course be an asp on the diadem of the effigy, because it was peculiar to the kings of Egypt.

29. *Deliberata morte ferocior.* "Becoming more fierce by a determined resolution to die."

30. *Sacvis Liburnis*, &c. "Because, being a haughty woman, she disdained being led away in the hostile gallies of the Liburnians, deprived of all her former rank, for the purpose of gracing the proud triumph of Augustus." *Superbo triumpho* is here put by a Graecism for *ad superbum triumphum*.——The *naves Liburnae* were a kind of light galleys used by the Liburnians, an Illyrian race along the coast of the Adriatic, addicted to piracy. To ships of this construction Augustus was in a great measure indebted for his victory at Actium. The vessels of Antony, on the other hand, were remarkable for their great size. Compare the tumid description of *Florus* (4. 11, 5.) "*Turribus atque tabulatis allevatae, castellorum et urbium specie, non sine gemitu maris, et labore ventorum ferebantur.*"

32. *Non humilis mulier.* Porphyrion, in his scholia, refers to one of the lost books of Livy in illustration of the high spirit displayed by Cleopatra towards the close of her life. "*Nam et T. Livius refert, illam cum de industria ab Augusto in captivitate indulgentius tractaretur, identidem dicere solitam fuisse*, οὐ θριαμβεύσομαι, *id est, non triumphabor ab alio.*" Compare the character of the Egyptian queen as drawn by *Dio Cassius*, 51. 15.—*vol.* 1. *p.* 645. *ed. Reimar.*

ODE 38. Written, as is generally supposed, in condemnation of the luxury and extravagance which marked the banquets of the day. The bard directs his attendant to make no other preparations for entertaining him but such as are of the simplest kind.

Mr. Granville Penn, in a memoir read before the Royal Society of Literature, at London, January 5th, 1825, advances a very ingenious theory in relation to this ode. He entitles the piece *Carmen Brundusinum*, and endeavours not only to justify this new appellation, but to show, by reasons drawn from the ode itself, that it was composed on occasion of the festivals celebrated at Brundusium, A. U. C. 714, when the treaty of peace was ratified between Augustus and Antony. He thinks that the *Persici apparatus* and the *simplex myrtus*, which the poet contrasts with each other, present a description of the feasts respectively given by the two rival commanders; that of Antony being marked by Oriental luxury and profusion, while that of Augustus was characterised by stern and martial simplicity.

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1. *Persicos apparatus.* "The festal preparations of the Persians." Compare Xenophon. (*Ages.* c. 9. § 3. *ed. Schneid.*) as cited by Athenaeus (4. 24.—*vol.* 2. *p.* 64. *ed. Schweigh.*) Τῷ μὲν γὰρ Πέρσῃ πᾶσαν γῆν περιέρχονται μαστεύοντες, τί ἂν ἡδέως πίοι, μυρίοι δὲ τεχνῶνται, τί ἂν ἡδέως φάγοι. Compare also the account which *Athenaeus* (4. 26.—*vol.* 2. *p.* 67. *ed. Schweigh.*) gives from Heraclides of Cumae, respecting the supper of the Persian king.

2. *Nexae philyra coronae.* "Chaplets secured with the rind of the linden." Compare Explanatory Notes, Ode 1. 17. 27. and the remark of *Pliny, H. N.* 16. 14. "*Inter corticem ac lignum tenues tunicae multiplici membranula, e quibus vincula, tiliae vocantur; tenuissimae earum philyrae, coronarum lemniscis celebres, antiquorum honore.*"

3. *Mitte sectari.* "Give over searching."

4. *Moretur*, "Loiters beyond its season." An expression beautifully poetic. Compare

Lucian, (*Nigrin.—vol.* 1. *p.* 53. *ed. Bip.*) *τούτους γὰρ εἶναι τοὺς τὸ πολυτελὲς ὄψον ὠνουμένους, καὶ τὸν οἶνον ἐν τοῖς συμποσίοις μετὰ κρόκων τε καὶ ἀρωμάτων ἐκχέοντας, τοὺς μέσου χειμῶνος ἐμπιπλαμένους ῥόδων, καὶ τὸ σπάνιον αὐτῶν καὶ τὸ παράκαιρον ἀγαπῶντας, κ. τ. λ.*

5. *Nihil allabores sedulus curae.* "Strive not with earnest care to add any thing." *Sedulus curae* is a Graecism for *sedula cura*, in the ablative. Consult Various Readings.

7. *Arcta sub vite.* "Beneath the thick shade of the vine." Compare *Virgil*, (*Ecl.* 9. 42.)

———— "*Lentae texunt umbracula vites.*"

SPURIOUS ODES.

In 1778, Villoison published, in the Supplement to his remarks on the Pastorals of Longus, two odes of Horace, which he had received from M. Genet, secretary to Monsieur, the brother of the French King. They were said to have been discovered at Rome in a MS. of Horace by Caspar Pallavicini. Villoison adds nothing farther on the subject.

No other traces of this pretended discovery appear, except in an edition of Horace, the title of which is given as follows by Mitscherlich. "*Q. Horatii Flacci Opera omnia, prius ad exemplar Bentleii excusa, nunc insertis duobus Codd. novissume repertis aucta, addita quoque de harum Odarum inventione epistola principis Pallavicini.*" This edition has neither date nor place of printing expressed. It is said, however, by Mitscherlich, to have been published at Prague in 1760, under the care of Prince Fürstenberg.

Jani, in his edition of Horace, (p. CXIV.) speaks of the odes in question as having been published a short time previous by an English scholar: ("*a docto Anglo nuper editae sunt.*") The work to which he refers is probably the following, "A dissertation concerning two Odes of Horace, which have been discovered in the Palatine Library at Rome." London, 4to. 1790.

A very slight examination of these two Odes will convince us that they never could have proceeded from Horace. Still, as matters of literary curiosity, we have deemed it advisable to give them a place in the present volume. They are as much entitled to appear as many of the pieces falsely ascribed to Virgil and other poets of antiquity, and which figure in the editions of their works.

ODE A.

(*Marked in the MS. as Lib.* 1. *Ode* 39.)

AD IULIUM FLORUM.

Discolor grandem gravat uva ramum:
Instat Autumnus; glacialis anno
Mox Hiems volvente aderit, capillis
Horrida canis.

Jam licet Nymphas trepide fugaces
Insequi lento pede detinendas;
Et labris captae, simulantis iram,
Oscula figi.

Jam licet vino madidos vetusto
De die laetum recitare carmen;
Flore, si te des, hilarem licebit
Sumere noctem.

Jam vide curas aquilone sparsas!
Mens viri fortis sibi constat, utrum
Serius leti citiusve tristis
Advolat aura.

ODE B.

(*Marked in the MS. as Lib.* 1. *Ode* 40.)

AD LIBRUM SUUM.

Dulci libello nemo sodalium
Forsan meorum carior extitit;
De te merenti quid fidelis
Officium domino rependes?

Te Roma cautum territat ardua:
Depone vanos invidiae metus;
Urbisque, fidens dignitati,
Per plateas animosus audi.

En quo furentes Eumenidum choros
Disjecit almo fulmine Jupiter!
Huic ara stabit, fama cantu
Perpetuo celebranda crescet.

Fea makes a very important remark, in relation to the authenticity of these two pieces, which ought to be regarded as decisive. Speaking of the honour of the pretended discovery, he observes: "*Quisquis ille primus fuerit tanto honore dignus, is certe impostor fuit putidissimus: nullibi enim vel in MSS. Vaticanis, vel in aliis Romanis eas reperire potui.*"

EXCURSUS 1.

VINEYARDS OF THE ANCIENTS.[1]

The culture of the vine was an object of diligent attention with the ancient writers on husbandry, and the directions which they give for the training and management of the plant, in almost every possible situation, are very ample. That their views were occasionally erroneous, may be readily imagined; but, considering the state of the physical sciences at the period when they wrote, they must be allowed to have a very full knowledge of the subject.

Being aware how much the health of the vine and the qualities of the grape are liable to be affected by different soils and exposures, the ancients were at great pains in choosing a proper situation for their vineyards. They condemned those lands which were composed of stiff unctuous clay, and subject to much humidity; selecting such as were not too thin, but light, and sufficiently porous to admit the requisite moisture, and allow of the free expansion of the roots. A chalky or marly loam, and a due admixture of mould with gravel or loose pebbles, were deemed favourable; and the advantages of soils formed of rocky debris, or resting on beds of flint, were not overlooked:[2] but the preference appears to have been given to the black crumbling soil of the Campagna, which consists of decomposed tufa, and which, from its colour, received the name of *pulla*. A soil impregnated with bitter and saline substances was believed to impair the flavour of the wine.[3]

With respect to the comparative excellence of different exposures, the general voice seems to have been in favour of a southern aspect. Some writers, it is true, recommend the east; and others advise the placing of vineyards towards the north, as the quarter where the most abundant crops may be expected. But on this head it is well observed by Graecinus, that the best rule is to plant the vines towards the south in cold situations, and towards the east in warmer regions, provided they be not too much exposed to the south and east winds; in which case it would be safer to allow them to face the north or west:[4] and Florentinus decides, that the choicest wine is produced from vines planted on dry sloping grounds, that look to the east or south.[5] The superior flavour of wines growing on the side of hills, compared with those raised on the plain, was universally admitted.[6]

Various modes of planting and training the vine were in use among the Romans. It was propagated either by cuttings (*malleoli*), by layers (*mergi*), or by grafts, which were all selected from the best fruit-bearing branches. For laying out new vineyards, or recruiting the old, the Italian husbandman gave the preference to quicksets, as they were more hardy, and sooner in a condition to yield fruit, than cuttings; but in the provinces, where no pains were taken to form nurseries of vines, the latter were employed.[7] A favourite way of disposing the plants was in the form of a quincunx, with sufficient space

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1. *Henderson's History of Ancient and Modern wines, p.* 26. *et seqq.*

2. "*Quis enim vel mediocris agricola nesciat etiam durissimum tophum, vel carbunculum, simul atque sunt confracti, et in summo regesti, tempestatibus, geluve, nec minus aestivis putrescere caloribus ac resolvi, eosque pulcherrime radices vitium per aestatem refrigerare, succumque retinere.—Est autem, ut mea fert opinio, vineis amicus etiam silex, cui superpositum est modicum terrenum,*" &c. *Colum.* 3. 11.

3. "*Salsa autem tellus, et quae perhibetur amara,*
Frugibus infelix: ea nec mansuescit arando,
Nec Baccho genus, aut pomis sua nomina servat."
Virg. Georg. 2. 238.

4. *Colum.* 3. 12.

5. *Geoponica.* 2.

6. "*Montibus clivisque difficulter vineae convalescunt, sed firmum probrumque saporem vini praebent. Humidis et planis locis robustissimae, sed infirmi saporis vinum, nec perenne faciunt.*" *Colum de Arbor.* 8.

7. *Colum.* 3. 14.

between the rows to plough the ground in diagonal furrows. In lean land, five feet were deemed a sufficient interval; but, in rich soils, seven feet were allowed. The intermediate space was frequently employed for raising a crop of beans or pulse: but this practice was reprobated by experienced husbandmen, as tending to deprive the vine of its proper nourishment[1]. In those vineyards where the land was ploughed, the vine was left without support, and raised upwards; in others, it was permitted to trail upon the ground, or it was trained upon poles (*pedamenta*), or upon square frames (*jugа*), formed of poles or reeds, and from four to seven feet high. This mode of distributing the branches of the vine was the most expensive, but it was attended with the advantage of securing a more early and equal maturity of the fruit than the other methods. The wine obtained from vines spread along the ground, though very abundant, was generally of inferior quality, and bad flavour. In the provinces, the vines without props were preferred; but they were sometimes placed on single yokes, having their projecting branches tied to reeds that were fixed in the ground.[2]

The ancients, however, remarking the tendency of the vine to shoot aloft, and distribute its branches to a great distance from the root, became impressed with the notion, that the most beneficial mode of training was to favour this natural disposition by attaching it to lofty trees; and they conceived that the grapes thus grown were most likely to attain a full and equal maturity. The trees selected for the purpose were those which have single or contracted roots, such as the white poplar, or of which the foliage is not too much tufted, such as the elm, the black poplar, the asp, or the maple; but the elm was chiefly employed, because, in addition to its other recommendations, it is of easy growth, and the leaves furnish a grateful food for cattle. Of the two kinds of poplar moreover, which have just been mentioned, the white was used much less frequently than the black. Trees thus appropriated were called *arbusta*, and considerable care was bestowed on the plantation and management of them. Their usual height was from thirty to forty feet, but in warm climates they were allowed to grow much higher; and, if we may credit Florentinus, there were, in some parts of Bithynia, vines trained in this manner upon trees sixty feet high, which, far from experiencing any degeneracy, only produced so much the better wine.[3] It is, however, admitted, that it was only in very rich soils that such a practice was allowable; and that, in poor lands, it was advisable to form the trees into pollards, at the height of eight feet from the ground: and Columella assigns from eight to twelve feet as the usual height of such plantations in Gaul.[4]

If we rely on the accounts which are given of the success attending this mode of training, we must believe, that it was not only the most convenient and the most productive, but that the wine obtained from grapes so raised was improved in quality, and was sweeter and more lasting than any other kind. Cato recommends, that the vine should be forced as high as possible,——"*quam altissimam vineam facito;*" Pliny even goes the length of asserting, that fine wines could only be grown in this manner,——"*nobilia vina non nisi in arbustis gigni;*"[5] and Columella agrees with him in describing the produce of the loftiest trees as the best.[6] But, on the other hand, it is acknowledged by the natural historian, that this practice was unequivocally condemned by Saserna, the father and son, both celebrated writers on husbandry; and that, although it was approved by Scrofa, yet he was disposed to limit its application to the vines of Italy: and, in describing the remarkable vines of his time, the same author gives an anecdote of Cineas, the ambassador of Pyrrhus; who, on being shown the lofty elms on which the Arician vines grew, remarked, that it was no wonder the wine was so harsh, since its parent was hung on so high a gibbet,——"*merito matrem ejus pendere, in tam alta cruce.*"[7] When, therefore, we find that such contradictory opinions prevailed with regard to the benefits of this mode of culture, and know that it is completely at variance with the more approved practice of modern times, we may infer that the advocates of the system were misled by their desire to obtain abundant crops, or by some accidental circumstances connected with the method in question; as, for instance, the freer exposure which would be afforded to the uppermost branches, and which would certainly promote the full ripening of the fruit.

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1. *Geoponica.* 11.
2. "*Vites canteriatae et caracatae.*" *Colum.* 5. 4.
3. *Geoponica.* 4. 1.
4. *De Re Rustica.* 5. 7.
5. *Hist. Nat.* 17. 23.
6. *Lib.* 5. 6.
7. *Lib.* 14. 1.

EXCURSUS 2.

VARIETIES OF ANCIENT VINES.[1]

The varieties of the vine known to the ancients were very numerous. Columella and Pliny mention about fifty sorts, some of which they describe with sufficient minuteness to enable us to appreciate the relation in which they stand to our modern vines. Since those authors compiled their account, indeed, not only the names have been, for the most part, altered, but the plants themselves have, in all probability, undergone a considerable change, from the effects of culture and transplantation; and we cannot expect to recognise every species which they enumerate. If the *gamet* grape of the Rhone is found to degenerate in a few years, when removed to the soil of Burgundy; and if the *maurillon* of the latter province acquires a new designation, and, perhaps, also new characters, when brought to Auvergne or Orleans, it would be absurd to imagine, that, after a lapse of two thousand years, we should be able to assign the exact place, in a modern botanical arrangement, to the varieties that adorned the Massic or Surrentine hills. Nevertheless it is generally agreed, to consider the *vitis praecox* of Columella as corresponding to the last-mentioned modern variety; while the *vitis Nomentana* is supposed to be the *traminer*, or *formentin rouge;* and the *Corinthian* grape appears to be identified with the *Graecula*, which, we are told, was so small as not to be worth the pains of cultivation, except in a very rich soil. But we can hardly be mistaken with respect to the characters of the *vitis apiana*, which was so called from its liability to be attacked by bees, and which has now received the analogous appellation of *muscat* or *moscadella.*[2] It was in high repute, as producing the most luscious and durable wine. The *bumasti*, *dactyli*, *duracinae*, &c. may be easily distinguished among our modern growths. In the recent classification of the Andalusian wines, their names have been successfully appropriated to designate certain orders or genera.

Among these varieties of the vine, a strong predilection existed in favour of the *Aminean*, which is described as surpassing all others in the richness and flavour of the grape, and of which there were five sorts, distinguished by their botanical characters, and their greater or less hardiness and fruitfulness. Next to them in excellence was ranked the *Nomentan* or *rubellia*, which was still more prolific than the *Aminean*, but of which the fruit seems to have contained an excess of mucilaginous matter, as this variety was also known by the name of *fecinia*. The *Eugenian*, *Helveolan*, *Spionian*, and *Biturican*, and several others, were, in like mannner, esteemed for their abundant produce, and the choice qualities of the wine which they yielded. That the ancients spared no pains or expense to procure all the best kinds for their vineyards, is proved by the account which they give of the effects of their transplantation: and that they confined their attention to such as were found to answer best with particular soils, may be inferred from the manner in which they describe certain spots as planted with a single species; as, for example, the hills of Sorrento and Vesuvius, which were covered with the small *Aminean* grape. There is, in fact, no part of the writings of the ancient agriculturists which is more deserving of being recalled to notice, than those passages in which they declaim against the bad effects of the promiscuous culture of many varieties of the vine, and recommend the husbandman to plant only such as are of good and approved quality. But as all are not equally hardy, Columella thinks it may be well, in order to guard against a failure of the crop from unfavourable seasons, to keep three or four, or, at most, five sorts, which will be amply sufficient for the purpose. These he would dispose in separate divisions of the vineyard, so that the fruit of each may be kept apart, and gathered by itself when it ripens. In this way, he observes, the labour and expense of the vintage will be lessened; the mixture of ripe and unripe grapes will be in a great measure avoided; the genuine flavour of each sort will be preserved entire in the must, and improve in the wine, until it has reached its utmost perfection.[3]

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1. *Henderson's History of Ancient and Modern Wines*, *p.* 30. *seqq.*
2. The "*Vocabulario della Crusca*" gives the etymon *moscado*, "musk."
3. *Lib.* 3. 21.

EXCURSUS 3.

MANAGEMENT OF THE VINTAGE,

AND

MODES OF PREPARING THE MUST.[1]

In warm and low situations the vintage of the ancients began towards the end of September, but, in most places it was deferred till the following month. When the tendrils of the vine were observed to fall loose upon the stalks; when, on pulling a grape from the bunch, the void showed no tendency to fill up; and when the stones had acquired a brown or blackish colour, the fruit was deemed sufficiently ripe for gathering. As nothing is more prejudicial to the quality of the wine than the mixture of unripe with ripe grapes, it was usual to begin with those parts of the vineyards where they had attained their fullest maturity, and with the early and black kinds in the first instance. It was deemed improper to pull them when they were parched by the sun, or while they were covered with dew. Those first collected were thought to yield the largest quantity of must; but the second gathering gave the best wine; the third, the sweetest. In some countries, as in Bithynia and Narbonne, it was the custom to twist the stalks of the grapes, and to strip the leaves around them, leaving them thus exposed to the full force of the sun's rays, for a period of thirty days previous to the vintage: in other places, in order to obtain a richer wine, the grapes, after they were gathered, were spread on crates, to dry for three or four days in the sun.[2]

In making the common wines, the grapes, as soon as collected, were conveyed in baskets, (*corbes* or *fiscinae*,) to the cellar, or press-room (*torcularium*), where they were first trodden, and afterwards subjected to the action of the press; the juice that issued being allowed to flow into the vat, or cistern, (*lacus*), which was generally of mason-work, lined with plaster, and sunk into the ground. That the ancients were fully aware how much the quality of the wine is influenced by the expedition with which these operations are performed, appears from the direction given by Pliny, namely, to press at once as much as would fill twenty culei; for which purpose, he conceives, that one press and one vat were amply sufficient where the size of the vineyard did not exceed twenty jugera. When the juice had ceased to flow from the press, some were in the practice of cutting the edges of the cake, and obtaining, by a fresh pressure, a secondary wine, which they called *vinum tortivum*, or *circumcisitium* (*vin de taille*), and which was kept apart, as it was apt to have an irony taste: the pressed skins were then thrown into casks, and, being fermented with a quantity of water, furnished an inferior liquor, called by the Greeks δευτέριος, or δάμνα, and by the Romans *lora*, (*quod lota acina*), which serves as a beverage for the labourers in winter; whence it was sometimes also called *vinum operarium*.[3]

At first the *torcular*, or wine-press, appears to have been of a very simple construction, consisting of little more than an upright frame, in which was fixed a long beam, or lever, (*prelum*), commonly loaded with stones to give it greater weight, and having thongs and ropes attached to the handle, by which it could be more easily worked.[4] Another simple mode of pressing the grapes, if we may confide in the authority of an ancient painting, was by placing them in a trough fixed in the bottom of an upright square frame, in which were three cross-beams moving in grooves, and having a row of conical wedges between each beam, which could be driven in by mallets.[5] When the mechanical powers became better understood, the screw and windlass were introduced, by which means a more steady and vigorous pressure was supplied; and subsequent inventions gave a more convenient form to the rude and cumbersome apparatus of early times.

For the ordinary wines, the fermentation was suffered to continue till it worked itself out, or, ac-

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1. *Henderson's History of Ancient and Modern wines, p. 37 et seqq.*

2. *Plin. H. N.* 18. 31. *Pallad. de Re Rustica*, 10. 11. *Varr.* 1. 54. *Geoponica.* 7. 18. *Colum.* 12. 29.

3. *Cato, de Re Rustica.* 25. *Varr. loc. cit.*

4. The representation of a rude wine-press, as exhibited on an antique bas-relief found among the ruins of Hadrian's villa, has been given by *Piranesi*, in *No.* 55 of his *Vasi*, &c.

5. *Pitture d'Ercolano, vol.* 1. *p.* 187.

cording to Pliny, for about nine days: and, as the mass was so considerable, it is evident that the process would go on with rapidity, and that a great portion of the aroma and alcohol of the wine would be dissipated before the operation was at an end; especially when the grapes did not abound in saccharine matter. In order to obviate this fault, various methods were contrived for preserving the virtues of the must unimpaired, and for procuring from it a richer and more durable wine, of which the authors so often referred to have transmitted very copious details.

In the first place, the juice that flowed from the gentle pressure of the grapes upon one another, as they were heaped in the baskets or troughs, previously to their being trodden, was carefully collected in the vessels in which it was intended to be preserved, and set aside till the following summer, when it was exposed during forty days to the strongest heat of the sun.[1] As it was procured from the most luscious grapes, and kept from the contact of the external air, the fermentation which it underwent would be very slight, and it would retain in perfection the full flavour of the fruit. To this liquor, which appears to have been first made at Mitylene, in the island of Lesbos,[2] and which was in very high estimation, the ancients gave the several names of πρόχυμα, πρόδρομος, or πρότροπος, *mustum sponte defluens, antequam calcentur uvae.*

Sometimes, however, when the quantity of juice thus obtained was either too small, or not sufficiently saccharine to enable it to keep without farther preparation, the must that collected in the vat, before the grapes were subjected to the press, (*mustum lixivium,*) was put into an amphora, which was properly coated and secured by a well-pitched cork, and then sunk in a pond, where it was allowed to remain about a month, or till after the winter solstice. When taken up, it was commonly found to have lost all tendency to ferment, and might be preserved unchanged during a whole year or more.[3] In this state it was considered as something between a syrup and a wine: and was termed by the Greeks ἀειγλευκὲς, i. e. *semper mustum.* When, instead of being placed in a fresh-water pond, the vessel was plunged into the sea, the liquor was thought to acquire very speedily the flavour of age,——"*quo genere praecox fit vetustas;*" and the wine so obtained was denominated θαλασσίτης. To this practice the oracle given to the fishermen, desiring them to dip Bacchus into the sea, may be supposed to allude.[4]

The preparation of the passum, or wine from half-dried grapes, varied in different places. The grapes selected were chiefly of the apian or muscat kind, and were allowed to remain on the vine until they had shrunk to nearly one-half their original bulk; or else they were gathered when fully ripe, and, being carefully picked, were hung to dry in the sun, upon poles or mats, six or seven feet from the ground; care being taken to protect them from the nightly dew: but some preferred the expedient of immersing them in boiling oil. After they had been thus treated, they were freed from the stalk, and introduced into a barrel, and a quantity of the best must, sufficient to cover the whole, was thrown over them. In this they were allowed to soak five or six days; at the expiration of which they were taken out, put into a frail, and submitted to the operation of the press. This was the choicest sort of *passum:* an inferior kind was obtained by adding rain water, that had been previously boiled, instead of must; the other parts of the process remaining the same. When the apian grapes were used, they were first trodden in the cask, with a sprinkling of wine to each layer, as it was thrown in; and, after five days, were again trodden before they were squeezed. When the fermentation ceased, the liquor was decanted into clean vessels, to be stored for use.

On other occasions, when the juice of the grapes was deemed too thin and watery for the production of a good wine, as was almost always the case in rainy seasons, it was boiled down to a greater consistence, and a small portion of gypsum was added to it. The Lacedaemonians, we are told by Democritus, were in the practice of reducing it one-fifth part, and keeping it four years before it was drunk; others were satisfied with the evaporation of a twentieth part of the bulk.[5] Sometimes, how-

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1. *Plin. H. N.* 14. 9.
2. *Athenaeus.* 1. 23.
3. "*Antequam prelo vinacea subjiciantur, de lacu quam recentissimum addito mustum in amphoram novam, eamque oblinito, et impicato diligenter, ne quicquam aquae introire possit. Tunc in piscinam frigidae et dulcis aquae totam amphoram mergito, ita ne qua pars extet. Deinde post dies quadraginta eximito. Sic usque in annum dulce permanebit.*" *Colum.* 12. 29. *Cato. c.* 120.
4. *Plutarch. Quaest. Nat.* 27. (*Op. ed. Reiske, vol.* 9. *p.* 920.)
5. *Geoponica,* 7. 4.

ever, the inspissation was carried much farther, and the boiling prolonged till one-third, one-half, or even two-thirds of the liquor, were evaporated. The place where this operation was performed was called the *defrutarium*. When the must was inspissated to one-half, it acquired the name of *defrutum*; when two-thirds were left, the liquor was denominated *carenum*; and when reduced to one-third, it received the appellation of *sapa* among the Romans, and σίραιον and ἑφέμα among the Greeks: but the proportions are not always stated in the same manner, and were no doubt regulated, in some degree, by the original quality of the must.[1] The last-mentioned liquor, when obtained from rich grapes, appears to have been drunk as a wine, and may be regarded as corresponding to the boiled wines of the moderns; but the two former were chiefly employed for correcting weak must, and for preparing various condiments, which were resorted to for the purpose of heightening the flavours of the ancient wines. They were in fact identical with the *sabe*, or *raisiné*, of the French, and the *sapa* of the Italians, which are still used for culinary purposes, and which are made according to the same rules.[2]

Accident is said to have led to the discovery of another method of preparing the must. A slave, who had stolen part of the contents of a cask, adopted the expedient of filling up the deficiency with sea-water, which, on examination, was thought to have improved the flavour of the liquor; and thenceforth the practice of adding salt-water to certain wines became very common among the Greeks. For this purpose the water was directed to be taken up as far as possible from the shore, and in a calm and clear day, in order that it might be had of the requisite strength and purity; and to be boiled down to about a third part, before it was added to the wine. Columella mentions, that his uncle was in the habit of first keeping it six years, and then evaporating it for use; and that of the liquor so prepared a sextarius was sufficient for an amphora, being in the proportion of about a pint to little more than six gallons. "Some persons," he adds, "throw in as much as two or even three sextarii: and I should not hesitate to do so also, if the wine were strong enough to bear this admixture, without betraying a saline taste,"[3]—of which it must be acknowledged there was no small risk. Nevertheless several of the Greek sweet wines were manufactured in this manner; and Cato has left us particular receipts for imitating them, in which the allowance of sea-water, or salt, is always a conspicuous ingredient.[4] "*Hoc vinum*," he assures us, when speaking of one of these artificial compounds, "*non erit deterius quam Coum*." Whatever the comparative merits of the Coan wine may have been, there is reason to suspect that the taste of the Censor was not very refined, and that the liquor which he thus extols could never have become very grateful; even although it was allowed to ripen four years in the sun. When Horace describes the Chian wine, at the supper of Nasidienus, as being "*maris expers*,"[5] he has been generally supposed to allude to its being of inferior quality from the want of salt water, whereas he probably meant to insinuate, that it had never travelled on the sea, but was a factitious or home-made wine. For the more delicate wines, such as the ἀνθοσμίας, the proportion of sea-water was only one fiftieth part.[6]

These were all the more simple preparations of the must, which appear to have been adopted with the view of rendering it more durable: but, as several of the methods in question, instead of tending to preserve the vinous qualities of the liquor, were rather calculated to injure and destroy them, other means were devised for restoring to it a due degree of flavour and aroma. Considering the attention that was bestowed on the evaporation of the must, and the extensive scale on which the process was conducted, it is somewhat extraordinary that the ancients should have continued in ignorance of the art of separating the alcohol from the other component parts of the wine; the more especially as they had occasionally remarked the inflammability of the latter fluid: but, as no hint occurs in their writings, from which it can be inferred that they had the most distant idea of such an operation, it is clear, there could be no question of strengthening their liquors, according to the modern fashion, by the admixture, namely, of a greater or less portion of ardent spirit. They were, therefore, obliged to have recourse to such substances as, from their fragrant odour, and agreeable pungency, were most likely

1. *Colum* 12. 19 *Pallad.* 11. 18. *Dioscor* 5. 9.

2. "*Aujourd'hui*," says Olivier de Serres, "*nous appelons sabe le moust, qui par boullir se consume de la moitié; duquel nous nous servons seulement pour faire des sauces en l'appareil des viandes.*"—*Theatre d'Agriculture, (Ed.* 1814), *vol.* 1. *p.* 297.

3. *De Re Rustica* 12. 21.

4. *Cap.* 24 105.

5. *Serm.* 2. 8. 15.

6. *Athenæus*, 1. 31.

to impart the desired properties,—"ut odor vino contingat, et saporis quaedam a cumina." For this purpose it was not unusual to sprinkle a quantity of pounded pitch or rosin on the must, during the first fermentation; or, after it was completed, to infuse the flowers of the vine, the leaves of the pine or cypress, bruised myrtle-berries, the shavings of cedar-wood, southernwood, bitter almonds, and numberless other articles of a similar nature:[1] but a more common mode of proceeding seems to have been to mix these ingredients, in the first instance, with the *defrutum*, or inspissated must, and boil the whole to a thick consistence, and then to add a small portion of the confection to a certain quantity of the new wine. When we peruse the receipts for this decoction, which Columella has delivered, we cannot but be struck with the large proportions and potency of the substances employed. To ninety amphorae of must, for example, which had been evaporated to a third, ten sextarii of liquid Nemeturican pitch, or tar, washed in boiled sea-water, and a pound and a half of turpentine resin, are directed to be added; and the liquor being again reduced two-thirds, six pounds of crude pitch, in powder, are to be gradually mixed with it, together with a liberal allowance of various aromatic herbs, such as spikenard, fleur-de-lis, myrrh, cardamoms, saffron, melilot, cassia, sweet-scented flag, &c. all well bruised and sifted. Of this farrago, Columella informs us, that he usually allotted four ounces to two amphorae, or thirteen and a half gallons, when the vintage was watery; but, in dry seasons, three ounces sufficed: and he prudently cautions the wine-dealer not to make the artificial savour too palpable, lest his customers should be deterred by it from purchasing the wine.[2] It was only for the inferior wines, however, that such medicaments were used; for, as the same author, in a preceding chapter, justly remarks, "that wine, which is capable of being preserved for years without any condiment, must be reckoned the best; and nothing ought to be mixed with it by which its genuine flavour may be corrupted and disguised: whatever pleases by its natural qualities, is to be deemed the most choice."[3]

Many of the articles which enter into the above-mentioned formulæ, being of an insoluble nature, would be gradually precipitated, and may be considered as operating chiefly in the way of finings. In fact, several of them seem to have been adopted with this intention, and would, doubtless, often answer the twofold purpose of perfuming and clarifying the wine. But, as the disorder of acescence would be apt to occur in all those cases where the fermentation had been allowed to exhaust itself, it became necessary to resort to more effectual means for checking this tendency, and giving to the wines a proper degree of durability. With that view, milk, chalk, pounded shells, toasted salt, or gypsum, were employed by some persons; others used lighted torches, or hot irons, which they extinguished in the wine; and others, again, recommended the ashes of the vine-stalks, roasted gall-nuts or cedar-cones, burnt acorns or olive-kernels, sweet almonds, and a variety of similar substances, which were generally introduced into the wine after the first fermentation was finished.[4] Whether the ancients were acquainted with the operations of sulphuring, is uncertain. Pliny, indeed, mentions sulphur as one of the articles used by Cato to fine his wines——"vina concinnari;" but, as that part of his works in which he describes its employment is lost, we have no means of determining whether he applied it in a solid form, or in the state of vapour. In one place, it is true, he directs a pitched tile, with a live coal and various aromatics, to be suspended in the cask, previously to the introduction of the wine; but this was chiefly with the design of imparting an agreeable perfume, and with no view to the clarifying of the liquor.[5] A similar receipt is given by him, for removing any unpleasant odour that the wine may have contracted. The practice of fining with the whites of eggs seems to have been common, as both Palladius and Pronto give directions for it;[6] and the passage of Horace,[7] in which he alludes to the mending of Surrentine wine with the lees of Falernian, shows that the yolks of pigeon's eggs were also used for the same purpose; unless, as there is some reason to suspect, the poet has mistaken the yolk for the white.

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1. *Geoponica*, 7. 12. 20.
2. *De Re Rustica*, 12. 20.
3. *Ibid.* 12. 19.
4. *Geoponica*. 7. 12.
5. *De Re Rustica*. c. 113.
6. *Geoponica*. 7. 22.
7. *Serm.* 2. 4. 55.

EXCURSUS 4.

OF THE WINE-VESSELS AND WINE-CELLARS OF THE ANCIENTS[1]

When the fermentation in the vat had ceased, the wine was introduced into those vessels in which it was destined to remain for use, or until it had undergone certain changes which rendered a subsequent transfusion advisable. As it was commonly in this stage that the medicaments described in the preceding excursus were added, a considerable degree of secondary fermentation would necessarily take place; and this effect would be still farther increased by the preparations which were applied to the inside of the vessels, and which were resorted to with the same view, and consisted of much the same substances, as the condiments used for mingling with the wine. When the wine was put into a cask, care was taken not to fill it too full, but to allow sufficient space for the froth or scum which would be thrown up, and which is directed to be diligently removed by ladles, or with the hand, during the first five days.[2] It was also deemed of importance to cleanse the cellar or press-room from all putrid and acescent substances, and to keep up an agreeable odour in them by means of fumigations.

The most ancient receptacles for wine were probably the skins of animals (ἀσκοὶ, *utres*,) rendered impervious by oil or resinous gums. When Ulysses proceeded to the cave of the Cyclops, he is described as carrying with him a goat-skin, filled with the rich black wine which he had received from Maron, the priest of Apollo.[3] In the celebrated festal procession of Ptolemy Philadelphus, there is said to have been a car, twenty-five cubits in length, and fourteen in breadth, in which was borne an *uter* made of panthers' hides, and containing three thousand amphorae of wine, which was allowed to flow from it slowly, as it was dragged along:[4] but, unless this enormous wine-skin had been protected by some solid casing, it could not have resisted the lateral pressure of such a body of liquor. As the arts improved, vessels of clay were introduced; and the method of glazing them being unknown, or, at least, not used for this purpose, a coating of pitch was applied, in order to prevent the exudation of the liquor. In some places where wood abounded, as in the neighbourhood of the Alps and in Illyria, wine-casks were made of that material: but the vessels in general use among the Greeks and Romans were of earthen-ware; and great nicety was shown in choosing for their construction such clay as was least porous, and bore the action of the furnace best. But it was only the smaller sort that could be made on the wheel: the larger were formed on the ground, in stoves, where a sufficient degree of heat for baking them could be applied.[5] They had, for the most part, a bulging shape, with a wide mouth; and the lips were turned out in such a way as to prevent the ashes or pitch, with which they were smeared, from falling in, when the cover was removed. When new, these vessels received their coating immediately on being taken out of the furnace. As such of them as were of any considerable size were liable to rents and other accidents, it was customary to bind them with leaden or oaken hoops, in order to preserve them entire.[6] Pancirollus affirms, that they were occasionally capacious enough to hold a waggon-load of wine, or one hundred and twenty amphorae,[7] but this is hardly credible. That they were often very large, however, is certain; for we read of *dolia sesquiculearia*, or tuns which held a culeus and a half, or three hogsheads and one third. The *culearia* appear to have been the vessels in which the ordinary wines were commonly sold.

As the Greeks gave the preference to small vessels for the preservation of their wines, we may infer

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1. *Henderson's History of Ancient and Modern wines, p.* 47, *et seqq.*
2. *Geoponica.* 6. 12.
3. *Odyss.* 9. 195.
4. *Athenaeus, 5.* 7.
5. *Geoponica.* 6. 3.
6. *Cato, c.* 39.
7. *Rerum Memorabilium,* 1. 138.

that their casks (*πίθοι*) were of more moderate capacity. Their largest wine-measure was the *μετρητης*, containing eight gallons, six pints, and a quarter; and the *κάδος*, *κεράμιον*, and *ἀμφορεὺς*,[1] were earthenware-vases which held about that quantity. The *quadrantal*, or cube of the Roman foot, on the other hand, was equivalent to forty eight *sextarii*, or twenty-seven English quarts: and the *testa*, *cadus*, *diota* and *amphora* of the Romans, were, for the most part, of that measure. The *urna* was equal to half an amphora. The last mentioned vessel was generally of an elegant form, with a narrow neck, to which the two handles were attached, and the body tapering towards the bottom: by which means it could be fixed with little trouble in the ground, and the sediment which was deposited by the wine could not be easily disturbed by the process of decanting. Those made at Cnidos and Athens, but particularly the latter place, were most esteemed, whence the representation of an amphora upon certain of the Attic coins. Sometimes the name of the maker, or of the place where they were manufactured, was stamped upon the neck.

Occasionally these vessels received a lining of plaster, which was thought to diminish the roughness of the wine; but the more common preparation, as has been already hinted, was with pitch, mastic, oil, and various aromatic substances: and, as the quality of the wine depended on the due seasoning, great care was taken to have them in proper order for the vintage. In some of the receipts for the process in question, wax is recommended as a useful addition to the other ingredients, especially if a dry wine was desired: But Pliny and other writers condemn its use, as tending to cause acescency.[2] Before the wine was introduced, the casks, or, at least, the orifices, and covers, were usually smeared with a composition of much the same nature as the condiments above described. When the vessels were filled, and the disturbance of the liquor had subsided, the covers, or stoppers, were secured with plaster, or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air.

The casks containing the stronger wines were placed in the open air, or in sheds where they could receive the benefit of the sun's rays:[3] but in general they were ranged along the walls of the wine-cellar, and sunk to a greater or less depth in sand. In this situation they were allowed to remain till the wine was judged to have acquired a sufficient maturity; or, after it had undergone a proper clarification, the contents were transferred to smaller vessels. In what manner they were emptied is not very clear. The phrases descriptive of the operation would, indeed, imply, that the Romans had no other mode of racking their wines,[4] than by inclining the cask to one side, and thus pouring out the liquor: but such a method must have been attended with great trouble and inconvenience, especially in those cases where the vessels had been fixed in the ground; and as many of them remained stationary, it may be presumed, that they must have had other contrivances for discharging the contents. The syphon, used by the Greeks and Romans for tasting their wines, appears to have been merely a tube open at both ends, like the instruments still employed for that purpose, by which a portion of wine may be drawn, by suction, from any part of the cask: but, if the same term also denoted a fire-engine, by which water might be forced to a considerable height,[5] we may fairly conclude, that the use of the piston was occasionally resorted to, for the purpose of emptying the larger tuns.

For the wine-cellar (*cella vinaria*), the writers on rural economy generally advise a northern aspect, and one not much exposed to the light, in order that it may not be liable to sudden vicissitudes of temperature; and they very properly inculcate the necessity of placing it at a distance from the furnaces, baths, cisterns, or springs of water, stables, dunghills, and every sort of moisture and effluvia likely to affect the wine. Pancirollus is of opinion, that the ancients were not in the practice of having repositories of wine under ground, like our modern cellars;[6] and, unquestionably, there is no direct evidence in their works of the existence of those "extended vaults of different dimensions," which Barry has figured to himself: but, as they were so careful to secure the benefit of a cool and equable atmos-

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1. By syncope, from *ἀμφιφορεὺς*, so called from the two handles attached to the neck, by which it was carried. The *διώτη* had its name from a similar circumstance.

2. *Geoponica*, 6. 5 6 *Plin. H. N.* 14. 20.

3. "*Campaniae nobilissima exposita sub dio cadis verberari sole, luna, imbre, ventis, aptissimum videtur.*" *Plin. H. N.* 14 21.

4. "*Non ante verso lene merum cado.*" *Horat. Carm. S.* 29.

5. See *Hesychius, in voce* Σίφων.—*Beckmann's Geschichte der Erfindungen, 4. p.* 430.

6. *Rer. Memorab.* 1. 2. 8.

phere for their vines, we can hardly suppose that they would overlook the advantages to be derived from this mode of building. The directions given by Palladius for the construction of a wine-cellar show, that it was, at least in part, excavated; for he recommends, that it should be three or four steps below the level of the *calcatorium*, or place where the grapes were trodden, so that the liquor that collected in the vats could be drawn off into the casks, as they stood ranged against the walls, by means of conduits, or earthen tubes.[1] When the quantity of wine made was greater than the casks could conveniently hold, a row of tuns (*cupae*) was disposed along the middle of the floor, on raised stands, so as to leave a free passage between them and the casks; or, if these were buried in the ground, with a gangway over them.

In these cellars, which may be considered as analogous to the *celliers* of the French, the lighter wines, or such as lasted only from one vintage to another, were kept: but the stronger and more durable kinds were transferred to another apartment, which by the Greeks was called ἀποθήκη, or πιθών, and which, among the Romans was generally placed above the *fumarium*, or drying kiln, in order that the vessels might be exposed to such a degree of smoke as was calculated to bring the wines to an early maturity.[2] This, however, was an invention of the later ages. When Telemachus goes to draw the necessary supply of wine for his voyage, he is represented as descending to his father's lofty chamber (ὑψόροφον θάλαμον εὑρὺν,) which seems to have been a sort of treasury, or storehouse, where, with jars of fragrant oil, and chests containing gold and brass, and raiment,—

> "Many a cask with seasoned nectar filled,
> The grape's pure juice divine, beside the wall
> Stood waiting, orderly arranged;"[3] ———

and he desires to fill him twelve amphorae with the wine next in richness to that which was reserved for his sire's return, and to adapt fit stoppers to the whole.[4] From this account it is manifest, that, in the earliest times, there was no separate repository for wines; but that it was kept in large vessels, and in a low apartment, along with other articles of value, and was drawn off into amphorae, as it was wanted for use.

From some allusions in the classics,[5] it has been contended, that the ancients were fully aware of the advantages of having both outer and inner cellars, and that they devoted the latter to the reception of their more valuable wines. Assuredly, if their repositories, as Horace insinuates, were capable of containing a thousand amphorae at a time,[6] we may easily conceive, that they might have been divided into different cells, and that the innermost would be reserved for the best vintages. But, in the passage above referred to, the phrase "interiore nota" may merely imply, that the wine in question came from the remotest end of the cellar, and was therefore the oldest and choicest, or that it was part of the stock which had been put aside for festal occasions. The "hundred keys" of the cellars in which the precious Caecuban vintages are said to have been stored, can be considered only as a poetical amplification.

Previously, however, to depositing the amphorae in the apotheca, it was usual to put upon them a label or mark indicative of the vintages, and of the names of the consuls in authority at the time, in or-

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1 "*Basilicae ipsius forma, calcatorium loco habeat altiore constructum; ad quod inter duos lacus, qui ad excipienda vina hinc inde depressi sint, gradibus tribus fere aut quatuor ascendatur. Ex his lacubus canales structi, vel tubi fictiles circa extremos parietes currant, et subjectis lateri suo doliis per vicinos meatus manantia vina defundant.*"—*De Re Rustica*, l. 18.

2. "*Apothecae recte superponentur his locis, unde plerumque fumus (balnearum) exoritur, quoniam vina celerius veterascunt, quae fumi quodam tenore praecocem maturitatem trahunt.*" *Colum.* l. 6

3. Ἐν δὲ πίθοι οἴνοιο παλαιοῦ ἡδυπότοιο
ἕστασαν ἄκρητον, θεῖον ποτὸν, ἐντὸς ἔχοντες,
ἐξείης ποτὶ τοῖχον ἀρήροτες. ——— *Odyss.* 2. 340.

4 Δώδεκα δ' ἔμπλησον καὶ πώμασιν ὅσσον ἅπαντας. *Odyss.* 2. 353.

5. *Hor. Carm* 2 3.

6. *Id. Serm.* 2. 3. 115.

der that, when they were taken out, their age and growth might be easily recognized.[1] With the luxuriant Romans this became a point of great importance; so that, to particularize a choice sample, it was sufficient to mention the year in which it was placed in the cellar, as is abundantly proved by numerous passages of their poets; and the term *nota* was very commonly employed in reference to the quality of the liquor, as in the line of Horace above cited. Pliny affirms that this mode of designating wines originated from the frequent adulterations that were practised in the manufacture, so that they could only be distinguished by the cellar marks.[2] Sometimes these marks were obliterated by the smoke to which the vessels had been exposed, as Juvenal alleges to have been the case with regard to some very old Setine wine:[3] and the custom of placing implicit faith in such a criterion must have given birth to numberless impositions, as nothing could be more easy than to substitute one consul's name for another, or to give the semblance of age to a new label.

EXCURSUS 5.

FUMARIUM.[4]

The application of the *fumarium* to the mellowing of wines was borrowed from the Asiatics, who were in the habit of exposing their wines to the heat of the sun on the tops of their houses, and afterwards placing them in apartments warmed from below, in order that they might be more speedily rendered fit for use.[5] As the flues, by which the ancient dwellings were heated, were probably made to open into the apotheca, it is obvious that a tolerably steady temperature could be easily supplied, and that the vessels would be fully exposed to the action of the smoke. Although the tendency of this procedure may, according to our modern notions, appear very questionable; yet, when attentively considered, it does not seem to differ much from that of the more recent method of mellowing Madeira, and other strong wines, by placing them in a hot-house or in the vicinity of a kitchen-fire or baker's oven, which is found to assist the developement of their flavour, and to bring them to an early maturity. As the earthern vases, in which the ancient wines were preserved, were defended by an ample coating of pitch or plaster, it is not likely that the smoke could penetrate, so as to alloy and vitiate the genuine taste and odour of the liquor; but the warmth which was kept up by its means would have the effect of softening the harshness of the stronger wines, and, probably, of dissipating, to a certain extent, the potent aroma of the condiments with which they were impregnated. Although Tibullus gives the epithet "smoky" to the Falernian wines thus prepared,[6] and Horace speaks of the amphora with which he proposed to celebrate the calends of March, as having been laid up "to imbibe the smoke," during the consulship of Tullus,[7] they are not to be understood as alluding to the flavour of the liquor, but merely to the process by which it was brought to a high degree of mellowness. The description of Ovid, however, may be considered as more correct; for he applies the term only to the cask in which the wine was enclosed.[8] At the same time, it must be acknowledged, that the practice in question was liable to great abuse; and we may readily conceive, that, from the success attending the experiment as applied

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1. Among the amphorae lately found on the site of the ancient Leptis, and now deposited in the British Museum, is one with the following inscription in vermilion:—

L. CASSIO
C. MARIO
COS.

It had, consequently, been filled with the vintage of the year 647, A. U. C. when *Lucius Cassius Longinus* and *Caius Marius Nepos* were consuls; and when Marius himself was contending with Jugurtha for the possession of the adjacent province.

2. *Hist. Nat.* 23. 1.
3. *Sat.* 5 34.
4. *Henderson's History of Ancient and Modern Wines, p.* 54. *segg.*
5. *Galen. Sinpl.* 4. 14.
6. *Eleg.* 2. 1.
7. *Carm.* 3 8. 9.
8. *Fast.* 5. 317.
9. *Epig.* 10. 36.

to the first-rate growths, it might happen that many inferior wines, though not at all adapted for the operation, would nevertheless, be made to undergo it, in the vain hope of bettering their condition; that, from an anxiety to accelerate the process, the wines would be sometimes exposed to a destructive heat; or that, from inattention to the corking of the vessels, the smoke might enter them, and impart a repulsive savour to the contents. As these forced wines were in great request at Rome, and in the provinces, the dealers would often be tempted to send indifferent specimens into the market: and it is not, perhaps, without reason that Martial inveighs so bitterly against the produce of the fumaria of Marseilles, particularly those of one Munna, who seems to have been a notorious offender in this line, and whom the poet humorously supposes to have abstained from revisiting Rome, lest he should be compelled to drink his own wines.

EXCURSUS 6.

INSPISSATED WINES

AND

VARIETIES OF ANCIENT WINES.[1]

One certain consequence of the long exposure of the amphorae to the influence of the fumarium must have been, that a portion of the contents would exhale, and that the residue would acquire a greater or less degree of consistence; for, however well the vases might have been coated and lined, or, however carefully they might have been closed, yet, from the nature of the materials employed in their composition, from the action of the vinous fluid from within, and the effect of the smoke and heat from without, it was quite impossible that some degree of exudation should not take place. As the more volatile parts of the must were often evaporated by boiling, and as various solid or viscid ingredients were added to the wine previously to its introduction into the amphorae, it is manifest that a further exhalation must have reduced it to the state of a syrup or extract. In the case of the finer wines, it is true, this effect would be in some measure counteracted by the influence of the insensible fermentation; and a large proportion of the original extractive matter, as well as of the heterogeneous substances suspended with it, would be precipitated on the sides and bottoms of the vessels, in the form of lees: but, in other instances, the process of inspissation would go on, without much abatement from this cause. Hence it comes, that so many of the ancient wines have been described as thick and fat; and that they were not deemed ripe for use, until they had acquired an oily smoothness from age. Hence, too, the practice of employing strainers (*cola vinaria*) to clarify them, and free them from their dregs. In fact, they often became consolidated to such a degree, that they could no longer be poured from the vessels, and it was necessary to dissolve them in hot water, before they could be drunk. We learn from Aristotle that some of the stronger wines, such as the Arcadian, were reduced to a concrete mass, when exposed in skins to the action of the smoke:[2] and the wine-vases, discovered among the ruins of Herculaneum and Pompeii, have generally been found to contain a quantity of earthy matter. It is clear, then, that those wines which were designed for long keeping could not have been subjected to the highest temperature of the fumarium, without being almost always reduced to an extract. Indeed, Columella warns the operator that such might be the issue of the process, and recommends that there should be a loft above the apotheca, into which the wines could be removed,—"*ne rursus nimia suffitione medicata sint.*"

For the more precious wines, the ancients occasionally employed vessels of glass. The bottles, vases, cups, and other articles of that material, which are to be seen in every collection of antiquities, prove that they had brought the manufacture to a great degree of perfection. We know, that, for preserving fruits, they certainly gave the preference to glass jars; and, at the supper of Trimalcio, so

1. *Henderson's History of Ancient and Modern wines*, p. 56. *seqq.*
2. *Meteorolog.* 4. 10.

admirably depicted by Petronius, even amphorae of glass are said to have been introduced.[1] Whether they were of the full quadrantal measure does not appear; but, in all probability they were of more moderate dimensions, for we are told by Martial, that the choicest Falernian was kept in small glass bottles,[2] and neither the number of the guests, nor the quality of the liquor, supposing it to have been genuine, would have justified the use of full-sized amphorae, on the occasion above alluded to.

The ancients were careful to rack their wines only when the wind was northerly, as they had observed that they were apt to be turbid when it blew in an opposite direction. The weaker sorts were transferred, in the spring, to the vessels in which they were destined to remain; the stronger kinds during summer; but those grown on dry soils, were not drawn off until after the winter solstice.[3] According to Plutarch, wines were most affected by the west wind; and such as remained unchanged by it, were pronounced likely to keep well. Hence, at Athens, and in other parts of Greece, there was a feast in honour of Bacchus, on the eleventh day of the month Anthesterion, when the westerly winds had generally set in, at which the produce of the preceding vintage was first tasted.[4] In order to allure customers, various tricks appear to have been practised by the ancient wine dealers: some, for instance, put the new vintage into a cask that had been seasoned with an old and high-flavoured wine: others placed cheese and nuts in the cellar, that those who entered might be tempted to eat, and thus have their palates blunted, before they tasted the wine. The buyer is recommended by Florentinus to taste the wines he proposes to purchase, during a north wind, when he will have the fairest chance of forming an accurate judgment of their qualities.[5]

VARIETIES OF ANCIENT WINES.[6]

The ancient wines were, for the most part, designated according to the places where they grew: but occasionally they borrowed the appellation of the grapes from which they were made; and the name of the vine, or vineyard, stood indiscriminately for that of the wine. When very old, they received certain epithets indicative of that circumstance, as *σαπρίας consulare*, *Opimianum Armicum*. But, as it sometimes happened, that, by long keeping, they lost their original flavour, or acquired a disagreeably bitter taste, it was not unusual to introduce into them a portion of must, with the view of correcting these defects: wine thus cured was called *vinum recentatum*. The wine presented to persons of distinction was termed *γεροῦσιος*[7] or *honorarium*. Such was the rich sweet wine, of which Ulysses had twelve amphorae given him by Maron, and which was so highly valued by the donor, that he kept it carefully concealed from all his household, save his wife and the intendant of his stores, as its attractions were not easily resisted.

None of the more generous wines were reckoned fit for drinking before the fifth year, and the majority of them were kept for a much longer period. The thin white wines are stated by Galen to have ripened soonest; acquiring, first, a certain degree of sharpness, which, by the time they were ten years old, gave place to a grateful pungency, if they did not turn acid within the first four years. Even the strong and dry white wines, he remarks, notwithstanding their body, were liable to acescency after the tenth year, unless they had been kept with due care: but if they escaped this danger, they might be preserved for an indefinite length of time. Such was the case more especially with the Surrentine wine, which continued raw and harsh until about twenty years old, and afterwards improved progressively, seldom contracting any unpleasant bitterness, but retaining its qualities unimpaired to the last and disputing the palm of excellence with the growths of Falernum.[8] The tramarine wines

1. *Satyric.* 34.
2. *Epig.* 2. 40.
3. *Geoponica.* 7. 6.
4. *Sympos.* 3. *quaest.* 7.
5. *Geoponica.* 7. 7.
6. *Henderson's History of Ancient and Modern Wines*, p. 69. *seqq.*
7. *Il.* 4. 259.
8. *Oribas. Coll. Med.* 5. 6.

which were imported into Italy, were thought to have attained a moderate age in six or seven years; and such as were strong enough to bear a sea-voyage were found to be much improved by it.[1]

The lighter red wines (*vina horna, fugacia,*) were used for common drinking, and would seldom endure longer than from one vintage to another; but, in good seasons, they would sometimes be found capable of being preserved beyond the year. Of this description we may suppose that Sabine wine to have been, which Horace calls upon his friend to broach when four years old;[2] although in general the proper age of the Sabinum was from seven to fifteen years; and the poet has abundantly shown, in other parts of his works, that he knew how to value old wine, and was seldom content with it so young. The stronger dark-coloured wines, when long kept, underwent a species of decomposition (*cariem vetustatis,*) from the precipitation of part of the extractive matter which they contained. This, and the pungency (*acumen*) which such wines acquired, were justly esteemed the proofs of their having arrived at their due age. The genuine flavour of the vintage was then fully developed, and all the roughness of its early condition was removed. From the mode, however, in which the ancient wines were preserved, a greater or less inspissation took place; and, if we may depend on the statement of Pliny, this was most observable in the more generous kinds; and the taste became disagreeably bitter, obscuring the true flavour of the liquor. Wine of a middle age was, therefore, to be preferred, as being the most wholesome and grateful:[3] but in those days, as well as ours, it was the fashion to place the highest value on whatever was rarest, and an extravagant sum was often given for wines which were literally not drinkable. Such seems to have been the case with the famous vintage of the year in which L. Opimius Nepos was consul, being the 633d. from the foundation of the city: when, from the great warmth of the summer, all the productions of the earth attained an uncommon degree of perfection. Velleius Paterculus, who flourished 150 years afterwards, denies that any of it was to be had in his time;[4] but both Pliny and Martial, who were considerably posterior to that historian, describe it as still inexhausted at the time when they wrote. The former, indeed, admits that it was then reduced to the consistence of honey, and could only be used in small quantities for flavouring other wines, or mixing with water.[5] Reckoning the original price to have been one hundred *nummi*, or sixteen shillings and sixpence for the amphora, he calculates, that, according to the usual rate of Roman interest, a single ounce of this wine, at the time of the third consulate of Caligula, when it had reached its 160th year, must have cost at least one *nummus*, or twopence; which would make the price of the quart amount to six shillings and sixpence English.[6]

As the ordinary wines of Italy were produced in great abundance, they were often sold at very moderate prices. Columella's reduced estimate would make the cost about fourpence the gallon: but we find from Pliny, that, when Licinius Crassus and Julius Caesar were consuls, an edict was issued by them, prohibiting the sale of Greek and Aminean wine for eight *asses* the amphora, which would be less than one penny a gallon; and the same author asserts, on the authority of Varro, that, at the time of Metellus's triumph, the *congius*, a somewhat smaller measure than our gallon, was to be bought for a single *as*, or about three farthings English. With these very low prices, however, it is not easy to reconcile the statement of Cicero as to the rate of duties that were occasionally levied on wines. Thus, one of the charges of mal-administration brought against M. Fonteius was, that he had raised an undue sum of money in this manner: but Cicero proves the practice to have been by no means unusual; and mentions, among other instances, that of Titurius, who had exacted not less than sixteen sestertii, or two shillings and seven pence English, for the amphora, on the entry of wines into Toulouse,[7] which would be upwards of four times the amount of the prices last quoted.

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1. *Plin. Hist. Nat.* 14. 18.
2. *Carm.* 1. 9. 7.
3. *Hist. Nat.* 23. 1.
4. *Hist. Rom.* 2. 7.
5. *Hist. Nat* 14. 4.
6. *Langwith's Observations on Arbuthnot's Tables of Ancient Coins*, &c. p. 37.
7. *Hist. Nat.* 14. 4: 18. 3.

EXCURSUS 7.

GREEK WINES.[1]

Among the Greek wines, the earliest of which we have any distinct account is the *Maronean*, probably the production of the territory of that name on the coast of Thrace, or of Ismarus, near the mouth of the Hebrus, where Ulysses received the supply which he carried with him on his voyage to the land of the Cyclops. It was a black sweet wine; and from the evident delight with which Homer enlarges on its virtues, we may presume it to have been of the choicest quality. He describes it, as "rich, unadulterate, and fit drink for gods," and as so potent that it was usually mixed with twelve measures of water.[2] Pliny mentions the growths of *Maronea* as being still in high estimation in his time, and of so strong a nature, that they were commonly drunk much diluted, namely, with eight parts of water to one of wine: and we collect from Dr. Sibthorpe's observations, that one of the species of grapes now cultivated in the island of Zante is called *maronites*;[3] the colour, however, is white. Other parts of Thrace were famous for their wines, but Ismarus seems to have longest maintained its credit.[4] The black wine of Sciathos, mentioned by one of the poets, must have been of a much lighter quality, as it was drunk with only an equal measure of water.

The *Pramnian*, which was a red, but not a sweet, wine, appears to have been of equal antiquity; for we find Hecamede, under the direction of Nestor, preparing a copious draught of it for Machaon, when he received the wound in his shoulder.[5] According to certain writers, the *Pramnian* was derived from the island Icaria, where there was a rocky hill of that name; others describe it as the growth of Ephesus, or Lesbos; while some, again, suppose, that the appellation was intended to express its durable quality, *quasi παραμένιος*, or denoted a particular grape from which it was made.[6] Be this as it may, we have sufficient authority for pronouncing it to have been a strong, hard, astringent liquor, and perhaps we shall not err much, if we compare it to our common Port wine. It was neither sweet nor thick, but austere, and remarkably potent and durable; in all which particulars it perfectly resembled the modern growth to which we have ventured to assimilate it. Like Port, too, it was much commended for its medicinal uses, and on that account was sometimes called *pharmacites*. The Athenians, however, would seem to have had no relish for a beverage of this character; for Aristophanes tells us, "that they disliked those poets who dealt in the rough and horrible, as much as they abominated the harsh *Pramnian* wine, which shrivelled the features and obstructed the digestive organs." But in these respects it was far exceeded, if we may rely on the testimony of Alexis, by the *Corinthian* wine, which to drink, he says, was actual torture.[7] In the age of Pliny, the *Pramnian* was still a noted growth of the vicinity of Smyrna.

It was in the luscious sweet wines that the Greeks surpassed all other nations, and to this class the commendations of their later poets must be regarded as chiefly applying. They were, for the most part, the products of the islands of the Ionian and Aegean seas, where the cultivation of the vine was assiduously practised, and where the finest climate, and the choicest soils and exposures, gave to its fruit an uncommon degree of excellence. *Lesbos*, *Chios*, and *Thasos*, in particular, seem each to have contended for the superiority of its growths. but several of the other islands, such as *Corcyra*, *Cyprus*, *Crete*, *Cnidos*, and *Rhodes*, yielded wines which were much esteemed for their sweetness and delicacy; and it was from them that the greater part of Europe was supplied, till a comparatively recent period, with the richest sweet wines.

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1. *Henderson's History of Ancient and Modern wines*, p. 74. *seqq.*
2. *Od.* 9. 248
3. *Walpole's Collection. vol.* 1. *p.* 293.
4. *Ovid. Fast.* 3. 409. *Virg. Georg.* 2. 35.
5. *Il.* 11. 780.
6. *Atheneus.* 1. 24.
7. Ὁ γὰρ Κορίνθιος βασανισμός ἐστι. *Athenaeus.* 1. 24.

It has been already observed that these wines were not white, in the proper acceptation of the term, but rather of a straw or amber colour, according to their greater or less age. This hue they would naturally derive from their being fermented along with the skins of the grapes, which were used in their ripest state, or after they had become partially dried, and which, being generally of the muscat sort, would impart a grateful perfume to the liquor,—a quality on which the Greeks placed a due value, as may be seen from the frequent allusions to it by their poets. The exquisite aroma of the *Saprian*, which was probably Chian wine matured by great age, has been noticed in the preceding excursus. The *Lesbian* wine would seem to have been less odorous, but to have possessed a delicious flavour, for it is said to have deserved the name of ambrosia rather than of wine, and to have been like nectar when old.[1] Horace terms the *Lesbian* an "innocent" wine,[2] but it was the prevailing opinion among the ancients, that all sweet wines were less injurious to the head, and less apt to cause intoxication, than the strong dry wines. By Pliny, however, the growths of *Chios* and *Thasos* are placed before the *Lesbian*, which, he affirms, had naturally a saltish taste; but the *Clazomenian*, which came from the coast of Ionia, and which was less adulterated with sea-water, is said to have been preferable to all the others, on account of its purer flavour. The *Thasian* was a generous sweet wine, ripening slowly, and acquiring by age a delicate odour of the apple. The *Chian*, again, is, by some writers, described as a thick luscious wine; and that which grew on the craggy heights of *Ariusium*, extending three hundred stadia along the coast, is extolled by Strabo as the best of all Greek wines.[3] From Athenaeus we learn that the produce of the *Ariusian* vineyards was usually divided into three distinct species,—a dry wine, a sweetish wine, and a third sort of a peculiar quality, thence termed *αὐτόκρατον*.[4] All of them seem to have been excellent of their kind, and they are frequently alluded to in terms of the highest commendation.[5] The *Phanean*, which is extolled by Virgil as the king of wines, was also the product of the same island. The wines of *Naxos*, *Rhodes*, and *Cos*, on the other hand, were still more liable to the censure passed on the *Lesbian* in Pliny's time; and those of *Zacynthus* and *Leucadia* had the character of being heady. As the latter were prepared with gypsum, they were probably of a dryer nature, and more potent quality, than the wines of the other islands.

Among the lighter wines, the *Mendean*, which most likely took its name from Mende, a town in Thrace, was a white wine, and of such moderate strength, that it bore dilution with only three parts of water. For the manufacture of it, the grapes, while still hanging on the vine, are said to have been sprinkled with elaterium, which was supposed to impart a peculiar softness to the wine. The *Argitis*, celebrated by Virgil for its extraordinary durability, and procured from a small grape abounding in juice, is also believed to have been a white wine.[6] If this conjecture be well founded, we may discover some analogy between it and the best growths of the Rhine, which are obtained from a small white grape, and are remarkable for their permanency. A little rough wine, named *Omphacites*, was procured in Lesbos and Thasos from a particular species of grape, which was gathered before it had attained its full maturity, and exposed to the sun three or four days previously to pressure. After the first fermentation was over, the casks were kept in a sunny situation, till the wine was sufficiently ripened.[7]

The above are all the principal wines of Greece to which it is possible to assign distinctive characters. But, besides these indigenous growths the Greeks were familiar with the produce of the African and Asiatic wines, of which several enjoyed a high reputation, and may be considered as the parent stocks from which the first Grecian vineyards were supplied. According to Florentinus, some of the Bithynian wines, but especially that procured from a species of grape called *mersites*, were of the choicest quality.[8] The wines of *Byblos*, in Phoenicia, on the other hand, vied in fragrancy with the Lesbian: and, if we may confide in the report of Athenaeus, the white wines of *Mareotis* and *Taenia* in Lower Egypt, were of almost unrivalled excellence. The former, which was sometimes called Alexandrean, from the neighbouring territory, was a light, sweetish, white wine, with a delicate perfume, of easy diges-

1. *Atheneus*. 1. 22.
2. *Carm*. 1. 17. 21.
3. *Lib*. 14. *c*. 1.
4. *Lib*. 1 25.
5. *Eclog*. 5. 71.—*Sil. Ital*. 7. 210.
6. *Georg*. 2. 99.
7. *Dioscorides*, 5. 12.
8. *Geoponica* 5. 2.

tion, and not apt to affect the head; though the allusion of Horace to its influence on the mind of Cleopatra would seem to imply that it had not always preserved its innocuous quality.[1] The wine of *Meroë*, however, which was produced at the feast given to Caesar by that voluptuous female, would appear to have been in still higher estimation, and to have borne some resemblance to the Falernian.[2] The *Taeniotic*, on the other hand, which derived its name from the narrow strip of land where it grew, was a grey, or greenish wine (ὑπόχλωρος), of a greater consistence and more luscious taste than the Mareotic, but accompanied with some degree of astringency, and a rich aromatic odour. The wine of *Antylla*, also the produce of the vicinity of Alexandrea, was the only remaining growth, from among the numerous vineyards which flourished in Egypt, that attained any degree of celebrity.[2] Pliny commends the *Sebennytic* wine, which he describes as made from three kinds of grapes, but without affording the means determining its peculiar quality.

On the mountain *Tmolus*, in Lydia, a brown sweet wine was produced, which is classed by Virgil and Galen among the first-rate growths, but described by Pliny as too luscious to be drunk by itself, and as chiefly used for flavouring and correcting the harshness of other wines. The *Scybellites*, so called from the place of its growth in Galatia, is only noticed by Galen, on account of its thickness and extreme sweetness. The *Abates*, which was a wine of Cilicia, appears from his report to have been a sweetish wine of a red colour. The *Tibenum*, *Arsynium*, and *Titucazenum*, are enumerated by the same author among the lighter growths of his native country: the two first were probably dry red wines; the latter is described as a sweet wine, but not very rich or high-coloured. They ripened the soonest of all the Asiatic wines.

EXCURSUS 8.

PRINCIPAL WINES OF THE ROMANS.[3]

During the early ages of the Republic, it is doubtful whether the Romans were much accustomed to the use of wine; for the constant predatory warfare with the neighbouring states, in which they were engaged, must have prevented them from giving that attention to their vineyards which was necessary for bringing the produce to any degree of perfection. Romulus directed milk to be used for the libations to the gods; and a posthumous law of Numa forbade the sprinkling of the funeral pile with wine,[4] merely, as Pliny conceives, on account of its scarcity. That the vine, however, was partially cultivated in those times, may be inferred from the fact of Mezentius, king of Etruria, having been paid in wine for the succour which he afforded the Rutilians in their war against the inhabitants of Latium. It was not till the six hundredth year of the city, if the assertion of the author just quoted be correct, that the Italian wines came into such vogue, as to be deemed superior to those of all other countries.

Few parts of Italy proved unfriendly to the vine; but it flourished most in that portion of the south-western coast, to which, from its extraordinary fertility and delightful climate, the name of *Campania felix* was given. Concerning the extent of the territory in question, there is some difference of opinion among ancient authors, in consequence of the various boundaries that were successively assigned to it,[5] but Pliny and Strabo, who have given the fullest account of its geography, confine the appellation to the level country reaching from Sinuessa to the promontory of *Sorrento*, and including the *Campi Laborini* from which the present name *Terra di Lavoro* is derived. The exuberant produce of the rich and inexhaustible soil of the whole of this district, which is so happily exposed to the most genial breezes, while it is sheltered by the Apennines from all the colder winds, has called forth the eulogies of every writer who has had occasion to mention it. There the earth yields its choicest fruits almost un-

1. *Carm.* 1. 37. 14.
2. *Lucan. Phars.* 10. 161.
3. *Henderson's History of Ancient and Modern Wines, p.* 81, *seqq.*
4. "*Vino rogum ne respergito.*"—*H. N.* 14. 12.
5. "*C. Peregrini Diss. de pluribus Campaniis veterum,*" in *Graev. Thes. Antiq. Ital.* 9. 2.

bidden,—"ipsa volentia rura,"—refusing not even the growths of the torrid zone :1 and if the inhabitants too often remain insensible to the advantages of their situation, the traveller cannot fail to be charmed with the luxuriant display of vegetable life which bursts upon his sight. From this district then, the Romans obtained those vintages which they valued so highly, and of which the fame extended to all parts of the world. In ancient times, indeed, the hills by which the surface is diversified seem to have formed one continued vineyard; and every care was taken to maintain the choice quality of the produce. With respect to the locality and designation of particular celebrated spots, much controversy has arisen among critics. Florus speaks of *Falernus* as a mountain,2 and Martial describes it under the same title;3 but Pliny, Polybius, and others denominate it a field, or territory, (*ager*); and, as the best growths were styled indiscriminately *Massicum* and *Falernum*, Peregrini concurs with Vibius in deciding, that *Massicus* was the proper appellation of the hill which rose from the Falernian plain. By a similar mode of reasoning it might be inferred from the term "*arvis*," which occurs in conjunction with "*Massicus*," in the splendid description of the origin of the Falernian vineyards given by Silius Italicus, that the epithet *Massicus* was applicable to more level grounds.

The truth seems to be, that the choicest wines were produced on the southern declivities of the range of hills which commence in the neighbourhood of the ancient Sinuessa, and extend to a considerable distance inland, and which may have taken their general name from the town or district of *Falernum*: but the most conspicuous, or the best exposed among them may have been the *Massicus*; and as, in process of time, several inferior growths were confounded under the common denomination of Falernian, correct writers would choose that epithet which most accurately denoted the finest vintages. If, however, it be allowable to appeal to the analogy of modern names, the question as to the locality will be quickly decided; for the mountain that rises from the Rocca di Mondragone, which is generally allowed to point to the site of ancient Sinuessa, is still known by the name of *Monte Massico*. That the *Massic* wines were grown here is sufficiently proved by the testimony of Martial, who describes them as the produce of the Sinuessan vineyards.4 At a short distance to the east, and on the slope of the adjacent ridge, are two villages, of which the upper is called *Falciano a monte*, and the lower, *Falciano a basso*. Here was the ancient *Faustianum*, of which *Falciano* is a corruption.

The account which Pliny has furnished of the wines of Campania is the most circumstantial, and, as no one had greater opportunities of becoming familiar with the principal growths of his native country, doubtless, the most correct. "Augustus, and most of the leading men of his time," he informs us, "gave the preference to the *Setine* wine that was grown in the vineyards above Forum Appii, as being of all kinds the least apt to injure the stomach. Formerly the *Caecuban*, which came from the poplar marshes of Amyclae, was most esteemed: but it has lost its repute, partly from the negligence of the growers, and partly from the limited extent of the vineyard, which has been nearly destroyed by the navigable canal that was begun by Nero from Avernus to Ostia. The second rank used to be assigned to the growths of the *Falernian* territory, and, among them, chiefly to the *Faustianum*. The territory of *Falernum* begins from the Campanian bridge on the left hand as you go to Urbana, which has been recently colonised and placed under the jurisdiction of Capua by Sylla: the *Faustian* vineyards, again, are situated about four miles from the village in the vicinity of Cediae, which village is six miles from Sinuessa. The wines produced on this soil owe their celebrity to the great care and attention bestowed on their manufacture; but latterly they have somewhat degenerated from their original excellence, in consequence of the rapacity of the farmers, who are usually more intent upon the quantity than the quality of the vintages. They continue, however, in the greatest estimation; and are, perhaps, the strongest of all wines, as they burn when approached by a flame. They are of three kinds, namely, the dry, the sweet, and the light Falernian. Some persons class them somewhat differently, giving the name of Gauranum to the wine made on the tops of the hills, of Faustianum to that which is obtained from the middle region, and reserving the appellation of Falernian for the lowest growths. It is worthy of remark that none of the grapes which yield these wines are at all pleasant to the taste."5

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1. Cotton has been cultivated on the plain of Sorrento, with so much success, as to furnish in one year (1812) to the amount of 60,000 bales.—*Chateauvieux, Lettres écrites d' Italie, tom. 2. p. 59.*
2. *Lib.* 1. *c.* 16.
3. *Ep.* 12. 57.
4. *Hist. Nat.* 14. 6.
5. *Hist. Nat.* 14. 6.

With respect to the first of the above-mentioned wines, it is surprising that, notwithstanding the high commendation of Augustus, the *Setinum* is never once mentioned by Horace, although he has expatiated with all the fervour of an amateur, on the other first-rate growths of his time. Perhaps he took the liberty of differing from the imperial taste in this particular, as the Setine was a delicate light wine, and he seems to have had a predilection for such as were distinguished by their strength. Both Martial and Juvenal, however, make frequent mention of it; and Silius Italicus declares it to have been so choice as to be reserved for Bacchus himself,—"*ipsius mensis reposta Lyaei.*" Galen commends it for its innocuous qualities. It was grown on the heights of Sezza,[1] and though not a strong wine, possessed sufficient firmness and permanency to undergo the operation of the fumarium; for we find Juvenal alluding to some which was so old that the smoke had obliterated the mark of the jar in which it was contained.[2]

The *Caecuban*, on the other hand, is described by Galen as a generous, durable wine, but apt to affect the head, and ripening only after a long term of years.[3] In another place, he remarks, that the Bithynian white wine, when very old, passed with the Romans for Caecuban; but that in this state it was generally bitter and unfit for drinking.[4] From this analogy we may conclude, that, when new, it belonged to the class of rough sweet wines. It appears to have been one of Horace's favourite wines, of which he speaks, in general, as reserved for important festivals.[5] After the breaking up of the principal vineyards which supplied it, this wine would necessarily become very scarce and valuable; and such persons as were fortunate enough to possess any that dated from the Opimian vintage, would preserve it with extraordinary care.[6] In fact, we are told by Pliny, in a subsequent book, that it was no longer grown,—"*Caecuba jam non gignuntur*,"—and he also alludes to the Setine wine, as an article of great rarity.[7] The *Fundanum*, which was the produce of the same territory, if, indeed, it was a distinct wine, seems to have partaken of the same characters, being, according to Galen's report, strong and full-bodied, and so heady, that it could only be drunk in small quantity.

There can be little doubt, that the excellence of these wines is to be attributed chiefly to the loose volcanic soils on which they were produced. Much also depended on the mode of culture; and it is more than probable that the great superiority of the growths of the Falernian vineyards was, in the first instance, owing to the vines there being trained on *juga*, or low frames, formed of poles,[8] instead of being raised on poplars, as was the case in several of the adjacent territories. Afterwards, when the proprietors, in consequence of the increasing demand for their wines, became desirous to augment the quantity, they probably adopted the latter practice, and forcing the vines to a great height, sacrificed the quality of the fruit. Two facts bearing on this point, and deserving of particular attention, as they show in the clearest manner how much the characters of wine may be modified by slight variations of the seasons, are noticed by Galen. "There are," he observes, "two sorts of Falernian, the dry, and the sweetish, which latter is produced only when the wind continues in the south, during the vintage; and from the same cause it also becomes of a deeper hue, (*μελάντερος*); but in other circumstances the wine obtained is dry, and of a yellowish colour (*αὐστηρὸς καὶ τῳ χρώματι κιρρός.*)"[9] The operation of the same causes will be found to effect a similar change in the character of several of our modern vintages.

No wine has ever acquired such extensive celebrity as the *Falernian*, or more truly merited the name of "immortal"[10] which Martial has conferred upon it. At least, of all ancient wines, it is the one most generally known in modern times: for, while other eminent growths are overlooked or forgotten, few readers will be found who have not formed some acquaintance with the Falernian: and its

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1. *Mart. Epig.* 10. 74.
2. *Sat.* 5. 34.
3. *Athenaeus.* 1. 27.
4. *Oribasius.* 5. 6.
5. *Carm.* 1. 37.—*Epod.* 9. 1.—*Carm.* 3. 28.
6. *Mart. Ep.* 3. 26.
7. *Hist. Nat.* 23. 1.
8. *Varro de Re Rustica.* 1. 8.
9. *Athenaeus.* 1. 21.
10. *Ep.* 9. 95.

fame must descend to the latest ages, along with the works of those mighty masters of the lyre who have sung its praises. But, although the name is thus familiar to every one, scarcely any attempt has been made to determine the exact nature and properties of the liquor: and little more is understood concerning it, than that the ancients valued it highly, kept it until it became very old, and produced it only when they wished to regale their dearest friends. At this distance of time, indeed, and with the imperfect data we possess, no one need expect to demonstrate the precise qualities of that or any other wine of antiquity; though by collating the few facts already stated with some other particulars which have been handed down to us respecting the Falernian vintages, the hope may reasonably be indulged of our being able to make some approach to a more correct estimate of their true characters, and of pointing out at the same time those modern growths to which they have the greatest resemblance.

In the first place, all writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state, that it could not be drunk with pleasure, but required to be kept a great number of years, before it was sufficiently mellow. Horace even terms it a "fiery" wine, and calls for water from the spring to moderate its strength;[1] and Persius applies to it the epithet "*indomitum*" probably in allusion to its heady quality.[2] From Galen's account it appears to have been in best condition from the tenth to the twentieth year: afterwards it was apt to contract an unpleasant bitterness: yet we may suppose, that when of a good vintage, and especially when preserved in glass bottles, it would keep much longer without having its flavour impaired. Horace, who was a lover of old wine, proposes in a well-known ode,[3] to broach an amphora which was coeval with himself, and which, therefore, was probably not less than thirty-three years old; as Torquatus Manlius was consul in the six hundred and eighty-ninth year from the foundation of the city, and Corvinus, in honour of whom the wine was to be drawn did not obtain the consulate till 723 A. U. C. As he bestows the highest commendation on this sample, ascribing to it all the virtues of the choicest vintages, and pronouncing it truly worthy to be produced on a day of festivity, we must believe it to have been really of excellent quality. In general, however, it probably suffered, more or less, from the mode in which it was kept; and those whose taste was not perverted by the rage for high-dried wines, preferred it in its middle state. Thus Cicero, when animadverting on the style of the orations which Thucydides has introduced in his History, and which, he conceives, would have been more polished if they had been composed at a later period, takes occasion to illustrate the subject of his discourse by a reference to the effects of age upon wine. "Those orations," he remarks, "I have always been disposed to admire; but I neither would imitate them, if I could, nor could I, if I would; being, in this respect, like one who delights in Falernian wine, but chooses neither that which is so new as to date from the last consuls, nor that which is so old as to take the name of Annician or Opimian. Yet the wines so entitled, are, I believe, in the highest repute: but excessive age neither has the suavity which we require, nor is it even bearable."[4] The same writer, supping one evening with Damasippus, had some indifferent wine presented to him, which he was pressed to drink, "as being Falernian, forty years old." On tasting it he pleasantly observed, "that it bore its age uncommonly well."[5]

Among our present wines, we have no hesitation in fixing upon those of Xeres and Madeira as the two to which the Falernian offers the most distinct features of resemblance. Both are straw coloured wines, assuming a deeper tint from age, or from particular circumstances in the quality, or management of the vintage. Both of them present the several varieties of dry, sweet, and light. Both of them are exceedingly strong and durable wines; being, when new, very rough, harsh, and fiery, and requiring to be kept about the same length of time as the Falermian, before they attain a due degree of mellowness. Of the two, however, the more palpable dryness and bitter-sweet flavour of the Sherry might incline us to decide, that it approached most nearly to the wine under consideration: and it is worthy of remark, that the same difference in the produce of the fermentation is observable in the Xeres vintages, as that which Galen has noticed with respect to the Falernian: it being impossible always to predict, with certainty, whether the result will be a dry wine, or a sweetish wine, resembling Paxarete. But,

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1. *Carm.* 2. 11.
2. *Sat.* 3. 3.
3. *Carm.* 3. 21.
4. *Brut.* 83.
5. *Macrob. Saturnal.* 2. 5.

on the other hand, the soil of Madeira is more analogous to that of the Campagna Felice, and thence we may conclude, that the flavour and aroma of its wines are similar. Sicily, which is also a volcanic country, supplies several growths, which an inexperienced judge would very readily mistake for those of the former island, and which would, in all probability, come still nearer to them in quality, if more pains were bestowed upon the manufacture. Another point of coincidence is deserving of notice. Both Xeres and Madeira, are, as is well known, infinitely improved by being transported to a hot climate; and latterly it has become a common practice, among the dealers in the island, to force the Madeira wines by a process which is absolutely identical with the operation of the *fumarium*. It may, perhaps, be objected that the influence of heat and age upon these liquors, far from producing any disagreeable bitterness, only renders them sweeter and milder, however long they may be kept; but then, in contrasting them with the superannuated wines of the Romans, we must make allowance for the previous preparations, and the effect of the different sorts of vessels in which they are preserved. If Madeira, or Sherry, but particularly the latter, were kept in earthen jars until it was reduced to the consistence of honey, there can be little doubt that the taste would become so intensely bitter, that, to use the expression of Cicero, we should condemn it as intolerable.

The *Surrentine* wines, which were the produce of the Aminean grapes, were, in like manner, of very durable quality,—"firmissima vina," as Virgil designates them; and on account of their lightness and wholesomeness, were much commended for the use of convalescents. They are stated by Pliny to have been grown only in vineyards, and consequently the vines which yielded them could not have been high-trained. Their exemption from the fault of bitterness, which most of the other wines acquired by long keeping, has already been stated.[1] But Athenaeus, upon the authority of Galen, observes, that they remained always thin and weak, and never ripened thoroughly, from the want of sufficient body. In their early state they appear to have been very harsh and sharp to the taste; and Tiberius used to allege that the physicians had conspired to raise their fame, but that, in his opinion, they only merited the name of generous vinegar. In these respects they may be compared to some of the secondary growths of the Rhine, which, though liable at first to the imputation of much acidity, will keep a long time, and continue to improve to a certain extent, but never attain the oily smoothness that characterises the first-rate wines. The wine of Capua resembled the Surrentine.[2]

Such were the wines of the Campania Felix, and adjacent hills, of which most frequent mention is made, and concerning which the fullest particulars have been transmitted. Respecting certain other growths, as the *Calenum*, *Caulinum*, and *Spatanum*, our information is of a more imperfect nature. We only know that the vintages of Cales are much praised by Horace, and described by Galen as lighter, and more grateful to the stomach, than the Falernian: while those of the latter territories are pronounced to have been little, if at all, inferior to that celebrated wine.

As the soils of the Campania of Rome partake of the same nature, and present many excellent exposures for the vine, some good wines were there produced, but none of them equal in quality to those which we have just been reviewing. The *Albanum*, which grew upon the hills that rise to the south, in view of the city, is ranked by Pliny only as a third-rate wine; but from the frequent commendation of it by Juvenal and Horace, we must suppose it to have been in considerable repute, especially when matured by long keeping.[3] It was sweet and thick when new, but became dry when old, seldom ripening properly before the fifteenth year. The wine of *Labici* occupied the middle station between the Falernian and the Alban. The *Signinum*, on the other hand, is said to have been so rough and astringent, that it was chiefly used as a medicine. All these were apparently white wines.

Among the lighter growths of the Roman territory, the *Sabinum*, *Nomentanum*, and *Venafranum*, were among the most agreeable. The first seems to have been a thin table-wine, of a reddish colour, attaining its maturity in seven years. The *Nomentan*, however, which was also a delicate claret wine, but of a fuller body, is described as coming to perfection in five or six years. The wine of *Spoletum* again, which was distinguished by its bright golden colour, was light and pleasant.

In the arrangement of Pliny, a fourth class of wines was formed by the *Sicilian* vintages. Of these

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1. *Excurs.* 6.
2. *Atten. Deipnosoph.* 1. 21.
3. *Hor. Carm.* 4. 11. *Juv.* 13. 214.

the *Mamertinum*, which came from the neighbourhood of Messina, and is said to have been introduced at public entertainments by Julius Caesar, was a light and slightly astringent wine; but the wines of *Tauromenium*, being of a similar quality, were often substituted for it. The *Pollium*, or *Pollaeum*, of Syracuse, which was of the sweet class, is noticed by several authors as a first-rate wine, being the produce of a particular grape called *biblia*, so named from the town of Bibliae, in Thrace. Of the wines of the south-western part of the island, whence the best growths are now supplied, no mention appears to be made among the ancient writers.

EXCURSUS 9.

DILUTION OF ANCIENT WINES.[1]

Amphictyon is said to have issued a law, directing that pure wine should be merely tasted at the entertainments of the Athenians; but that the guests should be allowed to drink freely of wine mixed with water, after dedicating the first cup to Jupiter the Saviour, to remind them of the salubrious quality of the latter fluid. However much this excellent rule may have been occasionally transgressed, it is certain that the prevailing practice of the Greeks was to drink their wines in a diluted state. Hence a common division of them into πολύφοροι, or strong wines, which would bear a large admixture of water, and ὀλιγόφοροι, or weak wines, which admitted of only a slight addition. To drink wine unmixed was held disreputable; and those who were guilty of such excess were said to act like Scythians, (ἐπισκυθίσαι.) To drink even equal parts of wine and water, or, as we familiarly term it, half and half, was thought to be unsafe: and, in general, the dilution was more considerable; varying, according to the taste of the drinkers, and the strength of the liquor, from one part of wine and four of water, to two of wine, and four, or else five parts of water, which last seems to have been the favourite mixture.

From the account which Homer gives of the dilution of the Maronean wine with twenty measures of water, and from a passage in one of the books ascribed to Hippocrates, directing not less than twenty-five parts of water to be added to one part of old Thasian wine,[2] some persons have inferred, that these wines possessed a degree of strength far surpassing any of the liquors with which we are acquainted in modern times, or of which we can well form an idea. But it must be remembered, that the wines in question were not only inspissated, but also highly seasoned with various aromatic ingredients, and had often contracted a repulsive bitterness from age, which rendered them unfit for use till they had been diffused in a large quantity of water. If they had equalled the purest alcohol in strength, such a lowering as that above described must have been more than enough; but the strong heterogeneous taste which they had acquired would render further dilution advisable; and, in fact, they may be said to have been used merely for the purpose of giving a flavour to the water. In the instance cited from Hippocrates' works, the mixture with Thasian wine is prescribed for a patient in fever, and can therefore be regarded as nothing more than a mild diluent drink.

Since water then entered so largely into the beverages of the ancients, neither labour nor expense was spared to obtain it in the purest state, and to ensure an abundant supply from those fountains and streams which were thought to yield it of the most grateful and salubrious quality. In order more effectually to dissolve those wines which had become inspissated by age, the water was sometimes purified by boiling; and, when the solution was completed, the liquor was strained through a cloth, in order to free it from any impurities which it might have contracted.[3] As this operation, however, was apt to communicate an unpleasant taste, or at least to deprive them of their natural flavour, such persons as were nice in the management of their wines adopted the expedient of exposing them to the night air,

1. Henderson's History of Ancient and Modern Wines, p. 98. seqq.
2. Τοῦτο δὲ Θάσιον οἶνον παλαιὸν πέντε καὶ εἴκοσιν ὕδατος καὶ ἕνα οἴνου ἐίδου. *De Morb.* 3. 30.
3. *Martial. Ep.* 12. 61.

which was thought to assist their clarification, without impairing their other virtues.[1] That the liquors which had undergone these processes would be rendered more potable and grateful than before may be readily conceived: but we are not prepared to fall in with the opinion of Bacci, who pronounces them to have been superior in colour, in brightness, and in richness to our modern Malmsies, and other sweet wines.[2] Such methods were by no means calculated to enhance any of those qualities in good wine; and it is obvious that the repeated transfusions and changes of temperature must have tended to deaden and dissipate a great portion of the aroma, on the retention of which the excellence of all wines so materially depends.

As the wines thus diluted were frequently drunk warm, hot water became an indispensable article at the entertainments of the ancients. Whether the Greeks and Romans were in the habit of taking draughts of hot water by itself at their meals, is a point, which, though of no great importance, has been much discussed by grammarians, without ever being satisfactorily determined. When we find the guests at an entertainment, or the interlocutors in an ancient drama, calling for hot and tepid water (*θερμὸν και μετάκεραν*[3]), it does not follow that this was to be drunk unmixed; the water so required might be merely for diluting their wines, or for the purposes of ablution. So far indeed was mere hot water from being considered a luxury by the Romans, as some have absurdly imagined to be the fact, that we find Seneca speaking of it as fit only for the sick, and as quite insufferable to those who were accustomed to the delicacies of life.[4] In certain conditions of the stomach, however, as in that which arises from too free indulgence in the pleasures of the table, or from the use of gross and indigestible food, it cannot be denied that hot water will allay the uneasy feelings more effectually than cold; and, as the Romans were notorious for their intemperance in eating, we shall probably find in this circumstance the true explanation of their frequent calls for that sort of beverage.

Such of the citizens as had no regular establishment, were dependent for their daily supply of hot water on the *thermopolia*, or public-houses, in which all kinds of prepared liquors were sold.[5] These places of entertainment, which were frequented in much the same way as our modern coffee-houses, appear to have existed in considerable number, even during the republic, as we meet with frequent allusions to them in the comedies of Plautus. In the reign of Claudius they attracted the attention of the government, having probably become obnoxious by the freedom of conversation which prevailed in them; for an edict was issued, ordering the suppression of taverns, where people met together to drink, and forbidding the sale of hot water and boiled meats under severe penalties.[6] This mandate, however, like many of the other arbitrary acts of that emperor, would seem to have been little regarded, and was probably soon repealed; for, in a subsequent age, we find Ampelius, the prefect of Rome, subjecting these places of public resort to new regulations, according to which they were not allowed to be opened before ten o'clock of the forenoon, and no one was to sell hot water to the common people. But it is evident that the rage for warm drinks continued as prevalent as ever: for the historian who relates the above-mentioned circumstance observes, in another place, when speaking of the luxurious habits and capricious conduct of the higher classes, that, "When they have called for hot water, if a slave has been tardy in his obedience he is instantly chastised with three hundred lashes: but should the same slave commit a wilful murder, the master will mildly observe, that he is a worthless fellow, but that if he repeat the offence he shall not escape punishment."[7]

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1. *Horace, Serm.* 2. 4.
2. *De Naturali Vinorum Historia. Romae.* 1596, *p.* 92.
3. *Athenaeus.* 3. 35.
4. *Epist.* 79.
5. *Plautus. Pseudol.* 2. 4.
6. *Dio Cassius.* 60. 6.—*vol.* 2. *p.* 945. *ed. Reimar.*
7. *Ammian. Marcellin.* 28. 4.

EXCURSUS 10.

ICED LIQUORS.[1]

The ancients were also accustomed to have their beverages cooled and iced in various ways. Both Galen and Pliny have described the method which is still employed in tropical climates to reduce the temperature of water, by exposing it to evaporation, in porous vessels, during the night-time: and a simile in the Book of Proverbs,[2] seems to warrant the conclusion, that the custom of preserving snow for summer use must have prevailed among oriental nations from the earliest ages. That it was long familiar to the Greeks and Romans is abundantly certain. When Alexander the Great besieged the town of Petra in India, he is reported to have ordered a number of pits to be dug, and filled with snow, which, being covered with oak-branches, remained for a long time undissolved.[3] A similar expedient is noticed by Plutarch, with this difference, that straw and coarse cloths are recommended instead of oaken boughs.[4] The Romans adopted the same mode of preserving the snow, which they collected from the mountains, and which, in the time of Seneca, had become an important article of merchandise at Rome, being sold in shops appropriated to the purpose, and even hawked about the streets.

At first the only mode of employing snow was by fusing a portion of it in the wine or water which was to be cooled; and this was most conveniently effected by introducing it into a strainer, (*colum nivarium*), which was usually made of silver, and pouring the liquor over it. But as the snow had generally contracted some degree of impurity during the carriage, or from the reservoirs in which it was kept, the solution was apt to be dark and muddy, and to have an unpleasant flavour from the straw: hence those of fastidious taste preferred ice, which they were at pains to procure from a great depth, that they might have it as fresh as possible. A more elegant method of cooling liquors came into vogue during the reign of Nero, to whom the invention was ascribed; namely, by placing water, which had been previously boiled, in a thin glass vessel surrounded with snow, so that it might be frozen without having its purity impaired. It had, however, been long a prevailing opinion among the ancients, as we may collect from Aristotle, Galen, and Plutarch, that boiled water was most speedily converted into ice; and the experiments of modern chemists would seem to prove that this doctrine was not altogether without foundation. At all events, the ice so obtained would be of a more compact substance than that procured from water which had not undergone the process; and this was sufficient to justify the preference.

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1 *Henderson's History of Ancient and Modern Wines, p.* 105. *seqq.*
2. *Ch.* 25. *ver.* 13.
3. *Athenaeus.* 3. 35.
4. *Sympos.* 6. *quaest.* 6.

EXPLANATORY NOTES.

BOOK 2.

ODE 1. C. Asinius Pollio, distinguished as a soldier, a pleader, and a Tragic author, was engaged in writing a history of the civil war. The poet earnestly entreats him to persevere, and not to return to the paths of Tragic composition until he should have completed his promised narrative of Roman affairs. The ode describes in glowing colours the expectations entertained by the poet of the ability with which Pollio would treat so interesting and difficult a subject.

For remarks on the character and writings of Pollio, compare *Dunlop's Roman Literature, vol. 3. p. 45. seqq. Lond. ed.*

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1. *Ex Metello consule.* "From the consulship of Metellus." The narrative of Pollio, consequently, began with the formation of the first triumvirate, by Caesar, Pompey, and Crassus, A. U. C. 694, in the consulship of Q. Caecilius Metellus and L. Afranius. This may well be considered as the germ of the civil wars that ensued.—The Romans marked the year by the names of the consuls, and he who had most suffrages, &c. was placed first. The Athenians, on the other hand, designated their years by the name of the chief archon, who was hence called Ἄρχων Ἐπώνυμος.——2. *Bellique causas,* &c. "And of the causes, and the errors, and the operations, of the war." The term *vitia* has here a particular reference to the rash and unwise plans of Pompey and his followers.——3. *Ludumque Fortunae.* "And of the game that Fortune played."——*Gravesque principum amicitias.* "And of the fatal confederacies of the chiefs." An allusion to the two triumvirates. Of the first we have already spoken. The second was composed of Octavianus, Antony, and Lepidus. Compare *Lucan,* 1. 84.

> ——————————" *Tu causa malorum*
> *Facta tribus dominis communis Roma, nec unquam*
> *In turbam missi feralia foedera regni :*
> *O male concordes, nimiaque cupidine caeci,*
> *Quid miscere juvat vires, orbemque tenere*
> *In medio ?*" ——————————

5. *Nondum expiatis.* Compare Ode 1. 2. 29.——6. *Periculosae plenum,* &c. "An undertaking full of danger and of hazard." *Opus* is applied by some, though less correctly, we conceive, to the civil war itself.—The metaphor of the poet is borrowed from the Roman games of chance. Compare the proverbial forms of expression, *jacta est alea,* and ἐρρίφθη κύβος, (*Adagia veterum. p.* 228. 230.) Thus also *Plutarch,* speaking of Caesar's crossing the Rubicon, observes: "τέλος δὲ μετὰ θυμοῦ τινος, ὥσπερ ἀφεὶς ἑαυτὸν ἐκ τοῦ λογισμοῦ πρὸς τὸ μέλλον, καὶ τοῦτο δὴ τὸ κοινὸν τοῖς εἰς τύχας ἐμβαίνουσιν ἀπόρους καὶ τόλμας προοίμιον ὑπειπών· Ἀνερρίφθω κύβος. Ὥρμησε πρὸς τὴν διάβασιν. (*Vit. Caes.* 32.—*vol.* 4. *p.* 399. *ed. Hutten.*)

8. *Cineri.* The dative put by a Graecism for the ablative. As regards the sentiment itself, compare *Callimachus, Ep.* 46.

> Ἔστι τι, ναὶ τὸν Πᾶνα, κεκρυμμένον, ἔστι τι ταύτῃ,
> ναὶ μὰ Διόνυσον, πῦρ ὑπὸ τῇ σποδιῇ.

9. *Paullum severae,* &c. "Let the Muse of dignified tragedy be absent for a while from our theatres," i. e. suspend for a season thy labours in the field of Tragic composition.—The muse of tragedy is Melpomene, who presided also over lyric verse. Compare Explanatory notes, Ode 1. 24. 3.——10. *Ubi publicas res ordinaris.* "When thou hast completed thy history of our public affairs." The phrase may also be rendered, "When thou hast settled our public affairs," i. e. when in the order of thy narrative thou hast brought the history of our country down to the present period of tranquility and repose. The former interpretation is less poetic indeed, but in every other point of view decidedly preferable.

11. *Grande munus,* &c. "Thou wilt resume the important task with all the dignity of the Athenian tragic style," i. e. thou wilt return to thy labours in the walks of tragedy, and rival, as thou hast already done, the best efforts of the dramatic poets of Greece. The *cothurnus,* (κοθόρνος), is here put figuratively for tragedy. It was the buskin worn by tragic actors, and was also called ἐμβάτης. Thus the scholiast on Lucian, Jov. frag. p. 13 remarks: ἐμβάτας μὲν, τὰ ξύλα, ἃ βάλλουσιν ὑπὸ τοὺς πόδας οἱ τραγῳδοὶ, ἵνα φανῶσι μακρότεροι. Pollux, however, (4. 115.) says, that the tragic buskins were called κόθορνοι or ἐμβάδες, and the comic ἐμβάται, while Blomfield, on the other hand, observes, "I think it doubtful whether the tragic buskin was ever called κοθόρνος by the more ancient writers, who used this word to denote a sort of sandal worn by women, not made right and left, as sandals usually were, but equally adapted to both feet: whence Theramenes was called ὁ κόθορνος, as having attached himself with equal readiness to the party which happened to be uppermost. (*Suidas. v.* κόθορνος.)" The invention of the buskin is attributed to Aeschylus, though others ascribe it to Sophocles, as Servius relates in his notes on *Virgil, Ecl.* 8. 10. The object of wearing these buskins, which had very thick soles, was to elevate the actors above the ordinary level of human nature; for the personages of all the Greek dramas were men of the heroic ages, who were thought to have been superior in size to their posterity. Compare *Mus. Crit. vol.* 2. *p.* 211. *Theatre of the Greeks,* 2*d. ed. p.* 119. 226. 229.

12. *Cecropio.* Equivalent to *Attico,* and alluding to Cecrops as the founder of Athens. The common account, adopted in the popular Grecian histories of the day, which makes Cecrops to have led a colony from Egypt into Attica, is ably opposed by Müller in his admirable work, *Geschichten Hellenischen Stämme und Städte. vol.* 1 *p.* 106, *seqq. Krüse,* in his very learned description of Greece, (*Hellas,* &c. *vol.* 1. *p.* 477.) and *Raoul-Rochette,* in his history of the Greek colonies, (*vol.* 1. *p.* 117.) follow, however, the common theory.

13. *Insigne maestis,* &c. Compare *Quintilian* (10. 1.—*vol.* 4. *p.* 99. *ed Spalding.*) "*Multa in Asinio Pollione inventio, summa diligentia, adeo ut quibusdam etiam nimia videatur: et consilii et animi satis:*" So also *Pliny,* (*Ep.* 1. 20. 4.—*p.* 47. *ed. Schaeffer.*) "*Gracchis et Catoni, Pollionem, Caesarem, Caelium, inprimis Marcum Tullium oppono.*"——14. *Consulenti curiae.* "To the senate asking thy advice." It was the duty of the consul or presiding magistrate to ask the opinions of the individual senators (*consulere senatum*). Here, however, the poet very beautifully assigns to the senate itself the office of him who presided over their deliberations, and in making them ask the individual opinion of Pollio, represents them as following with implicit confidence his directing and counselling voice.——16. *Dalmatico triumpho.* Pollio triumphed A. U. C. 715, over the Parthini, an Illyrian race, in the vicinity of Epidamnus. Compare *Dio Cassius,* 48. 41. Κατὰ δὲ αὐτὸν τοῦτον χρόνον ἐγένετο μὲν καὶ Ἐπιδαμνίοις τοῖς Παρθινοῖς κίνησις, καὶ αὐτὴν ὁ Πωλίων μάχαις ἔπαυσεν. where we have given Ἐπιδαμνίοις with Reimar in place of the common lection Ἐνιαυρίοις. Consult also *Appian, B. C.* 5. 75.—*vol.* 2. *p.* 811. *ed. Schweigh.* and the remarks of *Sigonius,* on the *Fasti Consulares,* p. 559. *ed. Oxon.* 1801.

17. *Jam nunc minaci*, &c. "Already now thou deafenest our ears with the threatening blast of the trumpets." A beautiful eulogium on the powers of his friend in historical narrative. The poet fancies himself hurried by the animated and graphic periods of the writer into the midst of combats. The work indeed is still unfinished, nor has it as yet met the eye of the bard who so warmly commends it, but his decided conviction of its great excellence is notwithstanding expressed in the most unhesitating terms. On the force of *jam nunc* compare *Schütz, Doctrina Partic. Lat. Ling.* p. 209.——18. *Lilui.* "The clarions." Compare Explanatory notes, Ode 1. 1. 23.——19. *Fugaces terret equos*, &c. "Terrifies the flying steeds, and spreads alarm over the countenances of their riders." The zeugma in *terret* is worthy of attention ——21. *Audire magnos*, &c. "Already methinks I hear the cry of mighty leaders, stained with no inglorious dust." Compare note on verse 17, and consult Various Readings.

23. *Et cuncta terrarum subacta.* "And see the whole world subdued." *Audire*, by the force of the zeugma, assumes in this clause the meaning of *videre*, or *intelligere*. After *cuncta* understand *loca*.——24 *Atrocem animum.* "The unyielding soul." Compare *Gray.* "The unconquerable mind and freedom's holy flame."——*Catonis.* Cato the younger, who put an end to his existence at Utica. Compare *Cicero*, (*De Off.* 1. 31.) "*Catoni . . . . moriundum potius, quam tyranni vultum aspiciendum fuit.*" So also *Velleius Paterculus*, 2. 49. "*M. autem Cato moriendum ante, quam ullam conditionem civis accipiendam reipublicae contenderet.*" Consult also Explanatory notes, Ode 1. 12. 35.

25. *Juno et deorum*, &c. "Juno, and whosoever of the gods, more friendly to the people of Africa, unable to resist the power of the fates, had retired from a land they could not then avenge, in after days offered up the descendants of the conquerors as a sacrifice to the shade of Jugurtha." The victory at Thapsus, where Caesar triumphed over the remains of Pompey's party in Africa, and after which Cato put an end to his own existence at Utica, is here alluded to in language beautifully poetic. Juno, and the other tutelary deities of Africa, compelled to bend to the loftier destinies of the Roman, name in the Punic conflicts and in the war with Jugurtha, are supposed, in accordance with the popular belief on such subjects, to have retired from the land which they found themselves unable to save. In a later age, however, taking advantage of the civil dissensions among the conquerors, they make the battle-field at Thapsus, where Roman met Roman, a vast place of sacrifice, as it were, in which thousands are immolated to the *manes* of Jugurtha and the fallen fortunes of the land.

28. *Inferias.* The primitive *inferiae* among the Romans would seem to have consisted in slaughtering captives at the tombs of those slain in battle, in order to appease their *manes*. These were afterwards superseded by combats of gladiators. Oblations or sacrifices to the dead, of a different nature, were also made, consisting of liquors, victims, and garlands. These are called by *Ovid*, (*Trist.* 3. 3. 81.) "*Feralia munera.*"——29. *Quis non Latino*, &c. The poet, as an inducement for Pollio to persevere, enlarges in glowing colours on the lofty and extensive nature of the subject which occupies the attention of his friend.—As regards the expression *Latino sanguine pinguior*, compare the beautiful language of Addison: (*Musae Anglicanae. vol.* 2. *p.* 2.)

> "*Jamque super vallum et munimina longa virescit*
> *Expectata seges, jam propugnacula rident*
> *Vere novo; insuetos mirabitur incola culmos*
> *Luxuriemque soli, et turgentem a sanguine messem.*"

31. *Auditumque Medis*, &c. "And the sound of the downfall of Italy, heard even by the distant nations of the east." Under the term *Medis* there is a special reference to the Parthians, the bitterest foes to the Roman name.—The beauty of the expression *sonitum ruinae*

conveying the idea of some vast fabric falling in thunder to the ground, is too striking to need farther comment.

33. *Qui gurges*, &c. Every roaring whirlpool, every stream as it traverses the plain, bears witness, according to the poet, by its empurpled waters, to the desolating conflicts of the civil wars. Every shore is stained with the blood of Romans.—As regards the language of the text, compare Euripides *Herc. fur.* 365.——34. *Dauniae caedes.* "The blood of Romans." *Dauniae* is here put for *Italae* or *Romanae.* Compare Explanatory notes, Ode 1. 22. 13. ——36. *Quae caret ora cruore nostro.* Compare the language of *Florus* in relation to the countries which became in succession the theatres of the civil war. "*Si locum et spatium (inspicias) ubi commissum est, intra Italiam; inde se in Galliam Hispaniamque deflexit, reversumque ab occasu, totis viribus in Epiro Thessaliaque consedit; hinc in Aegyptum subito transiliit; inde respexit Asiam; inde Africae incubuit; postremo in Hispaniam regyravit et ibi aliquando defecit.*" (4. 2. 6.)

37. *Sed ne, relictis*, &c. "But do not, bold Muse, abandon sportive themes, and resume after this the task of the Cean dirge," i. e. never again, boldly presume to direct thy feeble efforts toward subjects of so grave and mournful a character. The expression *Ceae naeniae* refers to Simonides, the famous bard of Ceos, distinguished as a writer of mournful elegy. Compare *Schoell, Hist. Litt. Gr. vol.* 1. *p.* 243.——39. *Dionaeo sub antro.* "Beneath some cave sacred to Venus." The term *Dionaeus* here applied to Venus, belongs in strictness to Dione, the mother of that goddess. "Venus," observes R. P. Knight, "is said to be the daughter of Jupiter and Dione; that is, of the male and female personifications of the all-pervading spirit of the universe; Dione being the female Διὸς or Ζεὺς, and therefore associated with him in the most ancient oracular temple of Greece, at Dodona. (*Strab.* 7.—*vol.* 2. *p.* 476. *ed. Tzschk.*) No other genealogy appears to have been known in the Homeric times; though a different one is employed to account for the name of Ἀφροδίτη in the theogony attributed to Hesiod." (*Knight's Enquiry, &c. Class. Journ. vol.* 23. *p.* 234.) Constant makes Dione a Pelasgic divinity. (*De la Religion. vol.* 2. *p.* 335. *in notis.*) Compare *Creuzer, Symbolik.* 4. 183.——40. *Leviore plectro.* "Of a lighter strain." Compare Explanatory notes, Ode 1. 26. 11.

ODE 2. The poet shows that the mere possession of riches can never bestow real happiness. Those alone are truly happy and truly wise who know how to enjoy, in a becoming manner, the gifts which Fortune may bestow, since otherwise present wealth only gives rise to an eager desire for more.

The ode is addressed to Crispus Sallustius, nephew to the historian, and is intended, in fact, as a high enconium on his own wise employment of the ample fortune left him by his uncle. Naturally of a retired and philosophic character, Sallust had remained content with the equestrian rank in which he was born, declining all the offers of advancement that were made him by Augustus.

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1. *Nullus argento color*, &c. "Silver has no brilliancy," &c.——2. *Inimice lamnae*, &c. "Thou foe to wealth, unless it shines by moderate use." *Lamnae* (for *laminae*) properly denotes plates of gold or silver, i. e. coined money, or wealth in general.

5. *Extento aevo.* "To distant ages." A poetic form of expression, instead of the common *apud posteros.* Compare *Virgil. Aen.* 10. 468. "*famam extendere factis*, and *Statius, Theb.* 4. 33. "*fama extendere vitas.*——*Proculeius.* C. Proculeius Varro Murena, was a Roman knight, and the intimate friend of Augustus, who held him in such high esteem as to enter-

tain thoughts at one time of making him his son-in-law. His brothers L. Licinius and M. Terentius having lost their estates for siding with the party of Pompey, he very generously shared his own with them. Compare the words of the scholiast; "*Proculeium, equitem Romanum, laudat, amicum Augusti, qui pius sic erga fratres suos Scipionem et Murenam fuit, ut cum spoliatis bello civili patrimonium, suum ex integro divideret, quod eum eis jam ante diviserat.*" The names of the brothers, however, are erroneously given. Compare *Masson. vit. Horat. p.* 504.——6. *Notus in fratres*, &c. "Well known for his paternal affection towards his brethren." *Notus animi paterni* is a Graecism for *notus animo paterno*.——7. *Penna metuente solvi.* "On an untiring pinion." On a pinion guarding against enfeebled strength. Compare the corresponding Greek form πεφυλαγμένας λύσσθαι. So *Virgil, Georg.* 1. 246. "*Arctos Oceano metuentes aequore tingi.*" The beautiful imitation of Curran may also be cited; "Soaring aloft against the blaze of every science with an eye that never winks and a wing that never tires."

11. *Gadibus.* Gades, now Cadiz, was a flourishing Phoenician settlement of very early date. The true form of the name in the Phoenician tongue was Gaddir, denoting a hedge or enclosure. Thus *Pliny* (*H. N.* 4. 36.) remarks: "*Poeni Gaddir, ita Punica lingua septum significante.*" and *Solinus*, 23. "*quum Tyrii, a Rubro profecti mari, Erythraeam. Poeni linguae sua Gaddir, id est sepem, nominaverunt.*" The Greek name is Γάδειρα, and hence we have in Hesychius: Γάδειρα· τὰ περιφράγματα, Φοίνικες. Compare the Hebrew form *Gĕdērah*, which Gesenius defines *a place surrounded with a wall*, into which the shepherds drove their flocks by night, for security against wild animals. Consult also *Gesenius, Geschichte der hebräischen Sprache und Schrift, p.* 227. and *Cellarii Notitia Orbis Antiqui, vol.* 1. *p.* 70. 124. *ed. Schwartz.*

Uterque Poenus. Alluding to the Carthaginian power, both at home and along the shores of Spain. Thus we have the Poeni of Africa, and the Bastuli Poeni along the lower part of the Mediterranean coast in the Spanish peninsula. Bochart makes the name Bastuli contain an allusion to the situation of this colony along the sea-shore. His etymology, however, is extremely questionable. "*Litus Arabice* sati *dicitur, et* sat, *plur.* setut *et* suttan. *Hinc* Bastitania *regio, et* Basti *vel* Bastitani *populi, qui* besat, *aut* besati, *aut* bistut, *aut* besuttan, *in litoribus. Potuit et praefixo* L *eadem regio* lesat *aut* lesati *dici, id est, ad litus; et ex utroque mixtis, fieri Blastorum aut Blastophoenicum nomen.*" *Geogr. Sacr.* 1. 34. *extr.* On the identity of the Blastophoenices and Bastuli Poeni, consult *Ukert's* note, *Geographie der Griechen und Römer, vol.* 2. *p.* 309. Schweighaeuser's conjecture that Appian (*De reb. Hisp.* 6. 56.) wrote Βαστουλοφοίνικας is unnecessary.

12. *Serviat uni.* Understand *tibi*.——13. *Crescit indulgens sibi*, &c. "The direful dropsy increases by self-indulgence." Compare the remark of the scholiast: "*Est autem hydropico proprium, ut quanto amplius biberit, tanto amplius sitiat.*" The avaricious man is beautifully compared by the poet to one who is suffering under a dropsy. In either case there is the same hankering after what only serves to aggravate the nature of the disease.——15. *Aquosus languor.* The dropsy (ὕδρωψ) takes its name from the circumstance of water (ὕδωρ) being the most visible cause of the distemper, as well as from the pallid hue which overspreads the countenance (ὤψ) of the sufferer. It arises, in fact, from too lax a tone of the solids, whereby digestion is weakened and all the parts filled beyond measure. The cure consists in evacuation, and in strengthening the fibres of the whole body. Compare the words of *Thompson*, "Soft swoln and pale here lay the Hydropsy."

17. *Cyri solio.* By the "throne of Cyrus" is here meant the Parthian empire. Compare Explanatory notes, Ode 1. 2 22.——*Phrahaten.* Compare Explanatory notes, Ode 1. 26. 5. ——18. *Dissidens plebi.* "Dissenting from the crowd."——19. *Virtus.* "True wisdom." ——*Populumque falsis*, &c. "And teaches the populace to disuse false names for things. Compare *Boethius*, (*Consol. Phil.* 2. 6.) "*Atqui nec opes inexpletam restinguere avariliam queunt: nec potestas sui compotem fecerit, quem vitiosae libidines insolubilibus adstrictum retinent catenis. . . . Gaudetis enim sese res aliter habentes falsis compellare nominibus.*"

22. *Propriamque laurum.* "And the never-fading laurel." Compare *Cicero, (post Red. in Senat.* 4.) "*Si illud perenne ac proprium manere potuisset.*" So also *Virgil, Aen.* 6. 872. "*Propria haec si dona fuissent.*"——23. *Oculo irretorto.* "With a steady gaze," i. e. without an envious look. Not regarding them with the sidelong glance of envy, but with the steady gaze of calm indifference. Compare the Greek forms of expression, ὄμμασιν ὀρθοῖς, ἀσκαρδαμύκτοις, ἀμεταστρεπτι, &c. and the language of *Ovid,* (*Met.* 2. 776.) in relation to Envy: "*Nusquam recta acies.*"

ODE 3. Addressed to Q. Dellius, and recommending a calm enjoyment of the pleasures of existence, since death, sooner or later, will bring all to an end. The individual to whom the ode is inscribed was remarkable for his fickle and vacillating character; and so often did he change sides during the civil contests which took place after the death of Caesar, as to receive from Messala the appellation of *desultorem bellorum civilium;* a pleasant allusion to the Roman *desultores,* who rode two horses joined together, leaping quickly from the one to the other. Compare *Seneca,* (*Suasor. p.* 7.) "*Bellissimam tamen rem Dellius dixit, quem Messala Corvinus desultorem bellorum civilium vocat, quia ab Dolabella ad Cassium transiturus salutem sibi pactus est, si Dolabellam occidisset: et a Cassio deinde transivit ad Antonium: novissume ab Antonio transfugit ad Caesarem.*" Consult also *Velleius Paterculus,* 2. 84. and *Dio Cassius.* 49. 39.

2. *Non secus in bonis,* &c. "As well as one restrained from immoderate joy in prosperity." Crombie (*Gymnasium, vol.* 1. *p.* 323.) has some very excellent remarks on the difference in meaning between *laetitia* and *gaudium.* The former denotes in general the expression of joy, extravagant gaiety, &c. the latter marks the feeling of joy, and is restricted to such as is of a rational and temperate nature. Instances, however, are not wanting where *laetitia* also is represented as moderate.

4. *Morture.* "Born to die." Or, more literally, "who at some time or other must end thy existence." Dacier well observes that the whole beauty and force of this strophe consists in the single word *morture,* which is not only an epithet, but a reason to confirm the poet's advice.——5. *Moestus.* "Plunged in sadness." Compare *Cicero.* (*Tusc. Quaest.* 4. 16.) "*Aegritudini subjiciuntur* angor, moeror, luctus, aerumna, afflictatio. Angor *est aegritudo premens;* Moeror *aegritudo flebilis;* Aerumna *aegritudo laboriosa;* Dolor *aegritudo crucians;* Afflictatio *aegritudo cum vexatione corporis.* Luctus *aegritudo ex ejus, qui carus fuit, interitu.*"

6. *In remoto gramine.* "In some grassy retreat."——*Dies Festos.* Days among the Romans were distinguished into three general divisions, the *Dies Festi, Dies Profesti,* and *Dies Intercisi.* The *Dies Festi,* "Holy days," were consecrated to religious purposes; the *Dies Profesti* were given to the common business of life, and the *Dies Interrisi* were half holidays, divided between sacred and ordinary occupations. The *Dies Fasti,* on the other hand, were those on which it was lawful (*fas*) for the Praetor to sit in judgment. All other days were called *Dies Nefasti,* or "Non-court days." Compare *Crombie, Gymnasium, vol.* 2. *p.* 56. 3*d ed.*——8. *Interiore nota Falerni.* "With the old Falernian," i. e. the choicest wine, which was placed in the farthest part of the vault or crypt, marked with its date and growth. Compare Excursus 4 to the first book of Odes, page 125.

9. *Qua pinus ingens,* &c. "Where the tall pine and the silver poplar love to unite in forming with their branches an hospitable shade." The poet is probably describing some beautiful spot in the pleasure-grounds of Dellius. The pine commonly cultivated in gardens

is, according to Martyn, the *pinus sativa*, the πίτυς ἥμερος of the Greeks. It is the same of which *Theocritus* makes mention in his first *Idyll.* (*init.*)

Ἀδύ τι τὸ ψιθύρισμα καὶ ἁ πίτυς, αἰπόλε, τήνα
Ἁ ποτὶ ταῖς παγαῖσι μελίσδεται. ———

Of the poplar Pliny makes three sorts, the white, the black, and the Lybian. "*Populi tria genera, alba, nigra, et quae Libyca appellatur, minima folio, ac nigerrima, fungisque enascentibus laudatissima.*" The first is the kind alluded to in the text, and corresponds to the Λεύκη of the Greeks. It is the same also with the *Libench* of the Hebrews, which, in the Septuagint and the Arabic version in Genesis, is made to be the storax-tree, but, according to the Septuagint in Hosea and the Vulgate in Genesis, is the white poplar. Compare *Gesenius. s. v.*

11. *Et obliquo laborat*, &c. "And the swiftly-moving water strives to run murmuring along in its winding channel." A description beautifully poetic. The nice selection of terms, especially in *laborat* and *trepidare*, is worthy of all praise. The version of Francis, with a slight alteration, may not be deemed undeserving of a place here: "And winds with toil, though swift, the tremulous, murmuring stream."

13. *Nimium brevis rosae*, "Of the too short-lived rose." Compare the epigram cited by Francis:

"*Quam longa una dies, aetas tam longa rosarum,*
Quas pubescentes juncta senectus premit.
Quam modo nascentem rutilus conspexit Eöus
Hanc rediens sero vespere vidit anum."

15. *Res.* "Circumstances." Equivalent to *praesens rerum conditio.*——*Sororum.* The Fates. Compare *Seneca*, (*Herc. Fur.* 181.)

"*Durae peragunt pensa sorores,*
Nec sua retro fila revolvunt."

17. *Cöemtis saltibus.* "Thy pasture-grounds bought up on all sides." Compare Epist. 2. 2. 177. *seqq.*——*Domo.* The term *domus* here denotes that part of the villa occupied by the proprietor himself, while *villa* designates the other buildings and appurtenances of the estate. Hence we may render the words *et domo villaque* as follows: "And from thy lordly mansion, and estate."

18. *Flavus Tiberis.* Compare note on Ode 1. 2. 13.——19. *Extructis in altum.* "Piled up on high."

21. *Divesne prisco*, &c. "It matters not, whether thou dwellest beneath the light of heaven, blessed with riches and sprung from Inachus of old, or in narrow circumstances and of the lowliest birth, since in either event thou art the destined victim of unrelenting Orcus." The expression *prisco natus ab Inacho* is equivalent, in fact, to *antiquissima stirpe oriundus*, Inachus having been, according to the common account, the most ancient king of Argos.

25. *Omnes eodem cogimur.* "We are all driven towards the same quarter." Alluding to the passage of the shades, under the guidance of Mercury, to the other world.——*Omnium versatur urna*, &c. "The lots of all are shaken in the urn, destined sooner or later to come forth and place us in the bark for an eternal exile." The urn here alluded to is that held by Necessity in the lower world, an evident improvement on the earlier mythology of the Parcae and their fatal thread. It is rather remarkable that Horace should introduce both

these mythological allusions in the compass of the same ode. Compare, in relation to the idea expressed by this stanza, Ode 3. 1. 14.——28. *Cymbae.* The dative by a Graecism for *in cymba.* The bark here mentioned is that of Charon.

ODE 4. Addressed to Xanthias Phoceus, a native, probably, of Greece.

1. *Ancillae.* The allusion here is perhaps to a slave taken in war. Compare verse 15. *Ancilla* properly denotes a maid-servant in the lowest condition, as would appear from Martial, Ep. 3. 33. "*Extrema est ancilla loco.*" Festus supplies us with two different etymologies for the term: "*Ancillae dictae ab Anco Martio, quod is bello magnum foeminarum numerum ceperit: sive ideo sic appellantur, quod antiqui* anculare *dicebant pro* ministrare: *ex quo dii quoque ac deae feruntur coli, quibus nomina sunt* Anculi *et* Anculae." Compare *Adelung, Glossarium Mediae et Infimae Latinitatis, s. v.* (*vol.* 1. *p.* 236.) where the term in question is traced to the Armoric *Anc*, i. *e. angustus, minor, inferior.*

3. *Serva Briseis.* "Briseis, though a slave." The daughter of Brises or Briseus, made captive by Achilles when he took the city of Lyrnessus. (*Il.* 2. 690.) She had been led, by her father, from Pedasus, her native place, to espouse Mynes king of Lyrnessus. She is called by some Hippodamia. Compare *Heyne*, ad *Il.* 2. 689.——6. *Tecmessae.* To be pronounced *Te-cmessae.* Compare note on Ode 1. 10. 1. Tecmessa, daughter of Teleutas, a Phrygian prince, was taken captive when the Greeks ravaged the countries in the neighbourhood of Troy. She fell to the lot of Ajax, the son of Telamon, and became the mother of Eurysaces, who reigned in Salamis after the death of his paternal grandfather. Compare *Sophocles* (*Ajax.* 210. *ed. Herm.*)

Παῖ τοῦ Φρυγίου Τελεύταντος,
λέγ', ἐπεὶ σὲ λέχος δουριάλωτον
στέρξας ἀνέχει δούριος Αἴας.

Consult Hermann's note relative to the form of the proper name Teleutas, for which some erroneously give Teuthras.

7. *Atrides.* Agamemnon.——8. *Virgine rapta.* Cassandra, violated by the Oïlean Ajax in the temple of Minerva. Compare *Lycophron.* 348. *seqq.*

9. *Barbarae turmae.* The Trojans and their allies. Compare *Euripides, Rhes.* 614. where the expression Βαρβάρου στρατεύματος occurs with reference to the Trojan army.——10. *Thessalo victore.* Alluding to Achilles. Compare *Virgil, Aen.* 2. 197. "*Larissaeus Achilles,*" where *Larissaeus* (*vid. Heyne ad loc.*) is put for *Thessalus.*——*Ademtus Hector*, &c. Compare *Milton* as cited by *Royston,*

"With Atlantean shoulders, fit to bear
The weight of mightiest monarchies,"

11. *Leviora tolli.* A Graecism for *leviora ad tollendum,* or *ut leviore opera tolli possent.* Compare the words of Priam (*Il.* 24. 243.)

Ῥηίτεροι γὰρ μᾶλλον Ἀχαιοῖσιν δὴ ἔσεσθε,
Κείνου τεθνειῶτος, ἐναιρέμεν.——

13. *Nescias an.* Equivalent to *fortasse.* Compare the Greek, οὐκ εἰδείης ἄν.——*Beati parentes.* "Noble parents."——14. *Flavae.* "Beauteous." Literally "golden-haired." χρυσόθριξ· χρυσοκόμης· &c.——*Decorent.* "May be an honour to."

15. *Penates iniquos.* "The misfortunes of her house." Her fall from high birth to slavery. The Penates, if we follow the authority of Servius, (*ad Virg. Aen.* 2. 296.), were the same with the *Magni Dii*, Jupiter, Juno, and Minerva. Compare *Macrobius* (Sat. 3. 4.) "*Qui diligentius eruunt veritatem, Penates esse dixerunt per quos penitus spiramus, per quos habemus corpus, per quos rationem animi possidemus: esse autem medium aethera Jovem, Junonem vero imum aera cum terra, et Minervam summum aetheris cacumen.*" The same writer, in a subsequent passage, gives Vesta as one of the number. "*Eodem nomine appellavit et Vestam, quam de numero Penatium aut certe comitem eorum esse manifestum est.*" Dionysius of Halicarnassus (*Antiq. Rom.* 1. 67.—*vol.* 1. *p.* 169. *ed. Reiske.*) states, that the Penates of the Romans were called in the Greek language Πατρῷοι, Γενεθλίοι, Κτησίοι, Μυχίοι, and Ἑρκίοι, terms which Faber, in his work on the Cabiri, (vol. 1. p. 409.) attempts in part to explain, though with little success. We must not omit Cicero's remark on these same divinities. (*N. D.* 3. 27.) "*Nec longe absunt ab hac vi Dii Penates, sive a penu ducto nomine, (est enim omne quo vescuntur homines, penus) sive ab eo, quod penitus insident: ex quo etiam penetrales a poetis vocantur.*" The Penates were worshipped in the innermost part of the house, which was called *Penetralia*, and also *impluvium* or *compluvium*. Bryant is decidedly wrong in making the Lares the same with the Penates. (*vol.* 3. *p.* 337.)

17. *De scelesta plebe.* "From the worthless crowd."——20. *Pudenda.* "Calculated to call a blush to her cheeks," i. e. whose condition, or whose habits of life, could bring the blush of shame to the cheeks of her offspring.

21. *Teretesque suras.* The tunic came down a little below the knees before, and to the middle of the legs behind. That worn by slaves, however, was still shorter, and displayed the entire leg to view. Compare the remarks of *Boettiger, Sabina,* (p. 243. French transl.) and consult the *Pitture D' Ercolano, vol.* 4. *tav.* 45.——22. *Integer.* "Free from passion." ——*Fuge suspicari,* &c. "Avoid being jealous of one whose age is hastening onwards to bring its eighth lustrum to a close." A lustrum was a period of five years, so that the poet must now have been in his fortieth year. The phrase *claudere,* or *condere, lustrum* properly refers to the sacrifice called Suovetaurilia or Solitaurilia, which closed the census, the review of the people taking place every lustrum, or at the end of every five years.

ODE 5. Addressed to Lalage, and copied, very probably, from some Greek original.

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5. *Circa virentes est campos.* "Is turned towards the grassy plains." Compare *Anacreon,* 61.

Πῶλε Θρηϊκίη,——————
νῦν δὲ λειμῶνάς τε βόσκεαι,
κοὐφά τε σκιρτῶσα παίζεις·

6. *Nunc fluviis gravem,* &c. "Now allaying the intense heat amid the rivers' stream." Compare *Claudian.* 17. 196. "*Illi vel Aethiopum pluviis solabitur aestus.*"

10. *Jam tibi lividos,* &c. "Soon shall changing Autumn tinge for thee the livid clusters with a purple hue." Compare *Silius Italicus,* 7. 208. "*liventes sole racemos,*" and *Propertius* 4. 2. 13. "*Prima mihi variat liventibus uva racemis.*"——13. *Currit enim ferox aetas.* "For the frowardness of youth passes quickly away." "*Aetas ferox,*" observes Hunter, "*videtur esse aetas ubi juvenca ferox, sive aspera, est, et marem fugiens. Haec aetas currit, celeriter transit, cito abierit.*"——17. *Dilecta.* Understand *tantum.*

18. *Albo sic humero nitens,* &c. "Shining as brightly with her fair shoulder, as the unclouded moon-beams upon the midnight sea." A most beautiful image. Compare *Valerius Flaccus,* 3. 558.

"*Stagna vaga sic luce micant, ubi Cynthia coelo*
Prospicit, aut medii transit rota candida Phoebi."

22. *Mire sagaces hospites.* "Even the most sagacious strangers." Equivalent to *sagacissimos eorum qui illum nondum animadverterent*, or *nondum norunt*. The common arrangement, by which *mire* qualifies *fallerct* is far inferior.——23. *Discrimen obscurum*, &c. Compare *Anacreon*, (*fragm.* 4.—*p.* 335. *ed. Fischer.*) ὦ παῖ, παρθένιον βλέπων. "Boy with girlish look." So Ovid,

"*Talis erat cultu facies, quam dicere vere*
Virgineam in puero, puerilem in virgine posses."

and *Juvenal.* 15. 137.

——— "*cujus manantia fletu*
Ora puellares faciunt incerta capilla."

ODE 6. The poet expresses a wish to spend the remainder of his days, along with his friend Septimius, either amid the groves of Tibur, or the fair fields of Tarentum. The individual to whom the ode is addressed was a member of the Equestrian order, and had fought in the same ranks with Horace during the civil contest. Hence the language of Porphyrion: "*Septimium, equitem Romanum, amicum et commilitonem suum hac ode alloquitur.*" From the words of Horace (*Epist.* 1. 3. 9—14.) he appears to have been also a votary of the Muses, and another scholiast remarks of him: "*Titius Septimius lyrica carmina et tragoedias scripsit, Augusti tempore: sed libri ejus nulli extant.*"

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1. *Gades aditure mecum.* "Who art ready to go with me to Gades (if requisite.)" Compare Explanatory notes, Ode 2. 2. 11. We must not imagine that any actual departure, either for Gades or the other quarters mentioned in this stanza, was contemplated by the poet. The language of the text is to be taken merely as a general eulogium on the tried friendship of Septimius, who was willing and ready to go any where with the bard. Thus *Catullus*, 11. 1.

"*Furi et Aureli comites Catulli,*
Sive in extremos penetrabit Indos," &c.

2. *Cantabrum indoctum*, &c. "And against the Cantabrian, untaught as yet to endure our yoke." Compare the Greek form ἀδίδακτον φέρειν. The Cantabri were a warlike nation of Spain, extending over what is at present *Biscay* and part of *Asturias*. Their resistance to the Roman arms was long and stubborn, and hence the language of Horace in relation to them, Ode 3. 8. 22. "*Cantaber serâ domitus catena.*" Augustus marched against them A. U. C. 729, and during his confinement by sickness at Tarraco, they were defeated and reduced to partial subjection by his lieutenant C. Antistius. (Compare *Dio Cassius* 53. 25.) In the following year they rebelled, the moment Augustus had retired from Spain, but the insurrection was speedily repressed (*Dio Cass.* 53. 29.) Their restless spirit, however, soon urged them on to fresh disorders, and after the lapse of a few years (A. U. C. 734.) those of them who had been sold into slavery, having slain their masters, returned home and induced many of their countrymen to revolt. They were subdued by Agrippa, but at the expense of many lives, (συχνοὺς ἀποβαλὼν τῶν στρατιωτῶν.) The punishment inflicted on them was consequently severe: nearly all of military age were put to death, and the rest of the nation, after being deprived of their arms, were compelled to remove from the mountainous country and settle in the plains. (*Dio Cass.* 54. 11.) As the expression in the text, *indoctum*

juga ferre nostra, alludes to their impatience under the Roman yoke, it is more than probable that the present ode was written previous to this their final subjugation.

3. *Barbaras Syrtes.* "The barbarian Syrtes." Alluding to the two well-known gulfs on the Mediterranean coast of Africa; the Syrtis Major, or *Gulf of Sidra*, and the Syrtis Minor, or *Gulf of Cabes*. Consult Explanatory notes, Ode 1. 22. 5.—The term *barbaras* refers to the rude and uncivilized tribes in the vicinity of the Syrtes.——*Ubi Maura semper*, &c. "Where the African wave continually boils." *Maura unda* is by Synecdoche for *Africa unda*.

5. *Tibur, Argeo positum colono*, &c. Compare Explanatory notes, Ode 1. 7. 13.——7. *Sit modus lasso*, &c. "May it be a place of repose unto me, wearied with the fatigues of ocean, land, and military service." The genitives *maris*, *viarum* and *militiae* are put by a Graecism for ablatives. Compare *Matthiae G. G.* § 317. *vol.* 2. *p.* 454. *Blomfield's transl.* 4th *ed.*——9. *Parcae iniquae.* "The rigorous fates." The appellation *Parcae* is either derived from *parco*, or else, what is far more probable, has been borrowed by the Latin from some earlier tongue. If we adopt, however, the first of these etymologies, as most are inclined to do, we must be careful not to give the ridiculous explanation of Servius and others, (κατ' ἀντίφρασιν, *quod nulli parcant*,) but must associate with the term the idea of the fates being addressed in prayer for the *sparing* and prolonging of human existence. For some excellent remarks on the notions entertained by the ancients respecting destiny, consult Constant, *De la Religion vol.* 3. *p.* 358.——*Prohibent.* "Exclude me."

10. *Dulce pellitis ovibus*, &c. "I will repair to the stream of Galaesus, so pleasing to the sheep that are covered with skins." The river Galaesus, now *Galeso*, flowed within five miles of Tarentum, and fell into the inner harbour. Polybius (8. 35.) says it was more generally known by the name of Eurotas. The former appellation, however, is universally employed by the Latin poets who have given celebrity to this stream. The sheep which fed along the banks of the Galesus and the valley of Aulon had a wool so fine that they were covered with skins to protect it from injury. The same expedient was resorted to in the case of the Attic sheep. Thus *Varro*, *R. R.* 2. 2. "*Pleraque similiter faciendum in ovibus pellitis, quae propter lanae bonitatem, ut sunt Tarentinae et Atticae, pellibus integuntur, ne lana inquinetur*," &c. Compare *Cramer's Ancient Italy, vol.* 2. *p.* 327. *Cellarii Notitia Orbis Antiqui, vol.* 1. *p.* 506. 721. *ed. Schwartz.*

11. *Et regnata Laconi rura Phalanto.* "And to the regions reigned over by the Spartan Phalantus." Tarentum, already, as Pausanias (3. 12.) affirms, a very considerable and opulent town, was taken possession of by Phalantus and his followers about 700 B. C. when Numa Pompilius was king of Rome. For the story of the Spartan Phalantus and the Parthenii, consult *Strabo* 6.—*vol* 2. *p.* 289. *ed. Tzschk. Dion. Hal. frag.* 16. *Pausan.* 3. 12. *Justin.* 3. 4. *Cramer's Ancient Italy*, 2 *p.* 318. "The tale," observes Niehbuhr, "about the colony which Phalantus is said to have settled at Tarentum, leads us to suspect, that at that time the issue of marriages, contracted where no right of intermarriage existed between the parties, were in several places shaking the peace of the aristocratical republics, and that endeavours were used to send them to a distance. No reflecting person can believe the account of the origin of the Parthenians literally: it would be no less inconsiderable to reject it as an utterly groundless fabrication. (*Niehbuhr's Roman History, vol.* 1. *p.* 132 *Hare and Thirlwall's transl.*)

13. *Mihi ridet.* "Possesses charms for me." Compare Epist. 1. 7. 44.

14. *Ubi non Hymetto*, &c. "Where the honey yields not to that of Hymettus, and the olive vies with the produce of the verdant Venafrum."

Hymetto. Hymettus forms the southern portion of the considerable chain which, under

the several names of Parnes, Pentelicus, and Brilessus, traverses nearly the whole of Attica from north-east to south-west. It was divided into two summits, one of which was Hymettus properly so called, the other, Anydros, or the dry Hymettus. (*Theophr. de Sign. Pl. p.* 419. *ed. Heins.*) The former is now *Trelovouni*, the latter *Lamprovouni*. Hymettus was especially famous for its fragrant flowers and excellent honey. It produced also marbles much esteemed by the Romans, and, according to some accounts, contained silver mines. (*Plin. H. N.* 17. 2. and 36. 3. *Strab.* 9.—*vol.* 3. *p.* 382. *ed. Tzschk. Harpocr. v.* χρυσοχοεῖν.) The honey of mount Hymettus is still held in great estimation; the best is procured at the monasteries of *Sirgiani* and *Kareas*. Dodwell remarks, that the Athenians use it in most of their dishes and conceive that it renders them long-lived and healthy. (*Classical Tour. vol.* 1. *p* 480.) The famous mountain-thyme of Hymettus is more correctly speaking a kind of *Satureia*. Sibthorp (*Walpole's Col. p.* 244.) makes it the same with the *Satureia capitata*. (Compare *Sprengel, ad Theophrast. Pl.* 6. 2.) The meaning of the modern name of Hymettus. (*Trelovouni*, Τρελλο βουνο,) is the "Mad Mountain." This singular appellation is accounted for from the circumstance of its having been translated from the Italian *Monte Matto*, which is nothing else than an unmeaning corruption of Mons Hymettus. (*Cramer's Ancient Greece, vol.* 2. *p.* 391. *seqq. Kruse, Hellas.* &c. *p.* 20. *seqq.*) It is curious to consider the analogy between the names *Hymettus. Haemus, Imaus. Himalaya*, &c. and to connect this with the fact, as stated by Herodotus (6. 137.) of the Pelasgi having occupied a district situate under mount Hymettus. Did the mountain receive its name from them, and were this remarkable race connected in some way or other with northern India?

16. *Venafro.* Venafrum was the last city of Campania to the north, situate on the Latin way, and near the river Vulturnus. The modern name is *Venafro*. It was much celebrated in antiquity for the excellence of the oil which its territory produced. Hoare describes *Venafro* as a "town placed immediately under a lofty mountain, and not far from the banks of the river Vulturnus, which here skirts a noble forest of oaks, reserved as a royal chase." The same tourist remarks, that the environs of *Venafro* still abound with olive trees; but that their produce is no longer distinguished for excellence. (*Hoare's Classical Tour, vol.* 1. *p.* 225.)

17. *Ver ubi longum*, &c. Eustace, who divides Italy into four regions as regards climate, observes: "The plains of Apulia, that lie beyond the Apennines, opening to the rising sun, with the coasts of Abruzzo and Calabria form the fourth and last division, differing from that which precedes, (the plains of Campania), in increasing warmth only, and in productions more characteristic of a southern latitude, such as the aloes and the majestic palm." (*Classical Tour, vol.* 4. *p.* 136. *Lond. ed.*)——18. *Jupiter.* Compare Ode 1. 12. 15 where Jove is described as the Being "*qui variis mundum temperat horis*"

18. *Et amicus Aulon*, &c. "And Aulon, dear to Bacchus rich in the gifts of the vintage." Compare the epithets πολυστάφυλος, φερεστάφυλος, εὔκαρπος, &c. as applied to this deity by the Greek poets.——*Aulon* was a fertile ridge and valley in the neighbourhood of Tarentum. The modern name, according to Romanelli, (*vol.* 1. *p.* 295.) is *Terra di Melone*. The term itself is of Greek origin, (αὐλὼν) and denotes any narrow valley or pass.——19. *Minimum invidet.* "Is far from envying." The wine of Aulon, in the judgment of the poet, is not inferior to the produce of the Falernian hills. The whole passage has been imitated by *Statius. Sylv.* 2. 2. 4.

> "*Qua Bromio dilectus ager, collesque per altos*
> *Uritur, et praelis non invidet ura Falernis.*"

21. *Beatae colles.* "Those delightful hills."——22. *Ibi tu calentem*, &c. "There shalt thou sprinkle, with the tear due to his memory, the warm ashes of the poet who was thy friend." *Calentem* here properly means "still warm from the funeral pile."

ODE 7. Addressed to Pompeius, a friend of the poet's, who had fought on the same side with him at the battle of Philippi. The poet returned to Rome, but Pompeius continued in arms, and was only restored to his native country, when the peace concluded between the triumvirs and Sextus Pompey enabled the exiles and proscribed of the republican party to revisit their homes. The bard indulges in the present effusion on the restoration of his friend.

Who this friend was is far from being clearly ascertained. Most commentators make him to have been Pompeius Grosphus, a Roman knight, and freedman of Pompey the Great. If this opinion be correct, he will be the same with the individual to whom the sixteenth ode of the present book is inscribed, and who is also mentioned in Epist. 1. 12. 23. Vanderbourg, however, is in favour of Pompeius Varus. "Les MSS." observes this editor, "ne sont point d' accord sur les noms de cet ami de notre poète. J'ai cru long temps avec Sanadon, et MM. Wetzel et Mitscherlich, devoir le confondre avec le Pompeius Grosphus de l' Ode 16 de ce livre, et de l'epitre 12. du liv. 1. Mais je pense aujourd'hui avec les anciens commentateurs, suivis en cela par Dacier et M. Voss, que Pompeius Varus étoient ses nom et surnom véritables."

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1. *O sacpe mecum*, &c. The order of construction is as follows: *O Pompei, prime meorum sodalium, saepe deducte mecum in ultimum, tempus, Bruto duce militiae, quis redonavit te Quiritem dis patriis Italoque coelo?*——*Tempus in ultimum deducte.* "Involved in the greatest dangers." Compare Catullus, (64. 151.) "*Supremo in tempore*," and again, (*ib.* 169.) "*Extremo tempore.*"

3. *Quis te redonavit Quiritem.* "Who has restored thee as a Roman citizen." The term *Quiritem* implies a full return to all the rights and privileges of citizenship, which had been forfeited by bearing arms against the established authority of the triumvirate.——The name would seem to have originally belonged to the Sabine subjects of Tatius, and to have been subsequently applied to the united people, after all distinction had ceased between the Romans and ancient Quirites. "By this union," observes Niehbuhr, "Romulus was converted into *Quirinus*; and *Quiritum* probably became that mysterious Latin name of Rome, which it was forbidden to utter." (*Niehbuhr's Roman History, vol.* 1. *p.* 252. *Hare and Thirlwall's transl.*)

6. *Cum quo morantem*, &c. "Along with whom I have often broken the lingering day with wine." Compare Explanatory notes, Ode 1. 1. 20.

8. *Malobathro Syrio.* "With Syrian malobathrum." Pliny (*H. N.* 12. 26.) mentions three kinds of *malobathrum*, the Syrian, Aegyptian, and Indian, of which the last was the best. The Indian, being conveyed across the deserts of Syria by the caravan-trade to the Mediterranean coast, received from the Romans, in common with the first-mentioned species, the appellation of "Syrian." Some diversity of opinion, however, exists with regard to this production. Pliny describes it as follows: "*In paludibus gigni tradunt lentis modo, odoratius croco, nigricans scabrumque, quodam salis gustu. Minus probatur candidum. Celerrime situm in vetustate sentit. Sapor ejus nardo similis debet esse sub lingua. Odor vero in vino suffervefacti antecedit alios.*" Some have supposed it to be the same with the betle or betre, for an account of which consult *De Marles Histoire Generale de l' Inde, vol.* 1. *p.* 69. Malte-Brun, however, thinks that it was probably a compound extract of a number of plants with odoriferous leaves, such as the laurel called in Malabar *Famala*, and the nymphea called *Famara* in Sanscrit; the termination *bathrum* being from *patra*, the Indian word for a leaf. (*System of Geography, vol.* 3. *p.* 33. *Am. ed.*) Weston's opinion is different. According to this writer the *malobathrum* is called in Persian *sadedj hindi* or *sadedj* of India, (*Materia Medica Kahirina, p.* 148. *Forskal.* 1775.) and the term is composed of two Arabic words, *melab-athra* or *esra*, meaning an aromatic possessing wealth, or a valuable perfume.

9. *Tecum Philippos*, &c. Compare "Life of Horace," page III. of this volume.——10. *Relicta non bene parmula.* "My shield being ingloriously abandoned."——11. *Quum fracta Virtus.* "When valour itself was overcome." A manly and withal true eulogium on the spirit and bravery of the republican forces. The better troops were in reality on the side of Brutus and Cassius, although Fortune declared for Octavianus and Antony. Thus Florus remarks (4. 7. 11.) of the conflict at Philippi, "*Quanto efficacior est fortuna quam virtus!*"

12. *Turpe.* "Polluted with gore."——*Solum tetigere mento.* Compare the Homeric form of expression, (*Il.* 2. 418.) πρηνέες ἐν κονίῃσιν ὀδὰξ λαζοίατο γαῖαν.——13. *Mercurius.* An imitation of the imagery of the Iliad. As in the battles of Homer heroes are often carried away by protecting deities from the dangers of the fight, so, on the present occasion, Mercury, who presided over arts and sciences, and especially over the music of the lyre, is made to befriend the poet, and to save him from the dangers of the conflict. Compare Ode 2. 17. 29. where Mercury is styled "*custos Mercurialium virorum.*"

14. *Denso aere.* "In a thick cloud." Compare the Homeric form ἠέρι πολλῇ.——15. *Te rursus in bellum*, &c. "Thee the wave of battle, again swallowing up, bore back to the war amid its foaming waters."——17. *Obligatam dapem.* "Thy votive sacrifice." *Obligatam* may be more literally rendered, "Due to the fulfillment of thy vow." He had vowed a sacrifice to Jove in case he escaped the dangers of the war.

20. *Cadis.* In relation to the ancient *cadus*, consult Excursus 4. to the first book of Odes.——21. *Oblivioso Massico.* "With care-dispelling Massic." Compare *Alcaeus* (*fragm.* 20. *Mus. Crit. vol.* 1. *p.* 429.) Οἶνον γὰρ Σεμέλας καὶ Διὸς υἱὸς λαθικαδέα ἀνθρώποισιν ἔδωκ'.——22. *Ciboria.* The *ciborium* was a large species of drinking-cup, shaped like the follicule or pod of the Egyptian bean, which is the primitive meaning of the term. Compare *Athenaeus*, (3. 1.—*vol.* 1. *p.* 284, *ed. Schweigh.*) Κιβώρια. Νικάνδρος, ἐν Γεωργικοῖς. Σπείρειας κύαμον Αἰγύπτιον, κ. τ. λ. It was larger below than above.

23. *Conchis.* Vases or receptacles for perfumes made in imitation of shells. The term may here be rendered "shells."——24. *Apio.* Compare Explanatory notes, Ode 1. 36. 16.

25. *Quem Venus*, &c. The ancients at their feasts appointed a person to preside by throwing the dice, whom they called *arbiter bibendi*, (συμποσιάρχης) "Master of the feast." He directed every thing at pleasure. In playing at games of chance they used three *tesserae*, and four *tali*. The *tesserae* had six sides, marked I. II. III. IV. V. VI. The *tali* had four sides longwise, for the two ends were not regarded. On one side was marked one point (*unio*, an ace, called *Canis*,) and on the opposite side six (*Senio*); while on the two other sides were three and four, (*ternio et quaternio*). The highest or most fortunate throw was called *Venus*, and determined the direction of the feast. It was, of the *tesserae*, three sixes; of the *tali*, when all of them came out different numbers. The worst or lowest throw was termed *Canis*, and was, of the *tesserae*, three aces; and of the *tali*, when they were all the same. Compare *Reitz, ad Lucian, Am.—vol.* 5. *p.* 568, *ed. Bip. Sueton. Aug.* 71. *et Crusius ad loc.* and the Dissertation "*De talis*," quoted by *Gesner, Thes. L. L.* and by *Bailey*, in his edition of *Forcellini, Lex. Tot. Lat.*

26. *Non ego sanius*, &c. "I will revel as wildly as the Thracians." The Edoni or Edones were a well-known Thracian tribe on the banks of the Strymon. Their name is often used by the Greek poets, to express the whole of the nation of which they formed a part: a custom which Horace here imitates. Compare *Sophocles Antig.* 955. *Euripides, Hec.* 1153.——27. *Recepto furere amico.* "To indulge in extravagance on the recovery of a friend."

ODE 8. Addressed to an inconstant female.

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1. *Juris pejerati.* "For thy perjury." It was the popular belief, that perjury was sure to bring with it all manner of bodily infirmities, and sometimes even premature death. The perjured find a place also in the Homeric Tartarus, where those mortals only are confined who have outraged the divinity, and contemned the power, of the gods. Compare *Il.* 3. 279. and *Constant, De la Religion, vol.* 3. *p.* 387.——4. *Turpior.* "Less pleasing."——5. *Sed tu, simul obligasti,* &c. They who made either oaths or promises, observes Dacier, submitted themselves tacitly to the pains and curses which ought to fall upon their heads if they swore falsely, or did not perform their promises.

7. *Juvenum publica cura.* "An object of admiration to all our youth." Compare *Pindar, Pyth.* 10. 92. where Philocleas is styled *νέαισι παρθένοισι μέλημα,* and where the scholiast gives in explanation, *ταῖς νεωτέραις παρθένοις φροντίδα καὶ μέριμναν.*——9. *Expedit matris cineres,* &c. "It proves to thee a source of actual advantage, to deceive the ashes of thy mother that lie buried in the tomb." Far from being injurious, the perjury of Barine, according to the poet, is decidedly favourable to her, since she comes forth lovelier than ever after her violated faith, even though the oaths she has taken have been of the most binding nature. Nothing was esteemed more obligatory than to swear by the ashes of one's parents, by the planets, or by the deities of the shades.

10. *Taciturna.* "As they glide silently along."——11. *Gelida morte carentes.* Compare the Homeric *ἀλεν ἐοντες.* On the immortality assigned to the deities of Homer the very able remarks of *Constant* (*De la Religion, vol.* 3. *p.* 349.) may be consulted with advantage.

13. *Ridet hoc,* &c. Venus is here represented as laughing at the perjury of a faithless woman, an idea of no uncommon occurrence among the poets of antiquity. Nor was the goddess herself more observant of her own oath. Hence the well-known adage, *Ἀφροδίσιος ὅρκος* to imply a vain and treacherous oath. (*Adagia Veterum, p.* 700.) Compare *Tibullus,* 1. 4. 21.

> *"Nec jurare time: Veneris perjuria venti*
> *Irrita per terras et freta summa ferunt."*

Even of Jupiter himself it is said by the same poet, "*Perjuria ridet amantum Jupiter.*" (3. 6. 49.) Consult the remarks of Constant on the moral attributes of the Homeric deities. (*De la Religion, vol.* 3. *p.* 335.)

14. *Simplices Nymphae.* "The good-natured Nymphs." Compare *Virg. Ecl.* 3. 9. Mitscherlich, however, disputes this acceptation of the term *faciles* in the present instance, and refers it to the personal appearance of the Nymphs. "*Simplices munditiis, simpliciter comtae, simplici cultu decorae, ut deae agrestes,*" &c.——*Ferus.* "Cruel." Compare *Moschus,* (1. 11.) *Οὐδὲν ἀλαθεύων δόλιον βρέφος, ἄγρια παίσδει,* and again, (verse 22.) *πάντα μὲν ἄγρια, πάντα.*

15. *Semper ardentes,* &c. "This image of the god," observes Francis, "sharpening his arrows on a whetstone moistened with blood, instead of oil or water, has something very pleasantly terrible. There is a very fine picture of it at Chantilli." Lord Kames, in his Elements of Criticism, (ch. 20.) condemns this allegory of Horace as faulty, on the ground that, "though blood may suggest the cruelty of love, it is an improper or immaterial circumstance in the representative subject: water, not blood, is proper for a whet-stone." Mitscherlich, however, defends the poet very successfully against this "supercilious piece of criticism," (*superciliosam censuram*), as he terms it; observing, among other things, "*Si hoc pro norma statuere velis, ut imago poetica ne admixtos colores habeat, qui novam aliam animo objiciant ideam, quot, quaeso, poetarum loca, fere pulcherrima, (maxime enim tum accidit poetis, ubi phantasmatum ubertate tument), ad hanc judicii subtilitatem essent exigenda, obeloque transfigenda!*"

18. *Servitus nova.* "A new herd of slaves." Compare the expression *dominae* in the succeeding line.——19. *Impiae.* Equivalent to *perjurae.*——21. *Juvencis:* Equivalent to

filius, as *juvenca* is sometimes put for *filia*. Compare Ode. 2. 5. 6.——23. *Retardet maritos.* "Alienate the affections of their husbands."——24. *Aura.* "Attraction." Thus Claudian, (*De magnete*, 38. 39.) "*ferrumque maritat Aura tenax.*" Compare the remark of Wernsdorff, (*ad Priscian. Perieg.* 1020.—*Poet. Min. vol.* 5. *pt.* 1. *p.* 412.) "*Aura generatim dici poetis solet, quicquid sensu aliquo tenui, visu, odore, auditu, quasi levi afflatu percipitur.*"

ODE 9. Addressed to T. Valgius Rufus, inconsolable at the loss of his son Mystes, who had been taken from him by an untimely death. The bard counsels his friend to cease from his unavailing sorrow, and to sing with him the praises of Augustus.

The individual to whom the ode is inscribed was himself a poet, and is mentioned by Tibullus (4. 1. 180.) in terms of high commendation: "*Valgius; aeterno proprior non alter Homero.*" It is to the illusion of friendship, most probably, that we must ascribe this lofty eulogium, since Quintilian makes no mention whatever of the writer in question. Horace names him among those by whom he wishes his productions to be approved. (*Serm.* 1. 10. 82.)

1. *Non semper*, &c. The expressions, *semper*, *usque*, and *menses per omnes*, in this and the succeeding stanza, convey a delicate reproof of the incessant sorrow in which the bereaved parent so unavailingly indulges.——*Hispidos in agros.* "On the rough fields." The epithet *hispidus* properly refers to the effect produced on the surface of the ground by the action of the descending rains. It approximates here very closely to the term *squalidus*.——2. *Aut mare Caspium*, &c. "Nor do varying blasts continually disturb the Caspian Sea." According to Malte Brun, the north and south winds, acquiring strength from the elevation of the shores of the Caspian, added to the facility of their motion along the surface of the water, exercise a powerful influence in varying the level at the opposite extremities. Hence the variations have a range of from four to eight feet, and powerful currents are generated both with the rising and subsiding of the winds. (*System of Geography, vol.* 2. *p.* 313.)

4. *Armeniis in oris.* "On the borders of Armenia." The allusion is to the Northern confines. Armenia forms a very elevated plain, surrounded on all sides by lofty mountains, of which Ararat and Kohi-seiban are crowned with perpetual snow. The cold in the high districts of the country is so very intense as to leave only three months for the season of vegetation, including seed-time and harvest. Compare *Malte-Brun, System of Geography, vol.* 2 *p.* 103.——7. *Querceta Gargani.* "The oak-groves of Garganus." The chain of mount Garganus, now *Monte S. Angelo*, runs along a part of the coast of Apulia, and finally terminates in the Promontorium Garganum, now *Punta di Viesta*, forming a bold projection into the Adriatic. Strabo seems to have considered the whole of that extensive neck of land lying between the present bays of *Rodi* and *Manfredonia* as the Promontorium Garganum, for he describes it as running out to sea for the space of 300 stadia, or 37 miles. (*Strab.* 6.—*vol.* 2. *p.* 303. *ed Tzschk.*) Scylax seems to refer to this mountain under the name of Arion, (*Peripl. p.* 5.) Frequent allusion is made to this celebrated ridge and headland by the Latin poets. (*Cramer's Ancient Italy, vol.* 2. *p.* 275.)

8. *Orni.* Pliny (*H N.* 16. 18.) ranks the *ornus* among those mountain-trees which can also grow on the plain. It is worthy of remark, that Virgil, whenever he qualifies it by an epithet or in any other way, always places it on the mountains. Compare, for example, *Eclog.* 6. 71. *Georg.* 2. 111. *Aen.* 2. 626. Sprengel, (*Hist. rei. herb.* 2. 3.) things that the *ornus* of the Latin writers is the *Fraxinus Ornus*. Martyn (*ad Georg.* 2. 71.) appears undecided in some measure with regard to the modern appellation of this tree. He makes it at first to be the *Sorbus aucuparia*, or "Quicken-tree," which grows in mountainous places; not only in Italy, but in many parts, especially the northern counties of England, where it is commonly called the mountain-ash. In support of this position he quotes the following

passage from Columella (*de arb.* 16.): "*Sed si aspera et siliculosa loca arboribus obserenda erunt, neque Opulus, neque Ulnus, tam idoneae sunt quam Orni. Eae sylvestres Fraxini sunt, paulo latioribus tamen foliis quam caeterae Fraxini, nec deteriorem frondem quam Ulmi praestant.*" This passage, however, would seem rather to sanction a second opinion or conjecture of Martyn's, that the tree in question may be that sort of ash from which the manna is said to be gathered in Calabria. Caspar Bauhin brought it out of Italy under the name of *Ornus* 3, and in his celebrated *Pinax* makes it a species of ash, designating it by the expression *rotundiore folio*. Lamark, adopting this same arrangement, makes the *Ornus*, the *Fraxinus rotundifolia*. Dureau de Lamalle (fils) is in favour of identifying the *Ornus*, with the *Fraxinus excelsior*. Whatever the true botanical name may be, one thing, at least, is certain, that the tree of which we have been speaking, is a species of wild-ash, growing on the mountains. Its name indicates this locality, *ornus* coming from ὀρείνος, which is itself a derivative from ὄρος.

9. *Tu semper urgues*, &c. "And yet thou art always in mournful strains pressing close upon the footsteps of thy Mystes, torn from thee by the hand of death." *Urgues* is here used as a more emphatic and impressive term than the common *prosequeris*. Compare *Propertius*, 4.11. 1. "*Desine, Paulle, meum lacrymis urgere sepulcrum.*"——From the expression *flebilibus modis* it has been inferred that Valgius, besides being an epic, was also an elegiac, poet.

10. *Nec tibi Vespero*, &c. "Nor do thy affectionate sorrows cease when Vesper rises, nor when he flees from before the rapidly-ascending sun." The phrase *Vespero surgente* marks the evening period, when Vesper, (the planet Venus), appears to the east of the sun, and imparts its mild radiance after that luminary has set. On the other hand, the expression *fugiente solem* indicates the morning, in allusion to that portion of the year when the same planet appears to the west of the sun, and rises before him. The poet then means to designate the evening and the morning, and to convey the idea that the sorrows of Valgius admit of no cessation or repose, but continue unremitted throughout the night as well as the day.——*Vespero*. The planet Venus, when it goes before the sun, is called in strictness *Lucifer*, or the morning star; but when it follows the sun, it is termed *Hesperus* or *Vesper*, and by us the evening star. Compare *Cicero* (*N. D.* 2. 54.) "*Infima est quinque errantium, terraque proxima stella Veneris, quae φωσφόρος Graece, Lucifer Latine dicitur, cum antegreditur solem: cum subsequitur autem Hesperus.*" The term *Vesper* is formed from the Greek Ἕσπερος, by dropping the termination (the older form was *Vesperus*) and substituting the digamma for the initial aspirate.

3. *Ter aevo functus senex*. "The aged warrior who lived three generations." The allusion is to Nestor, who is here described as having attained to the advanced age of ninety years, reckoning thirty years to a generation. It is more than probable, however, that the poet merely intends by this phraseology to indicate a very protracted existence, without specifying the exact number of years. Homer makes Nestor to have outlived two generations, and to be ruling, at the time of the Trojan war, among a third.

> Τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων
> ἐφθίαθ', οἳ οἱ πρόσθεν ἅμα τράφεν ἠδὲ γίνοντο
> ἐν Πύλῳ ἡγαθέῃ, μετὰ δὲ τριτάτοισιν ἄνασσεν. (*Il.* 1. 250. *seqq.*)

This, stripped of its poetic garb, means nothing more than that Nestor, at the period to which the poet refers, was sixty years and upwards. Thus the scholiast on *Il.* 4. 60, remarks of the passage just given, ἡ τοιαύτη γενεὰ λ' ἔχει χρόνους, where, however, the Venice MS. (*Villoison's ed.* of Homer) has λ'γ ἔχει ἔτη ἀνθρώπου. Compare *Heyne ad loc.*

14. *Antilochum*. Antilochus, son of Nestor, distinguished for his pious affection toward his aged parent, was slain, in defence of his father, by Memnon, according to Homer (*Od.* 4. 188.) Compare *Quintus Calaber*, 2. 243. *seqq.* *Dictys. Cret.* 4. 6. *Juvenal.* 10. 252. and *Ru-*

perti ad loc.——15. *Troïlon.* Troilus, son of Priam, was slain, according to Virgil (*Aen.* 1. 474.) by Achilles. His death took place previous to the period which embraces the action of the Iliad. Compare *Homer. Il.* 24. 257. and *Heyne, Excurs.* 17. *ad Virg. Aen.* 1. 4.

16. *Phrygiae.* Equivalent to *Trojanae.* Dr. Butler. (*Geog. Class. p.* 208. *ed.* 4.) makes the term "Phrygians" to be applied either improperly, or else by anticipation, to the Trojans in Virgil, since Phrygia Minor, near the Hellespont, and forming part of Mysia, was only occupied by some Phrygians after the Trojan war. The propriety of this remark may be doubted. If the theory be a correct one, that the Trojans and Phrygians were both of Thracian origin, and if we take into consideration the very intimate relation which appears to have subsisted, especially in religious matters, between the people of Phrygia and the inhabitants of Troy, we will have strong reasons to conclude that they were both descended from the same parent stock, and that the appellation of Phrygians would be true equally of both. As regards the Thracian origin of the Phrygians and Trojans, consult *Adelung's Mithridates, vol.* 2. *p.* 345, and 347. The passage in the Hymn to Venus (*v.* 113.) alludes, most probably, to a difference in dialect between the Trojan and Phrygian tongues.

17. *Desine mollium,* &c. "Cease then these unmanly complaints." Compare the corresponding Greek form, λῆγε ὀδυρμῶν. παῦσαι τῶν αἰτιασέων. Prose Latinity would require *querelis* in the ablative, or, which is the more usual form, the infinitive *queri.*

18. *Nova Augusti tropaea.* Alluding to the successful operations of Augustus with the Armenians and Parthians, and to the repulse of the Geloni, who had crossed the Danube and committed ravages in the Roman territories. No actual victories were obtained either over the Armenian or Parthian nations; still, enough was done to entitle Augustus, in the eyes of a servile senate, to distinguished honours. In the case of the Armenians, he had sent an army into their country under the command of Tiberius, and, having driven out Artaxias, had placed Tigranes upon the throne. (Compare *Dio Cassius,* 54. 9. *Suetonius, vit. Tib.* 9. *Vell. Paterc.* 2. 94. *Tacit. Ann.* 2. 3.) With regard to the Parthians, he had obtained from their king Phrahates the restoration of the Roman standards that were taken at the defeat of Crassus. No event in the reign of Augustus proved more gratifying to the pride of the Romans than this. An ovation and a triumphal arch were decreed by the senate, and medals were struck commemorative of the circumstance, bearing on the reverse the legend *Signis Parthicis Receptis,* &c. (Compare *Dio Cassius.* 54. 8. *Rasche, Lex. Rei Num. vol.* 1. *col.* 1329. *Beger, Regum et Imp. Roman. numismata. tab.* 13.)

20. *Rigidum Niphaten.* "The ice-clad Niphates." The ancient geographers gave the name of Niphates to a range of mountains in Armenia, forming part of the great chain of Taurus, and lying to the south-east of the Arsissa palus, the present lake Van. Their summits are covered with snow during the whole year, and to this circumstance the name Niphates contains an allusion. (Νιφάτης, *quasi* νιφετώδης, "snowy.") Döring, incorrectly, we conceive, refers the epithet *rigidum,* not to the mountain, but to the rude and barbarous manners of the surrounding tribes. Nor is Mitscherlich more fortunate in the position which he endeavours to maintain, that *Niphaten* in the text is not to be regarded as the name of the mountains just described, but as an appellation of the river Tigris, given to it in that part of its course which lay in the immediate vicinity of the chain, in which also it takes its rise. That there was a river of this name is evident enough from the testimony of the later poets, although the geographers are silent on this head; but how, if we adopt the opinion of Mitscherlich, are we to make "*volvere vortices*" harmonise with "*rigidum Niphaten?*" In no other way, it is presumed, than by making *rigidum* equivalent to *saxosum,* an expedient to which we believe few will have recourse, notwithstanding the efforts of the critic just mentioned in its behalf. The account which *Cellarius* (*vol.* 2. *p.* 321.) gives of the river Niphates is evidently the most rational; when, after describing the mountains of the same name, he observes, "*Denique etiam Niphates fluvius fuit, a Niphate notissimo monte, ex quo oritur, nomen trahens.*"

21. *Medumque flumen*, &c. "And how the river of the Parthians, added to the list of conquered nations, rolls humbler waves." By the *Medum flumen* is meant the Euphrates, which, in the language of poetry, though by no means in that of actual history, is here said to be no longer the common boundary between the Roman and Parthian empires, but to be added to the dominion of the former. The expression *gentibus additum victis*, as applied to a river, may sound somewhat harshly; it should be remembered, however, that the poet merely intends it to be equivalent to *in populi Romani potestatem redactum*.

23. *Intraque praescriptum*, &c. "And how the Geloni roam within the limits prescribed to them, along their diminished plains." The Geloni, a Sarmatian race, having crossed the Danube and laid waste the confines of the empire in that quarter, were attacked and driven across the river by Lentulus, the lieutenant of Augustus. Hence the use of the term *praescriptum*, in allusion to the Danube being interposed as a barrier by their conquerors, and hence, too, the check given to their inroads, which were generally made by them on horseback, is alluded to in the expression, *exiguis equitare campis*. In relation to their defeat by Lentulus, compare *Florus* (4. 12. 29.) and, with regard to their mode of fighting, *Tacitus, Hist.* 1. 79. 5. "*Mirum dictu ut sit omnis Sarmatarum virtus velut extra ipsos: nihil ad pedestrem pugnam tam ignavum; ubi per turmas advenere vix ulla acies obstiterit.*"

ODE 10. Addressed to Licinius Varro Murena, brother of Proculeius Varro Murena mentioned in the second Ode (v. 5.) of the present book. Of a restless and turbulent spirit, and constantly forming new schemes of ambition, Licinius was a total stranger to the pleasure inseparable from a life of moderation and content. It is the object of the poet, therefore, to portray, in vivid colours, the security and happiness ever attendant upon such a state of existence.

The salutary advice of the bard proved, however, of no avail. Licinius had before this lost his all in the civil contest, and had been relieved by the noble generosity of Proculeius. Uninstructed by the experience of the past, he now engaged in a conspiracy against Augustus, and was banished and afterwards put to death, notwithstanding all the interest of Proculeius, and Maecenas, who had married his sister Terentia. Compare the account of *Dio Cassius* (54. 3.) Φάνιος μὲν γὰρ Καιπίων ἀρχηγὸς αὐτῆς (*scil.* ἐπιβουλῆς) ἐγένετο, συνεπελάβοντο δὲ καὶ ἄλλοι· καὶ σφίσι καὶ ὁ Μουρήνας συνωμωμοκέναι, εἴτ' οὖν ἀληθῶς, εἴτε καὶ ἐκ διαβολῆς, ἐλέχθη, ἐπειδὴ καὶ ἀκράτῳ καὶ κατακορεῖ παῤῥησίᾳ πρὸς πάντας ὁμοίως ἐχρῆτο. καὶ (οὐ γὰρ ὑπέμειναν τὸ δικαστήριον) ἐρήμην μὲν ὡς καὶ φευξόμενοι ἥλωσαν, ἀπεσφάγησαν δὲ οὐ πολλῷ ὕστερον. οὐδὲ ἐπήρκεσαν τῷ Μουρήνᾳ οὔτε ὁ Προκούλιος, ἀδελφὸς ὤν, οὔτε ὁ Μαικήνας τῇ ἀδελφῇ αὐτοῦ συνοικῶν, καίπερ ἐς τὰ πρῶτα ὑπὸ τοῦ Αὐγούστου τιμώμενοι.

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1. *Rectius*. "More consistently with reason."——*Neque altum semper urgendo*. "By neither always pursuing the main ocean." The phrase *urgere altum* is equivalent to *cursum dirigere versus altum*, or *velis remisque altum petere*. Hence the expression in the text may be more freely rendered. "By neither always boldly launching forth into the deep."——3. *Nimium premendo litus iniquum*. "By keeping too near the perilous shore." The epithet *iniquum* is here equivalent to *asperum saxis, scopulosum*. Compare the Greek, ἀκτὴ τραχεῖα. Seneca (*Agamemnon*, 103.) observes, in praise of moderation,

> "*Felix mediae quisquis turbae*
> *Sorte quietus,*
> *Aura stringit litora tuta;*
> *Timidusque mari credere cymbam,*
> *Remo terras propiore legit.*"

5. *Auream quisquis*, &c. "Whoever makes choice of the golden mean, safe from all the ills of poverty, is not compelled to dwell amid the wretchedness of some miserable abode, while, on the other hand, moderate in his desires, he needs not the splendid palace, the object of envy." The change of meaning in *caret*, (which is required, however, more by the idiom of our own language than by that of the Latin,) is worthy of notice. As regards the sentiment expressed in this beautiful stanza, compare *Loll. Bass.* (*Anal. Brunck.* 2. 161.—*Anthol. vol.* 2. *p.* 148. *ed. Jacobs.*)

Αἱ μεσότητες ἄρισται, ὕπη δέ γε πράξιες ἀνδρῶν·
καὶ μάλα μέτρον ἐγὼ τἄρκιον ἠσπασάμην.
τοῦτ' ἀγάπα, φίλε Λάμπι, κακὰς δ' ἔχθαιρε θυέλλας.

9. *Saepius ventis*, &c. Compare *Lucian* (*Anthol. Brod. l.* 1. *p.* 165.—in the edition of Jacobs, ranked among the epigrams of *Lucilius. vol.* 3. *p.* 53.)

Οὐ θρύον, οὐ μαλάχην ἄνεμος ποτε, τὰς δὲ μεγίστας
ἢ δρύας ἢ πλατάνους οἶδε χαμαὶ κατάγειν.

Compare also the beautiful lines of *Beattie:*

"When winds the mountain-oak assail
And lay his glories waste,
Content may slumber in the vale
Unconscious of the blast."

10. *Et celsae graviore casu*, &c. "And lofty structures fall to the ground with heavier ruin." Compare Claudian, (*in Ruf.* 1. 22.) "*Tolluntur in altum ut lapsu graviore ruant.*" and Seneca (*Agamem.* 100.) "*Quidquid in altum Fortuna tulit, ruitura levat.*"——11. *Summos montes.* "The summits of the mountains."——13. *Sperat infestis*, &c. "A well regulated breast in adversity hopes for, in prosperity fears, a change of condition."——15. *Infames hiemes.* "Gloomy winters."

17. *Non si male nunc*, &c. "If misfortune attend thee now, it will not also be thus hereafter." Compare *Theocritus*, 4. 41. and 43.

Θαρσῆν χρὴ, φίλε Βάττε, τάχ' αὖριον ἔσσετ' ἄμεινον,
χ' ὡ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὗει.

18. *Quondam cithara tacentem*, &c. "Apollo oftentimes arouses with the lyre the silent muse, nor always bends his bow." The idea intended to be conveyed is, that as misfortune is not to last forever, so neither are the gods unchanging in their anger towards man. Apollo stands forth as the representative of Olympus, propitious when he strikes the lyre, offended when he bends the bow.——19. *Suscitat Musam.* Equivalent, in fact, to *edit sonos, pulsa cithara.* Compare the Greek form of expression, ἐγείρει Μοῦσαν, and *Lucretius*, (2. 412.)

"*Ac musaea mele, per chordas organici quae*
Mobilibus digitis expergefacta figurant."

The epithet *tacentem*, in the text, refers merely to an interval of silence on the part of the muse, i. e. of anger on the part of the god.

21. *Animosus atque fortis.* "Spirited and firm."——22. *Sapienter idem*, &c. "With equal wisdom thou wilt contract thy sails when swollen by too favourable a gale." Compare *Seneca*, (*Agamem.* 90.)

"*Vela secundis inflata Notis*
Ventos nimium timuere suos."

ODE 11. Addressed to Quinctius, an individual of timid character, and constantly tormented with the anticipation of future evil to himself and his extensive possessions. The poet advises him to banish these gloomy thoughts from his mind, and give to hilarity the fleeting hours of a brief existence.

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1. *Quid bellicosus Cantaber*, &c. This marks in some degree the date of the ode, which must have been written previous to the final subjugation of the Cantabri, and the repulse of the Scythians or Sarmatians. A. U. C 734. Compare Explanatory Notes, Ode 6. 2. 2. ——2. *Hadria divisus objecto.* "Separated from Italy by the intervening Adriatic." We must not understand the poet as meaning by this that the foes here mentioned were in possession of the Adriatic sea; such a supposition would be absurd. He merely intends to quiet the fears of Quinctius by a general allusion to the obstacles that intervened.

4. *Nec trepides in usum*, &c. "And be not solicitous about the wants of a life that asks but few things for its support." Compare Goldsmith.

"Then, pilgrim, turn, thy cares forego;
All earth-born cares are wrong:
Man wants but little here below,
Nor wants that little long."

5. *Fugit retro.* Equivalent to *recedit.* The term *retro* contains a beautiful allusion to the course of human existence, in which the farther we progress the farther are youth and beauty left behind.——6. *Levis Juventas.* "Sportive youth."——7. *Pellente facilem somnum.* Compare the invocation to sleep in Shakspear's Henry 4th. (*Pt.* 2. *act.* 3.)

"Sleep, gentle sleep,
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness?"

9. *Non semper idem*, &c. "The flowers of the Spring have not always the same beauty." Compare *Theocritus*, 23. 28. *seqq.*

Καὶ τὸ ῥόδον καλόν ἐστι, καὶ ὁ χρόνος αὐτὸ μαραίνει·
καὶ τὸ ἴον καλόν ἐστιν ἐν εἴαρι, καὶ ταχὺ γηρᾷ·
λευκὸν τὸ κρίνον ἐστί, μαραίνεται, ἄνίκα πίπτῃ·
καὶ κάλλος καλὸν ἐστι τὸ παιδικόν, ἀλλ' ὀλίγον ζῇ.

10. *Luna rubens.* "The bright moon."——11. *Quid aeternis minorem*, &c. Why dost thou harass thy mind, unable to extend its vision beyond the bounds of human existence." Literally, "unable to take in eternal designs."

13. *Platano.* The *Platanus* is what modern botanists term the *Oriental Plane-tree.* Dionysius the geographer compares the form of the Peloponnesus to the leaf of this tree, making the foot-stalk to be the isthmus of Corinth. (*Dionys. Perieg.* 403. *seqq.* Compare *Eustath. ad loc.*) This resemblance is about as exact as that which is found to exist between Italy and a boot, or perhaps less so. The Platanus is so called from πλατὺς, "broad," on account of the remarkable breadth of its leaves. According to Pliny, this tree was first brought over the Ionian sea, into the island of Diomedes, for decorating that hero's grave, thence into Sicily, and so into Italy. The ancients entertained so high a veneration for this tree as to irrigate it with wine. Thus Pliny remarks, "*Tantumque postea honoris increvit, ut mero infuso enutriantur: compertum id maxime prodesse radicibus, docuimusque etiam arbores vina potare.*" Compare *Martyn, ad Virg. Georg.* 2. 70. *Fée, Flore de Virgile, p.* 131.

14. *Sic temere.* "Thus at ease."——15. *Canos.* Equivalent to *albescentes.* "Beginning to be silvered with years."——16. *Assyria nardo.* "The true nardus," observes Weston, "is of the Monoecia order, belonging to the Polygamia class, and in the natural method ranks under the Grasses, and its genus is Andropogon. This species, known by the name of Indian Nard, or Spikenard of the shops, is described in the Philosophical Transactions for 1790. Arrian says, in his account of Alexander's expedition into India, that the air was perfumed by a plant trampled under foot by the army in its march through the deserts of Gedrosia. This last circumstance agrees with the history of the true Nardus in the Transactions."

17. *Evius.* "Bacchus." Compare Explanatory notes, Ode 1. 18. 9.——18. *Curas edaces.* "Gnawing cares." γυιοκόρους μελεδῶνας. Compare *Catullus,* 66. 23. "*Quum penitus maestas exedit cura medullas.*"——19. *Restinguet ardentes,* &c. "Will temper the cups of fiery Falernian with the stream that glides by our side," i. e. will dilute with water the strong Falernian, or, in other words, will supply us with wine. On the custom prevalent among the ancients of diluting their wine, compare Excursus 9. to the first book of Odes, and, on the properties of the Falernian wine, compare Excursus 8. to the same book.——23. *In comtum Lacaenae,* &c. "Having her tresses tied up in a graceful knot, after the fashion of a Spartan female." Consult Various Readings, and, in relation to the attire, &c. of the Grecian females, compare *Nitsch, Beschreibung,* &c. 2*d ed. vol.* 1. *p.* 627. *seqq.*

ODE 12. Addressed to Maecenas. The poet, having been requested by his patron to sing the exploits of Augustus, declines attempting so arduous a theme, and exhorts Maecenas himself to make them the subject of an historical narrative.

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1. *Nolis.* "Do not desire."——*Longa ferae bella Numantiae.* Numantia is celebrated in history for offering so long a resistance to the Roman arms. It was situate near the sources of the river Durius (*Douro*) on a rising ground, of moderate elevation (*Florus* 2. 18. *Oros.* 5. 7.) and defended on three sides by very thick woods and by steep declivities. One path alone led down into the plain, and this was guarded by ditches and palisades. Florus makes it to have withstood the Roman power for fourteen years. "*Quatuor millibus Celtiberorum quadraginta millium exercitum per annos quatuordecim sola sustinuit.*" (2. 18.) This has occasioned some difficulty. Strabo (3.—*vol.* 1. *p.* 434. *ed. Tzschk.*) makes the Celtiberian war, in which he includes the Numantine, to have lasted twenty years, and it appears from Appian, (*De Reb. Hisp.* 6. 46.—*vol.* 1. *p.* 155, *ed. Schweigh.*) that the Numantines fought with the Romans in the very beginning of that war, A. U. C. 600, i. e. twenty years before the destruction of their city. (Compare *Duker, ad Flor. l. c.*) The great length of time Numantia withstood the Romans, may be easily accounted for by its difficult situation, and by the circumstance of its circuit being so large as to include within it even pastures for cattle. It was taken and destroyed by the younger Scipio, subsequent to the overthrow of Carthage. The ruins near *Puente de Don Garray* are thought to mark its site. Compare *Ukert, Geographie der Griechen und Römer, vol.* 2. *p.* 455. and the modern Spanish and French authorities there cited.

2. *Hannibalem.* The name *Hannibal* is made by Oriental scholars to signify "Grace of Baal." Compare the Hebrew *Hanni Baal,* and the remarks of Gesenius on the latter of these two words.——*Siculum mare.* The scene of frequent and bloody conflicts between the fleets of Carthage and Rome. Compare the words of *Florus* (2. 2. 36.) in relation to the naval victory obtained by Lutatius Catulus near the *Aegates insulae.* "*Itaque momento temporis laceratae hostium naves, totum inter Siciliam Sardiniamque pelagus naufragio suo operuerunt.*"——3. *Mollibus citharae modis.* "To the soft measures of my lyre."

5. *Lapithas.* The conflict of the Lapithae with the Centaurs is too well known to need

much detail. Being invited to attend the nuptials of Pirithous and Hippodamia, and becoming intoxicated with wine, their insolent conduct toward the females that were present called down upon them the wrath of the Lapithae, and in the contest which ensued many of them were slain. A pitched battle subsequently took place, in which the Centaurs were again overcome. They were driven upon this from their possessions, and scattered over various lands A part of their number settled in Arcadia, and were here nearly all destroyed by Hercules, who had borne a large share in their previous defeat. As regards the original country of the Centaurs, a difference of opinion exists among the ancient writers. Some make it to have been Arcadia, (compare *Heyne ad Apollod.* 2. 54.—*Obs. p.* 146.) By far the greater number, however, are in favour of Thessaly. The Lapithae were, in like manner, a Thessalian people, and most probably of Pelasgic descent. (Compare *Kruse, Hellas,* &c. *vol.* 1. p. 406. *in notis.*) Müller deduces their origin from Almopia in Macedonia, and makes them identical with the Phlegyae. (Compare *C. O. Müller, Geschichten Hellenischer Stamme und Stadte. vol.* 2. *p.* 26.—*Die Dorier. vol.* 1.—) As to the centaurs themselves, a difficulty remains which will perhaps always defy elucidation. The attempt made by Palaephatus to explain it, (*περὶ ἀπιστ.* 1. 1.—*p.* 10. *ed. Fisch.*) goes on the supposition that such monsters actually existed, which cannot be admited for a moment. Heyne takes a much fairer and more judicious view of the subject, when he makes the Centaurs of antiquity a mere symbolical representation, of Oriental origin, (*Antiquarischen Aufsätze, vol.* 1. *p.* 33.) and a partial confimation of this opinion may perhaps be obtained from the words of Diodorus Siculus, (4. 12.—*ed. Bip. vol.* 3. *p.* 41.) who, in describing the Centaurs, remarks, *ἔδει γὰρ διαγωνίζεσθαι πρὸς τοὺς ἀπὸ μὲν μητρὸς θεοὺς ὄντας, τὸ δὲ τάχος ἔχοντας ἵππων, ῥώμῃ δὲ διαφέροντας θῆρας, ἐμπειρίαν δὲ καὶ σύνεσιν ἔχοντας ἀνδρῶν.* So also Pindar (*Pyth.* 4. 210.) styles the Centaur Chiron *φῆρ θεῖος,* "a godlike wild-beast," where the scholiast observes, *θῆρα μὲν διὰ τὴν συμβολὴν τοῦ σώματος καὶ τὴν φύσιν, θεῖον δὲ, ἤτοι παρὰ τὴν δικαιοσύνην, ἢ παρὰ τὸν τεκόντα Κρόνον.* *Mitford* has an able note on this subject in his *History of Greece, ch.* 1. *sect.* 3. *Dupuis'* astronomical explanation may also be consulted. (*Origine de tous les Cultes, vol.* 2. *p.* 184 *seqq.*)

Nimium mero Hylaeum. "Hylaeus, impelled to lewdness by the intoxicating draught." As regards the interpretation here given to *nimium,* consult Mitscherlich. The rude conduct of the centaur Hylaeus towards Hippodamia, the bride of Pirithous, gave the first occasion to the conflict with the Lapithae. *Virgil.* (*Georg.* 2. 455. *seqq.*) makes him to have been slain on this occasion by Hercules

> ——————————— "*ille furentis*
> *Centauros leto domuit, Rhoetumque Pholumque,*
> *Et magno Hylaeum Lapithis craterе minantem.*"

According to *Apollodorus,* however, (3. 9. 2.) Hylaeus and Rhoetus were slain by Atalanta in Arcadia, and to the same effect is the remark of the scholiast on *Callimachus* (*ad Dian.* 221.) Compare the remarks of *Spanheim, ad Callim. l. c.*—*ed. Ernesti, vol.* 2. *p.* 327.)

7. *Telluris Juvenes.* The Giants. (*Γηγενεῖς.*) An allusion to the battle between the Giants and the Gods, in which Hercules proved so powerful an auxiliary to the latter. Compare *Apollodorus,* (1. 6. 7. *seqq.*) Does the contest here mentioned allude to the overthrow of some sacerdotal order? Compare the remarks of Constant in relation to the perfectly analogous fable of the Titans. "N'est-il pas tres-probable qu'ils (les Titans) formaient une corporation semblable à celles que nous avons vues en Egypte, dans l' Inde, dans la Perse et dans les Gaules; et que cette corporation fut vaincue et mise en fuite par des hommes impatients des fers que leurs ancêtres avaient portés? (*De la Religion. vol.* 2. *p.* 315.) In relation to the *mythus* of Hercules, compare *C. O. Müller, Geschichte Hellenischer Stämme und Städte, vol.* 2. *p.* 411. *seqq.*—(*Die Dorier. vol.* 1.)—and *Buttmann, Mythologus. vol.* 1. *p.* 246. *seqq.*

Unde periculum, &c. "From whom the refulgent abode of ancient Saturn, in trembling alarm, apprehended danger." The intransitive verb *contremuit* is here joined with an ac

causative: Compare the remark of *Zumpt, L. G. p.* 257. *Kenrick's transl.* "Other words obtain a transitive force, because an action exerted upon another is implied though not described in them, as *horreo tenebras, dolco vicem tuam*, &c. The poets allow themselves great latitude on this point."—As regards the expression *fulgens domus Saturni*, compare *Euripides, Hippol.* 68. Ζανὸς πολύχρυσον οἶκον.

9. *Tuque pedestribus*, &c. "With more success shalt thou, Maecenas, describe in a prose narrative, both the battles of Augustus Caesar, and the necks of threatening monarchs led along the Roman ways." The term *vias* has reference to the streets of Rome, and particularly to the *Via Sacra*, which led up to the capitol.—In relation to the phrase *pedestribus historiis*, compare the Greek expression πεζὸς λόγος, "prose," as indicating the simple and natural style of this species of composition, contra-distinguished from the flights of poesy. So Quintilian (10. 1.) remarks. "*Plato multum supra prosam orationem, et quam pedestrem Graeci vocant, surgit.*"——It is thought, from what Pliny says, (*H. N.* 7. 45.) that Maecenas undertook to write a history of Augustus. (Compare *Servius, ad Virg. Georg.* 2. 24.) If such were actually the case, it is more than probable that his indolent habits prevented its completion.

13. *Licymniae.* Bentley thinks that by Licymnia is meant Terentia, the wife of Maecenas. His remark deserves insertion here. "*De Licymnia autem valde probabile est, sub ficto eo nomine Terentiam Maecenatis uxorem signari. Certe, si vero nomine vocaretur haec Licymnia, oportet eam fuisse libertinam et meretricem, ut probe sciunt antiquitatis periti. Atqui, matronam hic describi certo certius est ex iis quae statim sequuntur, 'Quam nec ferre pedem,' &c. Quippe in sacris solennibus non nisi liberas et honestas, seu virgines seu matronas, saltitasse compertissimum est.*" In support of this opinion it may be observed, that the term *domina* is very frequently applied to a beloved object, (compare *Forcellini, Lex. Tot. Lat. s. v.*) Hence *dominae Licymniae* in the text may be rendered, "of thy beloved Licymnia." Nor should it be omitted that the same term *domina* is often used in the sense of *mater-familias*, "a matron," "dame," "lady," &c. Compare *Sueton. Vit. Claud.* 39. *Terent. Heaut.* 4. 1. 15. *Virg. Aen.* 6. 397. *Ovid. Trist.* 4. 39. and 5. 5. 1.

14. *Lucidum fulgentes oculos.* "Her bright sparkling eyes." ὄμματα μαρμαίροντα.——15. *Bene mutuis fidum*, &c. "And her bosom most faithful to reciprocated love." Mitscherlich joins *bene* in construction with *mutuis*, which appears extremely harsh. Should this arrangement, however, be preferred, the meaning will be, "And her bosom faithful to reciprocated and blissful attachment."

17. *Quam nec ferre pedem*, &c. "To whom it is neither unbecoming to join in the dignified, nor contend in the sportive, movements of the chorus, nor, while engaged in the dance, to throw her arms around the virgins in fair attire," &c. The expression *quam nec dedecuit* is in effect a Litotes for *quam egregie decuit*. The whole stanza alludes to the celebration of festal rites, in which the dignified and stately dance, that ushers in the solemnities of the day, is succeeded by other and more sportive movements.—*Ludentem* has here a meaning analogous to that which is sometimes given to the Greek παίζουσαν. Compare *Hom. Hymn. in Apoll.* 200.

Ἐνθ' αὖ τῇσιν Ἄρης καὶ εὔσκοπος Ἀργειφόντης
παίζουσ.' ——————————

21. *Num tu, quae tenuit*, &c. "Canst thou feel inclined to give a single one of the tresses of Licymnia in exchange for all that the rich Achaemenes ever possessed?" &c. *Crine* is put in the ablative, (*casus instrumentalis*), as indicating the means or instrument of exchange.

Achaemenes. The founder of the Persian monarchy, taken here to denote the opulence

and power of the kings of Persia in general. It is generally supposed that the Achaemenes of the Greeks and Romans is the *Dschemschid* of the Oriental writers. Goerres (*Mythengeschichte, vol.* 1. *p.* 213. *seqq.*) makes the Assyrians, Medes, and Persians to have descended from the range of Caucasus, speaking one common language, forming one common race, and to have founded the great monarchy of Iran, extending from Caucasus to the great chain of the Himalaya mountains. He compares together the names *Iran, Aria, Aturia, Assyria, Assur,* &c. and strives to identify *Shem* with *Dschem* or *Dsemschid,* the first mythic ruler of this empire. Another system, however, has more recently been presented by Rhode. (*Die heilige Sage,* &c. *p.* 60. *seqq.*) According to this writer, the Bactrians, Medes, and Persians composed this common and primitive race of Iran, speaking the Zend language, or its different dialects, and coming originally from *Eeriene Veedjo* and from mount *Albordj,* which he finds towards the sources of the Oxus and the mountains of northern India. His arguments are deduced principally from the Zend books. Compare *Guigniaut's* note to *Creuzer's Symbolik, p.* 679. *seqq.* As regards the early genealogy of the royal line of Persia, consult *Herodotus.* 7. 11. *Id.* 1. 125. *Aeschyl. Pers.* 762. *Stanley ad Aesch. l. c. Schütz, Excurs.* 2. *ad Aesch. Pers. Larcher, Histoire d' Herodote vol.* 5. *p.* 283. *Baehr ad Ctes. p.* 133 and 135.

22. *Aut pinguis Phrygiae,* &c. "Or the Mygdonian treasures of fertile Phrygia," i. e. the treasures (rich produce) of Mygdonian Phrygia. The epithet Mygdonian is applied to Phrygia, either in allusion to the Mygdones, a Thracian tribe, who settled in this country, or with reference to one of the ancient monarchs of the land. In favour of the first of these opinions, which is probably the more correct one, we have the authority of Strabo, who speaks of the Mygdones as occupying the northern parts of Phrygia: "Περιοικεῖται δὲ πρὸς ἄρκτον μὲν ὑπὸ τῶν Βιθυνῶν, καὶ Μυγδόνων, καὶ Δολιόνων. (*Strab.* 12.—*vol.* 5. *p.* 219. *ed. Tzschk.*) Pausanias, on the other hand, makes the Phrygians to have received the appellation of Mygdones from Mygdon one of their early kings. ὑπὲρ δὲ Ἠιόνέα τε καὶ Ἄδμητον Κόροιβος ὁ Μύγδονος· τούτου μνῆμά τε ἐπιφανὲς ἐν ὄροις πεποίηται Φρυγῶν ἐς Τεκτοσήνων, καὶ ἀπ' αὐτοῦ ποιηταῖς Μύγδονας ὄνομα ἐπὶ τοῖς Φρυξὶ τίθεσθαι καθέστηκεν. (*Pausan.* 10. 27.—*vol.* 4. *p.* 290. *ed. Siebelis.*) With Pausanias coincide Stephanus Byzantinus and the scholiast on Apollonius Rhodius (2. 787.) In Homer, moreover, (*Il.* 3. 185.) the Phrygians are styled, λαοὶ Ὀτρηῆος καὶ Μύγδονος ἀντιθέοιο. Still, as we have already observed, the former of these opinions appears preferable. It is more consistent with reason that a country should give an appellation to its ruler, than receive its name from him.——In relation to the general fertility of lower Asia, compare *Horace, Epist.* 1. 3. 5. "*Pingues Asiae campi,*" and *Cicero,* (*pro Lege Manil.* 14.) "*Asia tam opima est et fertilis, ut, et ubertate agrorum . . . . et multitudine carum rerum quae exportantur, facile omnibus terris antecellat.*"

24. *Plenas Arabum domos.* "The rich abodes of the Arabians." Compare *Euripides, Herc. fur.* 645. χρυσοῦ δώματα πλήρη.

26. *Facili saevitia.* "With cruelty easy to be overcome." A pleasing Oxymoron.——28. *Interdum rapere occupet.* "Is sometimes herself the first to snatch one." Compare the corresponding Greek idiom: φθάνει ἁρπάζουσα. and *Plautus, Stich.* 1. 2. 32. "*ferre advorsum hominem occupemus osculum.*"

ODE 13. The poet, having narrowly escaped with life from the falling of a tree, indulges in strong and angry language against both the tree and the individual who had planted and reared it. The subject naturally leads to serious reflections, and the bard sings of the world of spirits to which he had almost been an unwilling visitant.

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1. *Ille et nefasto,* &c. "O tree, whoever first planted thee, planted thee on an unlucky day, and with a sacrilegious hand reared thee for the ruin of posterity and the disgrace of

my grounds." With *quicumque primum* understand *posuit &c.* There is nothing wrong or imperfect in this construction, as some commentators imagine. It is meant to express a sudden burst of angry feeling, and admirably answers the end intended.——*Nefasto die.* Compare Explanatory notes, Ode. 2. 3. 6.——*Pagi.* The primitive meaning of *Pagus* is "a village," or collection of cottages, &c Compare the remarks of Blomfield (*ad Aesch. Prom. Vinct.* 20.) on the Greek πάγος. "Παγος. *Collis. ab antiquo* πάγω, *pango, quia in locis editioribus casas primaevi pangere solebant, unde in vetustiore lingua* πάγος *idem erat ac Latine pagus; cujus prima producitur, utpote quod ab Aeolico* πάγω *v.* πήγω *fluxerit;* πάγος *vero primam corripit, quia recentiores ab aoristo verbi* πήγνυμι *pro more suo effbrmabant.* Etym. M. p. 645. 52. πάγοι εἰσὶν οἱ κρημνώδεις τόποι, παρὰ τὸ πεπῆχθαι εἰς ὕψος."

5. *Crediderim.* "For my part, I am inclined to believe." The perfect subjunctive is here used with the force of a present, to express a softened assertion. Compare *Zumpt, L. G. p.* 331. *Kenrick's transl.*——6. *Et penetralia,* &c. "And had sprinkled the inmost parts of his abode, in the night season, with the blood of a guest." To violate the ties of hospitality was always considered criminal in the highest degree. Here, however, the poet makes it, if possible, still more unhallowed in its character, by supposing the deed to be perpetrated almost under the very eyes of the *Penates.* The term *penetralia* properly denotes that part of the building where the *Penates* were worshipped, which was the inmost portion of the house, and called otherwise *Impluvium* or *Compluvium.* Compare the description given of the *Impluvium* by Ernesti, *Clav. Cic. s. v.* "*Est locus subdialis in mediis aedibus, in quem aqua de tectis confluit: Gr.* μεσαύλον, *ubi Dii Penates colebantur more Graecorum.*" It was sometimes covered over with an arched roof called *Testudo.* (*Varro. L. L.* 4. 33.)

8. *Ille venena Colcha,* &c. "He was accustomed both to handle Colchian poisons, and to perpetrate whatever wickedness is any where conceived," i. e. all imaginable wickedness. The zeugma in *tractavit* is worthy of notice. *Tractavit* is itself the aorist; for the peculiar force of which, in the present passage, compare *Matthiae, G. G.* (§ 501.—*vol.* 2. *p.* 731 *4th. ed.—Rost. G. G.* 432. *Buttmann, G. G.* p. 391. of the German work.)——*Venena Colcha.* The name and skill of Medea gave celebrity, among the poets, to the poisons of Colchis. As regards the country itself, consult the admirable and learned remarks of Ritter (*Vorhalle. p.* 35. *seqq.*) on the Indian origin of the Colchians. The modern name of the country is Mingrelia. Compare *Malte-Brun* (*System of Geography, vol.* 2. *p.* 39.) "Mingrelia is still as damp, hot, and subject to fevers, as when Hippocrates described it under the name of Colchis. In summer there are pestilential diseases, which are destructive both to men and animals. Vegetation is very rapid, and all the fruits are produced without the care of grafting; but it must be allowed that their flavour is not always the finest. The Mingrelians do not now cultivate flax, which, in the time of Herodotus and Strabo, furnished the Colchians with the means of an important manufacture, of which Chardin observed some remains."

11. *Triste lignum.* "Unlucky tree." *Lignum* marks contempt.

Caducum. "Destined to fall." The more usual meaning of this term is, "ready to fall." Some commentators render *caducum,* in the present passage, "that had almost fallen." This is contradicted, however, by Ode, 3. 8. 7. where the poet speaks of a blow actually received from the tree in question, and also by Ode 2. 17. 28. where he ascribes his deliverance to Faunus, who lightened or broke the force of the blow.——13. *Quid quisque vitet,* &c. "Man is never sufficiently aware of the danger that he has every moment to avoid." The expression *in horas* is analogous to the Greek εἰς ὥρας, "*quovis temporis momento.*" Compare, in relation to the sentiment here expressed, the beautiful language of the lamented Heber.

"Death rides on every passing breeze,
He lurks in every flower;
Each season has its own disease,
Its peril every hour!"

14. *Navita Bosporum*, &c. "The Phoenician trader dreads the Bosporus, nor does he fear, beside this, from any other quarter, the hidden power of the fates."——*Bosporum.* The Thracian Bosporus is here meant. There were two straits of this name. The Thracian, now the Canal or Straits of Constantinople, and the Cimmerian Bosporus, now the Straits of *Yenikali.* The former was considered peculiarly dangerous by the ancient mariners, especially on account of the Cyanean rocks at the entrance into the Euxine. For some valuable remarks on the well-known hypothesis concerning the formation of the Bosporus of Thrace, consult Malte-Brun (*System of Geography, vol.* 6. *p.* 122.) As regards the name Bosporus (Βόσπορος) itself, which etymologists agree in deriving from βοῦς and πόρος ("the passage of the ox,") the explanation of *Ritter* (*Vorhalle, p.* 22.) is undoubtedly the true one, that it refers to the passage of agricultural knowledge, in this quarter, from the Eastern to the Western nations.

15. *Poenus.* The terms *Poenus* and *Punicus* are from φοῖνιξ, "a palm tree," (whence the Greek name Φοινίκη *Phoenicia*, or "country of palms.") This is analogous to the Doric usage of π for φ. Compare *Matthiae, G. G. vol.* 1. *p.* 35.——17. *Sagittas et celerem fugam Parthi.* Compare Explanatory Notes. Ode 1. 19. 11.——18. *Catenas, Parthus et Italum robur.* "The Parthian, chains and an Italian prison." The term *robur* appears to allude particularly to the well-known prison at Rome called *Tullianum.* It was originally built by Ancus Martius, and afterwards enlarged by Servius Tullius, whence that part of it which was under ground, and built by him, received the name of *Tullianum.* Thus Varro (*L. L.* 4.) observes: "*In hoc, pars quae sub terra Tullianum, ideo quod additum a Tullio rege.*" The full expression is "*Tullianum robur,*" from its walls having been originally of oak. In this prison, captive monarchs, after having been led through the streets of Rome in triumph, were confined, and either finally beheaded or starved to death. Hence the expression *catenas et Italum robur*, in the text. means, in fact, "captivity and death, from the hand of the Romans." As regards the use of *robur*, in the sense of confinement, or a prison, compare *Livy*, 38. 59. "*Ut in carcere inter fures nocturnos et latrones vir clarissimus Scipio includatur, et in robore et tenebris exspiret.*"

20. *Improvisa leti vis*, &c. "The unforeseen attack of death has hurried off, and will continue to hurry off, the nations of the world."——21. *Quam paene furvae*, &c. "How near were we to beholding the realms of sable Proserpina." In relation to this goddess, compare Explanatory Notes, Ode 1. 28. 19.

22. *Judicantem Acacum.* "Aeacus dispensing justice." According to the common mythology, Aeacus, the son of Jove, and king of the island of Aegina, was made, after death, one of the judges in the lower world, on account of the justice and probity which had marked his conduct during life. Müller (*Aegineticorum liber. p.* 161. *seqq.*) gives the whole history of Aeacus a mythic character: "*Aeacus, Jovis et filius et sacerdos, omnibusque diis dilectissimus, iraque coelestis idem deprecator, numen haud dubie Myrmidonum populo haud minus erat avitum, quam ipsa sacra Jovialia, cum quibus in Aegina constitutum est,*" &c. Plato makes Aeacus judge the shades from Europe, and hence the language of Horace in the text.—As regards the fabled employment of the judges in the lower world, it is curious to observe the difference between the ideas prevalent in the time of Homer, on this subject, and those of a later age. In the Homeric poems, Minos judges because such has been his principal employment during life. (Compare Explanatory Notes. Ode 1. 4. 18.) It is only at a period subsequent to this, that we see his magistracy become modified in accordance with the progress of polytheism. Compare *Constant, De la Religion, vol.* 3. *p.* 384.

23. *Sedesque discretas piorum.* "The fields of Elysium." In Homer, Elysium is not an abode of the departed, but a place of enjoyment in one or more of the isles of the western ocean. There, near the gates of evening, a path conducts to the skies; there, by the chamber in which Jove reposes, flow the sources of ambrosia; there are placed the favoured among mortals; and not far from this abode of delights, Juno walks in her splendid gar-

deus, full of fruits of brilliant hue and exquisite savour. (*Voss.* "*alte Welt-Kunde.*" *Constant, De la Religion. vol.* 3. *p.* 384.) In a later age, Elysium was transferred to, and made a part of, the world of spirits.

24. *Aeoliis fidibus querentem*, &c. "Sappho, complaining on her Aeolian lyre of the damsels of her native island." Sappho, the famous poetess, was born at Mitylene, in the island of Lesbos, and, as she wrote in the Aeolic dialect, which was that of her native island, Horace has designated her lyre by the epithet of "Aeolian," which is here synonymous with "Lesbian." In relation to the period when she flourished, Clinton, in his admirable *Fasti Hellenici, p.* 3. *2d. ed*, remarks as follows: "Sappho was contemporary with Pittacus and Alcaeus: (*Strabo* 13. *p.* 617.) and flourished in the 42d Olympiad, B. C. 610. equivalent to the eighth year of Alyattes."—As regards the moral character of this poetess, it is but justice to remark, that the labours of some modern scholars have gone very far, if they have not completely succeeded, in removing from her memory the load of obloquy under which it laboured. The *Abbè Barthelemy* (*Voyage d' Anacharsis. vol.* 2. *p.* 74. *in notis. ed.* 12*mo.* 1810.) remarks, that all the accounts which have come down to us respecting the dissolute character of Sappho, are given by writers long subsequent to the period in which she lived. *Visconti* (*Icon. Gr. vol.* 1. *p.* 30. 4*to. ed.*) thinks, that the grammarians and lexicographers have confounded together two females of the same name, one of whom was the celebrated poetess, and the other a courtesan, who ended her existence by casting herself from the promontory of Leucate into the sea. This last was a native of Eresos, or Ereseos, a Lesbian city, and a medal lately published by M. de Hauteroche (*Bulletin des Sciences Historiques*, &c. *vol.* 3. *p.* 296.) containing the words Σαπφω Ερεσι . . . . with a female head underneath, would seem strongly to corroborate Visconti's opinion. We give the Greek characters as we find them quoted in the last-mentioned work. As the Aeolians, however, retained the ancient mode of writing, (*Matthiae, G. G.* § 12.) the inscription on the coin, when written in capitals, will probably be ΣΑΠΠΗΟΙ ΕΡΕΣΙ . . . . Compare, in relation to the subject we have just been considering, *Welcker, Sappho von einem herrschenden Vorurtheil befreyt. Göttingen.* 1816. 8*vo. Schöll, Hist. Lit. Gr. vol.* 1. *p.* 206. and especially *Aelian. Var. Hist.* 12. 19. *ed. Gronov.* (where mention is made of two Sapphos), together with the remarks of Kuhn and Perizonius.

26. *Et te sonantem*, &c. "And thee, Alcaeus, sounding forth in deeper strains with thy golden quill, the hardships of ocean, the hardships of exile, the hardships of war." Alcaeus, a native of Mitylene, in the island of Lesbos, was contemporary with Sappho, Pittacus, and Stesichorus, (*Clinton's Fasti Hellenici.* p. 5. 2*d ed.*) and famed as well for his resistance to tyranny and his unsettled life, as for his lyric productions. Having aided Pittacus to deliver his country from the tyrants which oppressed it, he quarrelled with this friend, when the people of Mitylene had placed uncontroulled power in the hands of the latter, and some injurious verses which he composed against Pittacus, caused himself and his adherents to be driven into exile. An endeavour to return by force of arms proved unsuccessful, and Alcaeus fell into the power of his former friend, who, forgetting all that had past, generously granted him both life and freedom. In his odes Alcaeus treated of various topics. At one time he inveighed against tyrants: at another he deplored the misfortunes which had attended him, and the pains of exile: while, on other occasions, he celebrated the praises of Bacchus, and the goddess of Love. He wrote in the Aeolic dialect. Dionysius of Halicarnassus speaks in high commendation of the lofty character (μεγαλοφυες) of his compositions, the conciseness of his style, and the clearness of his images. Only some fragments of his poetry remain. A brother of this poet is said to have fought under Nebuchadnezzar. *C. O. Müller. Class. Journ No.* 72. p. 272.) *Schöll, Hist. Lit. Gr. vol.* 1. *p.* 204.

28. *Belli.* Alluding particularly to the war between the Mitylenaeans and Athenians for the possession of Sigaeum. It was during this contest that Alcaeus fled from the battle-field with the loss of his shield. Compare *Herodotus.* 5. 95. and Explanatory Notes, Ode 2. 7. 10.

29. *Utrumque sacro*, &c. "The disembodied spirits listen with admiration to each, as they pour forth strains worthy of being heard with sacred silence." The expression *sacro silentio* is to be explained by a reference to ancient sacred rites, in which the profoundest silence was required from all who stood around, both out of respect to the deity whom they were worshipping, and particularly lest some ill-omened expression, casually uttered by any of the surrounding crowd, should mar the solemnities of the day. Compare Ode 3. 1. 2. "*Favete linguis.*"——30. *Sed magis*, &c. "But the gathering crowd, pressing with their shoulders to hear, drink in with more delight the narrative of conflicts," &c. The phrase *bibit aure* (literally, "drink with the ear,") is remarkable for its beauty and lyric boldness, though requiring, as we conceive, to be somewhat softened in translating.——The idea intended to be conveyed is, that Alcaeus bears away the palm in the world of spirits. As to the subjects of his song, compare notes on lines 26 and 28 of the present ode.

33. *Illis carminibus stupens.* "Lost in stupid astonishment at those strains."——34. *Demittit.* "Hangs down." Compare the remark of Mitscherlich: "*Exquisite prorsus de cane, 'Orci janitore' (Virg. Aen. 8. 296.)* πυλωρῷ τοῦ Ἅιδου (ep. ἀδεσπ. 624. *Anal. Br.* 3. 283.) *qui ad quemvis strepitum aures arrigit.*"——*Bellua centiceps.* "The hundred-headed monster." Cerberus. The poets differ in their descriptions of this fabled animal. Hesiod (Θεογ. 312.) assigns him fifty heads: *κύνα πεντηκοντακάρηνον.* Sophocles (*Trach.* 1114.) styles him Ἅιδου *τρίκρανον σκύλακα*, and in this last account the Latin poets generally coincide. Horace, however, on the present occasion, follows some Greek authority. Compare the remark of Tzetzes, in his scholium to Lycophron, 678. *ὁ Κύων τοῦ Ἅιδου, ὃς ἔχει ἑκατὸν κεφαλάς.* Champollion traces a curious analogy between the Egyptian and Grecian mythology as regards the dog of Hades. "Le voisinage du séjour du suprême juge de l' Amenthi est annoncé par un piédestal, sur lequel se repose un animal monstrueux, mais dont les formes sont si déterminées qu'on ne peut y méconnaitre un hippopotame, amphibie redoutable, dont les cavernes du Nil renfermaient un grand nombre. Ici c'est l'hippopotame femelle, qui, dans les tableaux astronomiques de Thèbes et d'Esnéh, occupe dans le ciel même la place que les Grecs ont donnée à la grand ourse. Cette constellation était nommée le *Chien de Typhon* par les Egyptiens, et sa présence dans l' *Amenthi* (l' enfer) ne laisse pas douter que cet animal ne soit le type du chien *Cerbère*, qui, selon les mythes Grecs gardait l'entrée du palais d' *Adès.*" (*Champollion le jeune.* "*Explication de la principale scene peinte dans des Papyrus funeraires Egyptiens.*"—*Bulletin des Sciences Historiques*, &c. *vol.* 4. *p.* 351.)

36. *Eumenidum.* The term *Eumenides* (Εὐμενίδες) i. e. the kindly-disposed goddesses, is applied to the Furies by an euphemism or antiphrasis. The Grecian artists frequently represented the Furies as young and beautiful, sometimes with, and at other times without, serpents twining round their heads. On a vase of terra cotta, from the Porcinari cabinet at Naples, represented in the second volume of Sir William Hamilton's vases, they are painted as young females, with naked arms, and having snakes twined around their heads. In their hands they hold torches. Different bas-relievos of the Romans, representing the same subject, characterize these avenging deities by the same attributes of youth and beauty. On another vase, Orestes appears with his hands tied behind, while below the altar on which he is placed, is a black Fury, winged, with snakes in her hair, and others curling around her arms. Even here, however, the expression of the countenance is far from terrific. In relation to the white and black Furies, compare the curious account given by *Pausanias*, (8. 24.—*vol.* 3. *p.* 400. *ed. Siebelis.*) *ταύτας τὰς θεὰς, ἡνίκα τὸν Ὀρέστην ἔκφρονα ἔμελλον ποιήσειν, φασὶν αὐτῷ φανῆναι μελαίνας· ὡς δὲ ἀπέφαγε τὸν δάκτυλον, τὰς δὲ αὖθις δοκεῖν οἱ λευκὰς εἶναι.*

37. *Quin et Prometheus*, &c. "Both Prometheus, too, and the father of Pelops, are lulled by the sweet melody into a forgetfulness of their woes." Compare the Greek construction, of which this is a direct imitation. Κλέπτονται *καμάτων ὠδῇ γλυκερῇ παραγόμενοι.*——*Prometheus.* The common fable makes Prometheus to have been chained on Caucasus, but, according to the earlier mythology, he would seem to have been hurled to the shades. The eagle preying

upon his vitals, was probably an addition made by the later poets. Rosenmüller sees in the fable of Prometheus a resemblance to the Scripture account of the fall. (*Rosenm. ad Gen.* 3. 7. Compare *Schütz, Excurs.* 1. *ad Prom. Vinct. Butmann's Mythologus, vol.* 1. *p.* 60.) Others carry this theory still farther, and, in the combined fables of Prometheus, Epimetheus, and Pandora, discover an analogy not only to the fall of Adam, but also to the promise of a Redeemer. (Compare *Horne's Introduction, vol.* 1. *p.* 163. *Am. ed.*) Nay, some of the early fathers even proceeded to the length of tracing a resemblance between Prometheus and our Saviour. (*Schütz, Excurs. ubi supra.*) The best solution of this mythus, however, is that which refers to the overthrow of some early religious system in Greece. Tzetzes, in his scholia on Lycophon, (v. 1191.) relates, that Ophion, and Eurynome, daughter of Oceanus, reigned over the gods previous to Saturn and Rhea. Saturn overthrew Ophion, and Rhea overcame Eurynome in wrestling, and hurled them both to Tartarus. Prometheus conquered by Jove would seem to be a tradition of a similar nature; and an ancient monument at Athens, at the entrance of a temple of Minerva, in the Academia, fully testified, if we believe the scholiast to Sophocles (*Oed. Col.* 57.) the priority of the Titan Prometheus to the Homeric Vulcan. Prometheus and Vulcan were there represented, and the former, as the first and eldest of the two, held a sceptre in his hand: (ὁ μὲν Προμηθεὺς, πρῶτος καὶ πρεσβύτερος, ἐν δεξιᾷ σκῆπτρον ἔχων· ὁ δὲ Ἥφαιστος νέος καὶ δεύτερος.) Compare *Constant, De la Religion. vol.* 2. *p.* 316. *Kruse* (*Hellas,* &c. *vol.* 1. *p.* 471.) adopts this same opinion, and makes the contest in question to have taken place between the Pelasgi on Olympus (the fabled seat of Jove,) and some primitive race occupying the region of mount Othrys, the latter of whom were conquered and compelled to wander from their previous settlements towards the mountains of Caucasus.

Pelopis parens. Tantalus. The Homeric, which is also the commonly received, account of the nature of his punishment, exhibits him standing up to the chin in water, which constantly eludes his lip as often as he attempts to quench the thirst that torments him. Over his head grow all kinds of fruits, but, whenever he reaches forth his hands to take them, the wind scatters them to the clouds. (*Od.* 11. 581. *seqq.*) The passage of Homer, however, on which this account rests, was rejected by Aristarchus as spurious, according to the scholiast on Pindar (*Olymp.* 1. 97.) If we reject the verses of the Odyssey which have just been referred to, and the authenticity of which has been farther invalidated by an unedited scholiast, whom Porson cites (*ad Eurip. Orest.* 5.), we will find the most ancient poets making Tantalus to have been suspended in the air, with an immense rock, or else mount Sipylus, hanging over his head and threatening every instant to crush him by its fall. (Compare *Pindar, Olymp.* 1. 90. *ed. Heyne.—Ol.* 1. 57. *ed. Boeckh.* and the remarks of Boeckh *ad loc.*)

39. *Orion.* Consult Explanatory Notes, Ode. 3. 4. 71.

40. *Lyncas.* Aelian gives some particulars respecting the lynx in his History of Animals, 14. 6.—p. 439. *ed. Schneider.* As to the animal of the same name, whose sight is described by the ancient writers as having been so remarkably piercing, modern naturalists pronounce it a mere fabulous creation. Compare the words of Buffon. "Le lynx, dont les anciens ont dit que la vue étoit assez perçante pour pénétrer les corps opaques, dont l'urine avoit la merveilleuse propriété de devenir un corps solide, une pierre précieuse appellee *lapis lyncurius*, est un animal fabuleux, aussi-bien que toutes les propriétés qu'on lui attribue. Ce lynx imaginaire n'a d' autre rapport avec le vrai lynx que celui du nom. Il ne faut donc pas, comme l'ont fait la plupart des naturalistes, attribuer à celui-ci, qui est un être réel, les propriétés de cet animal imaginaire, à l' existence duquel Pline lui-même n'a pas l' air de croire, puisqu'il n'en parle que comme d'une bête extraordinaire, et qu'il le met a la tête des sphinx, des pégases, des licornes, et des autres prodiges ou monstres qu'enfante l' Ethiopie"

ODE 14. Addressed to a rich but avaricious friend, whom anxiety for the future debarred from every kind of present pleasure. The poet depicts, in strong and earnest language, the shortness of life, the certainty of death, and thus strives to inculcate his favourite Epicurean maxim, that existence should be enjoyed while it lasts.

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1. *Fugaces labuntur anni.* "Fleeting years glide swiftly by."

3. *Instanti.* "Rapidly advancing." Pressing on apace.

5. *Non, si trecenis,* &c. "No, my friend, it will purchase no delay, even though thou strive to appease the inexorable Pluto with three hundred bulls for every day that passes; Pluto, who confines," &c. Compare the Homeric Ἀΐδης ἀμείλιχος ἠδ' ἀδάμαστος. (*Il.* 9. 158.)

7. *Ter amplum Geryonen.* "Geryon, monster of triple size." The fabled son of Chrysaor and Callirhoe, remarkable for his triple form. (Compare *Lucretius,* 5. 28. "*tripectora tergemini vis Geryonaï.*") He was slain by Hercules. This legend may possibly have reference to some religious war between two rival sects. For remarks on the story of Geryon and Hercules, consult *Classical Journal, vol.* 5. *p.* 109.

Tityon. Tityos, son of Terra, attempting to offer violence to Latona, was slain by the arrows of Apollo and Diana. In the regions of punishment he covers nine plethra with his immense bulk, while vultures are continually preying upon his vitals. (Compare *Homer, Od.* 11. 575. *seqq.*, *Virgil. Aen.* 6. 595.) Heyne makes Tityos to have been an ancient hero, and supposes that part of the fable which relates to the nine plethra, to have been founded on the circumstance of his having had, after death, a tumulus of vast size covering his remains. (*Antiquarischer Aufsätze. vol.* 1. *p.* 56.) We rather think that this mythus is susceptible of a similar interpretation to that of Prometheus. Compare Explanatory Notes. Ode. 2. 13. 37.——*Tristi unda* "By the gloomy stream." The Styx. Compare the *palus inamabilis* of Virgil. (*Georg.* 4. 478.) As regards the well-known fiction, respecting the oaths which the Gods were wont to take over the water of this river, and the consequences attendant upon their violation, it would seem to have arisen from the belief, in early ages, that the deities of Olympus were not absolutely immortal, but that the waters of the Styx could terminate their existence. Compare *Constant, De la Religion. vol.* 3. *p.* 350. *in notis.*

9. *Scilicet omnibus enaviganda.* "That stream which must be traversed by us all." *Scilicet* has here the same force which is sometimes observed in the Greek ἄρα. (Compare *Hoogeveen, Doctr. Part. ed. Schütz. p.* 50. *Glasg.*)——10. *Quicumque terrae munere vescimur.* Compare the Homeric definition of mortality: οἱ ἀρούρης καρπὸν ἔδουσι. (*Il.* 6. 142.)——11. *Sive reges.* "Whether we shall be blessed with the gifts of fortune." *Reges* is here equivalent to *divites, beati, potentes,* a common usage with Horace.

18. *Cocytos.* One of the fabled rivers of the lower world. Etymologists derive the name from the verb κωκύειν "to mourn," "to lament." (perf. pass. κεκώκυται). The Cocytus was an actual river in Epirus, which Pausanias (1. 17.) describes as being most disagreeable to the taste. (Κωκυτὸς, ὕδωρ ἀτερπέστατον.) The same writer ascribes to Homer's having visited the Acheron of Thesprotia, his adaptation of its name to the imaginary river of the infernal regions, as also that of the Cocytus. Compare *Cramer's Ancient Greece, vol.* 1. *p.* 111.——18. *Danai genus infame.* "The infamous offspring of Danaus." The crime and punishment of the daughters of Danaus are well-known. Constant (*De la Religion. vol.* 2. *p.* 314.) finds, in this legend, a disfigured tradition of the massacre of some sacerdotal caste, by a caste of warriors, who had obtained possession of the land and received their name from that circumstance. (Compare the Greek forms Γᾶ, and Δᾶ, whence Δαναοί "possessors of the

land.")——19. *Damnatus longi laboris.* "Condemned to eternal toil." The punishment of Sisyphus is described by Homer (*Od.* 11. 592. *seqq.*) The line of the poet which describes the rolling back of the stone, is worthy of all praise:

Αὖτις ἔπειτα πίδονδε κυλίνδετο λᾶας ἀναιδής.

"Hurtig mit donnergepolter entrollte der tückische marmor." (Voss.)

Compare Clarke's note on the whole passage, and the authorities there cited.

23. *Invisas cupressus.* "The odious cypresses." The cypress is here said to be the only tree that will accompany its possessor to the grave, in allusion to the custom of placing cypresses around the funeral piles and the tombs of the departed. A branch of cypress was also placed at the door of the deceased, at least if he was a person of consequence, to prevent the Pontifex Maximus from entering, and thereby being polluted. This tree was sacred to Pluto, because when once cut it never grows again. Its dark foliage also renders it peculiarly proper for a funereal tree. Compare *Fée, Flore de Virgile, p.* 44. *seqq.*——24. *Brevem dominum.* "Their short-lived master."

25. *Dignior.* "More worthy of enjoying them."——26. *Servata centum clavibus.* "Guarded beneath a hundred keys." Not to be understood literally, but equivalent, in fact, to *diligentissime servata.* Compare also Excursus 4. to the first book of odes.——27 *Superbis pontificum,* &c. "Superior to that which is quaffed at the costly banquets of the pontiffs." The banquets of the pontiffs, and particularly of the Salii, were so splendid as to pass into a proverb. Compare *Martial,* 12. 48. 12.

"*Non Albana mihi sit comissatio tanti,*
Nec Capitolinae, Pontificumque dapes."

Consult also Explanatory Notes, Ode 1. 37. 2.

ODE 15. The poet inveighs against the wanton and luxurious expenditure of the age, and contrasts it with the strict frugality of earlier times.

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1. *Jam.* "Soon." Compare the similar usage in Greek of ἤδη with the future. *Hoogeveen. Doctr. Part. ed. Schütz. p.* 237. *Glasg.*——*Regiae moles.* "Palace-like structures." On the extravagance of the Romans in the erection of their villas, compare the words of Cicero (*pro Mil.* 31.) "*Substructionum insanis molibus,* &c. and *Plin. Ep.* 2. 17. "*Litus ornant nunc continua nunc intermissa tecta villarum, quae prestant multarum urbium faciem.*" In relation to the ancient villas generally, consult *Eustace, Class. Tour. vol.* 2. *p.* 193. *seqq. Eng. ed.*

2. *Undique latius,* &c. "On all sides will fish-ponds be seen, covering a wider surface than the Lucrine lake." *Visentur* is here rendered by the corresponding form of *video.* Many examples of a similar nature occur in the ancient writers. In almost all of these, however, as well as in the present instance, there is more or less of reference to an eager feeling on the part of the beholder. Compare the remark of *Priscian* (8. 14.—*vol.* 1. *p.* 414. *ed. Krehl.*) on Virgil's use of *visentem* (*Aen.* 8. 157.) "*Visentem dixit pro cupientem videre.*"

3. *Lucrino lacu.* Close to Baiae was the Lucrine lake, or rather a part of the sea, which had been shut in by a dike raised across the narrow inlet. This work, according to Strabo, was eight stadia in length, and of a chariot's breadth; tradition ascribed it to Hercules. At present this lake has almost entirely disappeared, owing to a subterraneous eruption

which took place in 1538, whereby the hill called *Monte Nuovo* was raised and the water displaced. The Lucrine lake was famed for its oysters and other shell-fish. (*Cramer's Ancient Italy. vol. 2. p.* 159.)——*Stagna.* In illustration of the extravagant luxury of the Romans in the construction of their *piscinae*, or "fish-ponds," consult *Tibullus.* 2. 3. 45. *Varro R. R.* 3. 17. *Columella* 8. 16. *Seneca. Ep.* 89. &c.

Platanusque coelebs, &c. "And the barren plane-tree shall take the place of the elms." The plane-tree was merely ornamental, whereas the elms were useful for rearing the vines. Hence the meaning of the poet is, that utility shall be made to yield to the mere gratification of the eye. In relation to the *platanus*, and the epithet here applied to it, compare *Excursus* 1. to the first book of Odes.

5. *Violaria.* "Beds of violets." The term *viola* is a derivative from the Greek ἴον, with the digamma prefixed. With respect to the different kinds of violets among the ancients, consult *Martyn. ad Virg. Eclog.* 2. 47. *Fée, Flore de Virgile, p.* 176. and especially *Sprengel's* very learned work, *Antiq. Botan. Spec. prim.* 1798.——6. *Omnis copia narium.* "All the riches of the smell," i. e. every fragrant flower.——7. *Spargent olivetis odorem.* "Shall scatter their perfume along the olive-grounds," i. e. the olive shall be made to give place to fragrant flowers: where the olive once grew, there shall the violet, the myrtle, and every sweet-scented plant and flower exhale its perfume.

9. *Fervidos ictus.* Understand *solis.* "The fervid rays of the sun."——10. *Non ita Romuli*, &c. "Such is not the rule of conduct prescribed by the examples of Romulus and the unshorn Cato, and by the simple lives of our fathers." As regards the epithet *intonsi*, which is intended to designate the plain and austere manners of the elder Cato, compare Explanatory notes, Ode 1. 12. 41.

13. *Privatus illis*, &c. "Their private fortunes were small, the public resources extensive."——14. *Nulla decempedis*, &c. "No portico, measured for private individuals by rods ten feet in length, received the cool breezes of the North." The allusion is to a portico so large in size as to be measured by rods of these dimensions, as also to the custom, on the part of the Romans, of having those portions of their villas that were to be occupied in summer facing the north. The apartments intended for winter were turned toward the south, or some adjacent point. On this whole subject compare *Columella*, 1. 5. 6. *Pliny. Ep.* 2. 17. 17. *Juvenal.* 7. 183. *Casaub. ad Suet. Aug. c.* 72. *et Neron.* 31.

17. *Nec fortuitum*, &c. "Nor did the laws, while they ordered them to adorn their towns at the public charge, and the temples of the gods with new stone, permit them (in rearing their simple abodes) to reject the turf which chance might have thrown in their way." The meaning of the poet is simply this: private abodes in those days were plain and unexpensive; the only ornamental structures were such as were erected for the purposes of the state or the worship of the gods.——20. *Novo saxo.* The epithet *novo* merely refers to the circumstance of stone being in that early age a new (i. e. unusual) material for private abodes, and appropriated solely to edifices of a public nature.

ODE 16. All men are anxious for a life of repose, but all do not pursue the true path for attaining this desirable end. It is to be found neither in the possession of riches, nor in the enjoyment of public honours. The contented man is alone successful in the search, and the more so from his constantly remembering that perfect happiness is no where to be found on earth.—Such is a faint outline of this beautiful ode, and which proves, we trust, how totally unfounded is the criticism of Lord Kaimes, (*Elements, vol.* 1. *p.* 37.) with reference to what he is pleased to consider its want of connection.

The individual to whom the ode is addressed, is the same of whom mention is made in a previous piece. (*Ode* 2. 7.)

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1. *Otium divos rogat.*" "Prays the gods for repose."——2. *Simul atra nubes*, &c. "Whenever dark clouds have shrouded the moon, and the stars shine not with steady lustre for the seamen." *Simul* is put for *simul ac.*——*Nubes* denotes a vast quantity of aqueous vapours collected in the air, the forerunners of a storm: *Nimbus*, is a thick black cloud driven by the wind; a thunder-cloud: and *Nebula* properly refers to those clouds that are in the most elevated parts of the atmosphere.——4. *Sidera. Sidus*, strictly speaking, means "a constellation," or collection of fixed stars, and is correctly derived by Varro from *Sidere*, "to settle," or "to be fixed." As regards the name and figures of the constellations, and their use in ancient navigation, consult the learned dissertations of *Goguet*, (*Origin of Laws*, &c. *vol.* 2. *p.* 394. *seqq. English transl.*)

6. *Medi pharetra decori.* "The Parthians adorned with the quiver." Compare Explanatory Notes, Ode 1. 2. 51.——7. *Grosphe, non gemmis*, &c In construing, repeat the term *otium*. "Repose, O Grosphus, not to be purchased by gems, nor by purple, nor by gold."

9. *Gazae.* "Riches." The term *Gaza*, according to Epiphanius and Buxtorff, is probably of Hebrew origin, from *Ganaz*, "thesaurus." Compare *Crombie's Gymnasium, vol.* 1. *p.* 273. 3*d. ed.*——*Consularis lictor.* "The lictor of the Consul." The office of lictor was instituted by Romulus, who borrowed it from the Tuscans. The name, according to Lipsius, was derived from an obsolete verb, *ligo, ligui, lictum, ligere*, "to bind," it being the business of the lictors to bind the hands and legs of criminals before they suffered punishment. It was one of their duties to remove the crowd (*turbam submovere*) and make way for the magistrates whom they attended. For their insignia, and other particulars relating to them, compare *Crombie's Gymnasium, vol.* 2. *p.* 169. 3*d. ed.*

11. *Curas laqueata circum*, &c. "The cares that hover around the splendid ceilings of the great." We have rendered the expression *laqueata tecta* into general language. It properly refers to ceilings formed into raised work and hollows, by beams cutting one another at right angles. The beams and the interstices (*lacus*) were adorned with rich carved-work, and with gilding or paintings. Compare Pliny (*H. N.*) 33. 3, and 12. 1.

13. *Vivitur parvo bene*, &c. "That man lives happily on scanty means, whose paternal salt-cellar glitters on his frugal board." In other words, that man is happy, who deviates not from the mode of life pursued by his fathers, who retains their simple household furniture, and whose dwelling is the abode not only of frugality but of cleanliness. *Vivitur* is taken impersonally: understand *illi.*——14. *Salinum.* The *salinum*, or, salt-holder, is here figuratively put for any household utensils. A family salt-cellar was always kept with great care. Salt itself was held in great veneration. It was always used in sacrifices. Compare the remarks of *Schleusner, Lex. Nov. Test. s. v.* ἅλας.——15. *Cupido sordidus.* "Sordid avarice." *Cupido* scil. *habendi.*

17. *Quid brevi fortes*, &c. "Why do we, whose strength is of short duration, aim at many things? Why do we change our own, for lands warming beneath another sun? What exile from his country, is an exile also from himself?" After *mutamus* understand *nostra* (scil. *terra*,) the ablative denoting the instrument of exchange.——The expression *se quoque fugit* refers to the cares and anxieties of the mind. On this whole passage consult Various Readings.——21. *Aeratas naves.* "The brazen-beaked gallies." The ancient ships of war usually had their beaks covered with plates of brass.——*Vitiosa cura.* "Corroding care."——23. *Agente nimbos.* "As it drives onward the tempests."

25. *Laetus in praesens*, &c. "Let the mind that is contented with its present lot, dislike

disquieting itself about the events of the future."——26. *Lento risu.* "With a placid smile." Compare the explanation of Mitscherlich. "*Lento : qui animum lentum, amaris non perturbatum, adeoque quietum declarat.*" Consult Various Readings.

29. *Abstulit clarum,* &c. Compare the words of Achilles, in the Iliad, (9. 410. *seqq.*) in relation to his double destiny, either to lead a long and inglorious, or a short and illustrious, life.——30. *Tithonum minuit.* "Wasted away the powers of Tithonus." Compare Ode 1. 28. 8.——32. *Hora.* "The changing fortune of the hour." Compare *Ruhnken,* (*ad Vell. Paterc.* 2. 18.—*p.* 127.) "Hora *est fortuna in horas varians.*"

34. *Hinnîtum.* The last syllable being cut off before *apta,* by Synapheia and Ecthlipsis, *ni* becomes the last of the verse, and may consequently be made short.

35. *Apta quadrigis.* "Fit for the chariot." The poet merely wishes to express the generous properties of the animal. The ancients gave the preference in respect of swiftness to mares.—The term *quadrigae* properly denotes a chariot drawn by four horses, or mares. The Romans always yoked the animals that drew their race-chariots abreast. Nero drove a *decemjugae* at Olympia, but this was an unusual extravagance. Compare *Suetonius, Neron.* 24. *Burgess, Description of the Circus on the Via Appia,* &c. *p.* 84.——*Bis Afro murice tinctae.* Vestments twice dyed were called *dibapha* (δίβαφα.) The object of this process was to communicate to the garment what was deemed the most valuable purple, resembling the colour of clotted blood, and of a blackish, shining appearance. The purple of the ancients was obtained from the juice of a shell-fish, called *murex,* and found at Tyre in Asia Minor; in Meninx, an island near the Syrtis minor; on the Gaetulian shore of the Atlantic ocean, in Africa, and at the Taenarian promontory in the Peloponnesus.

37. *Parva rura.* Alluding to his Sabine farm.——38. *Spiritum Graiae,* &c. "Some slight inspiration of the Grecian Muse," i. e. some little talent for lyric verse.

ODE 17. Addressed to Maecenas, languishing under a protracted and painful malady, and expecting every moment a termination of his existence. The poet seeks to call off the thoughts of his patron and friend from so painful a subject, and, while he descants in strong and feeling language on the sincerity of his own attachment, and on his resolve to accompany him to the grave, he seeks at the same time to inspire him with brighter hopes and with the prospect of recovery from the hand of disease.

The constitution of Maecenas, naturally weak, had been impaired by effeminacy and luxurious living. "He had laboured," observes Mr. Dunlop, "from his youth under a perpetual fever; and for many years before his death he suffered much from watchfulness, which was greatly aggravated by his domestic chagrins. Maecenas was fond of life and enjoyment; and of life even without enjöyment. He confesses, in some verses preserved by Seneca, that he would wish to live even under every accumulation of physical calamity. (*Seneca. Epist.* 101.) Hence he anxiously resorted to different remedies for the cure or relief of this distressing malady. Wine, soft music sounding at a distance, and various other contrivances, were tried in vain. At length Antonius Musa, the imperial physician, obtained for him some alleviation of his complaint by means of the distant murmuring of falling water. But all these resources at last failed. The nervous and feverish disorder with which he was afflicted increased so dreadfully, that for three years before his death he never closed his eyes." *History of Roman Literature, vol.* 3. *p.* 42. *Lond. ed.* Compare Excursus to this book of Odes.

Whether this ode was written shortly before his dissolution, or at some previous period, cannot be ascertained, nor is it a point of much importance. As regards the peculiar malady under which Maecenas was suffering, compare the words of *Pliny.* (*H. N.* 7. 51.) "*Qui-*

busdam perpetua febris est, ut C. Maecenati: eidem triennio supremo nullo horae momento contigit somnus."

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1. *Querelis.* Alluding to the complaints of Maecenas at the dreaded approach of death. Compare the Introductory remarks in relation to the fondness for life which formed so striking a feature in the character of this individual.——3. *Obire.* Understand *mortem*, or *diem supremum.*——5. *Meae partem animae.* Compare Ode 1. 3. 8.——6. *Maturior vis.* "An earlier death," i. e. earlier than my own. After *vis* understand *leti. Maturior vis* may also be rendered "an untimely death," but with less propriety.——*Quid moror altera.* "Why do I, the remaining portion, linger here behind?"

7. *Nec carus aeque*, &c. "Neither equally dear to myself, nor surviving entire." A beautiful and peculiar form of expression. Compare the explanation of Mitscherlich. "*Siquidem non aeque ac antea, cum tu, pars mei melior superesses, carus mihi futurus sim, vitam non amplius jucundam ducam.*——8. *Utramque ducet ruinam.* "Will bring ruin to us each."——10. *Sacramentum.* A figurative allusion to the oath taken by the Roman soldiers, the terms of which were, that they would be faithful to their commander, and follow where he led, were it even to death.——11. *Utcunque.* Equivalent to *quandocunque.*

12. *Chimacrae.* Compare Explanatory Notes, Ode 1. 28. 23.——14. *Gyges.* One of the giants that attempted to scale the heavens. He was hurled to Tartarus by the thunderbolts of Jove, and there lay prostrate and in fetters.

17. *Adspicit.* "Presides over my existence." The reference is here to judicial astrology, according to which pretended science, the stars that appeared above the horizon at the moment of one's birth, as well as their particular positions with reference to each other, were supposed to exercise a decided influence upon, and to regulate, the life of the individual.——18. *Pars violentior*, &c. "The more dangerous portion of the natal hour."——19. *Capricornus.* The rising and setting of Capricornus was usually attended with storms. Compare *Propertius.* 4. 1. 107. Hence the epithet *aquosus* is sometimes applied to this constellation. In astrology, *Libra* was deemed favourable, while the influence of *Scorpius* and *Capricornus* was regarded as malign.

20. *Utrumque nostrum*, &c. "Our respective horoscopes agree in a wonderful manner." The term horoscope is applied in astrology to the position of the stars at the moment of one's birth. Mitscherlich explains the idea of the poet as follows: "*In quocunque Zodiaci sidere horoscopus meus fuerit inventus, licet diverso a tui horoscopi sidere, tamen horoscopus meus cum tuo quam maxime consentiat necesse est.*"——21. *Impio Saturno.* "From baleful Saturn."——22. *Refulgens.* "Shining in direct opposition."——26. *Laetum ter crepuit sonum.* "Thrice raised the cry of joy." Acclamations raised by the people on account of the safety of Maecenas. Compare Explanatory Notes, Ode 1. 20.——28. *Sustulerat.* For *sustulisset.* The indicative here imparts an air of liveliness to the representation, though in the conditional clause the subjunctive is used. Compare *Zumpt, L. G. p.* 327. *Kenrick's transl. 2d. ed.* As regards the allusion of the poet, compare Ode 2. 13.

ODE 18. The poet, while he censures the luxury and profusion of the age, describes himself as contented with little, acceptable to many friends, and far happier than those who were blessed with the gifts of fortune but ignorant of the true mode of enjoying them.

1. *Aureum lacunar.* "Fretted ceiling overlaid with gold." Compare Explanatory Notes, Ode 2. 16. 11.——3. *Trabes Hymettiae.* "Beams of Hymettian marble." The term *trabes* here includes the architrave, frieze, cornice, &c. The marble of Hymettus was held in high estimation by the Romans. Compare Explanatory Notes, Ode 2. 6. 14.—— *Ultima recisas Africa.* Alluding to the Numidian marble of antiquity. The kind most highly prized was of a dark surface, variegated with spots. Compare *Pliny, H. N.* 36. 8.

5. *Attali.* Attalus the 3d, famed for his immense riches, left the kingdom of Pergamus and all his treasures by will to the Roman people; at least, such was the construction which the latter put upon it. (Compare *Duker, ad Flor.* 2. 20.) After his death, Aristonicus, a natural son of Eumenes, father of Attalus, (*Livy.* 45. 19. *Justin.* 36. 4.) laid claim to the kingdom, but was defeated by the consul Perperna and carried to Rome, where he was put to death in prison. It is to him that the poet alludes under the appellation of *haeres ignotus.*

7. *Nec Laconicas mihi,* &c. "Nor do female dependants, of no ignoble birth, spin for me the Spartan purple." The purple of Laconia, obtained in the vicinity of the Taenarian promontory, was the most highly prized. Compare Explanatory Notes, Ode 2. 16. 35.—— By *honestae clientiae* are meant female clients of free birth, and the epithet *honestae* serves to illustrate the high rank of the patron for whom they ply their labours.

9. *At fides et ingeni,* &c. "But integrity is mine, and a liberal vein of talent." Compare, in relation to the peculiar force of *vena, Epist. ad Pis.* (Art of Poetry) 409. and for the difference between *ingenium* and *indoles* consult *Crombie's Gymnasium, vol.* 2. *p.* 73. 3*d. ed.* ——13. *Potentem amicum.* Alluding to Maecenas.——14. *Satis beatus,* &c. "Sufficiently happy with my Sabine farm alone." Compare page ix. of this volume. *seqq.*

15. *Truditur dies die,* &c. The train of thought appears to be as follows: Contented with my slender fortune, I am the less solicitous to enlarge it when I reflect on the short span of human existence. How foolishly then do they act, who, when day is chasing day in rapid succession, are led on by their eager avarice, or their fondness for display, to form plans on the very brink of the grave.——16. *Pergunt interire.* "Hasten onward to their wane."

17. *Tu secanda marmora,* &c. "And yet thou, on the very brink of the grave, art bargaining to have marble cut for an abode." Directly opposed to *locare,* in this sense, is the verb *redimere,* "to contract to do a thing," whence the term *redemtor,* "a contractor."

20. *Marisque Baiis,* &c. "And not satisfied with the limits of the land, thou art striving to push the shores of the sea, that roars at Baiae, farther into the deep." The rich Romans were fond of erecting their villas on vast moles projecting into the sea. This was particularly the case at Baiae on the Campanian shore, a place famous not only for its beautiful situation and the advantages of its climate, but also for the numerous warm springs which burst forth at almost every step, and were considered to possess salutary properties for various disorders. (*Florus,* 1. 16. *Pliny, H. N.* 31. 2. *Cramer's Ancient Italy, vol.* 2. *p.* 158.) "The bay of Baiae," observes Eustace, "is lined with ruins, the remains of the villas and the baths of the Romans; some advance a considerable way out, and though now under the waves, are easily distinguishable in fine weather. The taste for buiding in the waters, and encroaching on the sea, to which Horace alludes, is exemplified in a very striking manner all along this coast." (*Classical Tour. vol.* 2. *p.* 406. *Eng. ed.*)

24. *Revellis.* "Thou removest." The verb *revello* is the proper term to apply to an encroachment, as in the present instance, upon the possessions of a neighbour. (Compare *Gothofr. ad l.* 1. *D. de term. moto.*)——26. *Salis.* "Thou encroachest upon." Thou overleapest. To defraud or injure a client, in any way, was regarded by the earlier Romans as a

crime of the highest magnitude. Compare the language of one of the laws of the twelve tables. "*Si patronus clienti fraudem faxit, sacer esto.*"

29. *Nulla certior tamen*, &c. "And yet no home awaits the rich master with greater certainty than the destined limit of rapacious Orcus." *Fine* beautifully marks the last limit of our earthly career.

32. *Quid ultra tendis?* "Why strivest thou for more?" Death must overtake thee in the midst of thy course.——34. *Regumque pueris.* "And to the wealthy."——*Satelles Orci.* Charon. Compare Leonidas Tarentinus, 59. 1. (*Anthol. Gr. vol.* 1. *p.* 169. *ed. Jacobs.*) Ἀΐδεω λυπηρὲ διηκόνε κ. τ. λ.——35. *Callidum Promethea*, &c. Alluding to some fabulous legend respecting Prometheus, which has not come down to us. Compare Explanatory Notes, Ode 2. 13. 37.——37. *Tantali genus.* Pelops, Atreus, Thyestes, Agamemnon, &c.——40. *Vocatus, atque non moratus, audit.* Consult Various Readings.

ODE 19. Celebrating, in animated language, the praises of Bacchus, and imitated, very probably, from some Greek Dithyrambic Ode. There is nothing, however, in the piece itself to countenance the opinion, that it was composed for some festival in honour of Bacchus.

1. *Carmina docentem.* "Dictating strains," i. e. teaching how to celebrate his praises in song. Compare the Greek form of expression διδάσκειν δρᾶμα, with the explanatory remarks of Schlegel. (*Theatre of the Greeks. p.* 229. 2*d. ed.*) As the strains mentioned in the text are supposed to have reference to the mysteries of the God, the scene is hence laid *in remotis rupibus*, "amid rocks far distant from the haunts of men."——4. *Acutas.* "Attentively listening." Literally, "pricked up to listen."

5. *Evoe!* The poet now feels himself under the powerful influence of the God, and breaks forth into the well-known cry of the Bacchantes, when they celebrate the orgies.——*Recenti mens trepidat metu*, &c. "My mind trembles with recent dread, and, my bosom being filled with the inspiration of Bacchus, is agitated with troubled joy." Both *trepidat* and *laetatur* refer to *mens*, and *turbidum* is to be construed as equivalent to *turbide.* The arrangement of the whole clause is purposely involved, that the words may, by their order, yield a more marked echo to the sense.——*Gravi metuende thyrso.* Bacchus was thought to inspire with fury by hurling his thyrsus. Compare *Ovid, Am.* 3. 1. 23. "*Tempus erat thyrso pulsum graviore moveri.*"

9. *Fas pervicaces*, &c. "It is allowed me to sing of the stubbornly-raging Bacchantes," i. e. my piety toward the god requires that I sing of, &c. Consult Various Readings.——10. *Vinique fontem*, &c. The poet enumerates the gifts bestowed upon man in earlier ages, by the miraculous powers of the God. At his presence all nature rejoices, and, under his potent influence, the earth, struck by the thyrsi of the Bacchantes, yields wine and milk, while honey flows from the trees. The imagery is here decidedly Oriental, and must remind us of that employed in many parts of the sacred writings. The worship of this deity is manifestly of Indian origin; but to reach Greece it had to traverse other countries, Upper Asia, Phoenicia, Egypt, and Thrace, and in its march its fabulous legends became modified and increased in number. It is impossible to deny the identity of Bacchus with the Osiris of Egypt, and the Siwa of India. Compare *Sainte-Croix Mystères du Paganisme, vol.* 2. *p.* 48 *seqq.* 2*d. ed.* (De Sacy). *Ouvaroff, Essai sur Mystères d' Eleusis, p.* 85. *seqq. Attische Museum, vol.* 1. *p.* 333. *Creuzer's Symbolik, trad. par Guigniaut, vol.* 1. *p.* 525. *Constant, De la Religion, vol.* 2. *p.* 419. *Voss. Anti-Symbolik, p.* 65. *seqq. Rhode, über religiose Bildung, &c. der Hindus, vol.* 2. *p.* 21, *seqq. Heber's Travels, vol.* 1. *p.* 288,

12. *Iterare.* "To tell again and again of."——14. *Honorem.* Equivalent to *ornamentum* or *decus*, and alluding to the crown of Ariadne, (*corona borealis*), one of the constellations, consisting of nine stars. Compare Dupuis (*Origine de tous les cultes, vol.* 6. *p.* 414. *ed.* 1822.) "Elle a neuf étoiles posées circulairement, dont trois sont tres-brillantes pres de la tête du serpent."——The epithet *beatae*, applied to Ariadne, refers to her having been translated to the skies, and made one of the blessed immortals. ——*Pentheï.* Pentheus, king of Thebes, contemning the orgies of Bacchus, and being inspired, at the same time, by the god himself, with a desire to witness their celebration, was discovered and torn to pieces by his mother Agaue and her sisters Ino and Autonoë. The whole story will be found detailed in the Bacchae of Euripides. Horace alludes particularly to that part of the narrative where Bacchus, whom Pentheus had endeavoured to confine, overthrows "with dreadful ruin" the palace of the king. (δῶμά τ' ἔρρηξε χαμᾶζε· συντεθράνωται δ' ἅπαν. *Bacch.* 633.)

16. *Lycurgi.* An allusion to the fate of Lycurgus, king of the Edoni in Thrace, which is variously given by the ancient fabulists. According to Homer (*Il.* 6. 130, *seqq.*) Jupiter struck him with blindness, for having driven from his dominions Bacchus and the nymphs that nursed the god, (Διωνύσοιο τιθήνας.) Apollodorus (3. 5. 7.) makes him to have been torn in pieces by horses on mount Pangaeus, whither his subjects had carried him in obedience to an oracle, after he had, in a fit of frenzy inflicted by Bacchus, slain his own son Dryas, mistaking him for a vine branch. The common account relates, that he killed his son and cut off his own legs with a scythe. Compare also *Hyginus* 132. the *scholiast* to *Sophocles* (*Antig.* 968. *seqq.*) and *Heyne, ad Apollod. l. c.*

17. *Tu flectis amnes*, &c. "Thou turnest backward the courses of rivers, thou swayest the billows of the Indian sea." Alluding to the wonders performed by Bacchus in his fabled conquest of India, and other regions of the east. At the touch of his thyrsus the Syrian Orontes and the Indian Hydaspes flowed backward in their courses, and, the waters parting, the god passed over them each on the dry ground. (Compare *Nonnus, Dionys.* 13. 123, *seqq.*) So also, the moment he entered the Indian sea its billows subsided and its surface became smooth. Compare *Seneca, Herc. fur.* 903. where Bacchus is styled "*Domitor rubri maris.*"

18. *Tu separatis*, &c. "On the lonely mountain-tops, moist with wine, thou confinest, without harm to them, the locks of the Bacchantes with a knot of vipers." In other words: Under thy influence, the Bacchantes, on the lonely mountains, tie up their locks with knots of serpents. The poet alludes to the well-known custom, on the part of the Bacchantes, of encircling their heads and persons with serpents amid the celebration of the orgies.——*Bistonidum*, referring literally to the female Bistones, is here put generally for *Baccharum*. The orgies of Bacchus were celebrated with peculiar wildness among the Bistones of Thrace. The poets sometimes comprehend the whole of Thrace under the name of this nation. (Compare *Apoll. Rhod.* 2. 704. *Lucan.* 7. 568. *Ovid. Met.* 13. 429.)——23. *Leonis unguibus*, &c. Bacchus is fabled to have assumed, on this occasion, the form of a lion. We must not, however, confound this, as some commentators have done, with the conflict against Typhon or Typhoeus. There the gods assumed the forms of different animals through terror, and fled to Egypt, Jove alone excepted. (*Apollod.* 1. 6. 6.) Here, on the contrary, the lion's form indicates the valour of Bacchus. Compare *Euripides Bacch.* 1025. Φάνηθι .... πυριφλέγων ὁρᾶσθαι λέων.——25. *Quamquam choreis*, &c. "Though, said to be fitter for the dances of the nymphs," &c.——26. *Non sat idoneus.* "Not equally well suited."

27. *Sed idem*, &c. "Yet on that occasion, thou, the same deity, didst become the arbiter of peace and of war." The poet means to convey the idea, that the intervention of Bacchus alone put an end to the conflict. Had not Bacchus lent his aid, the battle must have been longer in its duration and different perhaps in its issue —In explanation of the term *medius*, compare the Greek μεσίτης.——29. *Insons.* "Without offering to harm." Bacchus des-

cended to the shades, for the purpose of bringing back his mother Semele. Compare *Apollodorus*, 3. 5. 3. and *Hyginus*. 251.——*Aureo cornu decorum.* A figurative illustration of the power of the god. Hence the epithet χρυσόκερως applied to him by the Greek poets. The horn was the well-known emblem of power among the ancients. Compare the remarks of *Rasche, Lex Rei Num. vol.* 2. *col.* 990. and *Calmet's Dictionary of the Bible, art. Horns.*——31. *Et recedentis trilingui*, &c. The power of the god triumphs over the fierce guardian of the shades, who, according to Hesiod, allows egress to none that have once entered the regions of the dead: ἐξελθεῖν δ' οὐκ αὖτις ἐᾶ πάλιν, κ. τ. λ. (*Hes. Theog.* 772.)

ODE 20. The bard presages his own immortality. Transformed into a swan, he will leave the abodes of men, nor need the empty honours of a tomb.

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1. *Non usitata*, &c. "A bard of twofold form, I shall be borne through the liquid air, on no common, no feeble pinion." The epithet *biformis* alludes to his transformation from a human being to a swan, which is to take place on the approach of death. Then, becoming the favoured bird of Apollo, he will soar aloft on strong pinions beyond the reach of envy and detraction.——The expressions, *non usitata, non tenui penna*, exhibit, when stripped of their figurative garb, the poet's own just conception of his literary merits.—Compare, in relation to the imagery here introduced, Explanatory Notes, Ode 1. 6. 2.

4. *Invidiaque major.* "And, beyond the reach of envy."——5. *Pauperum sanguis parentum.* "Though the offspring of humble parents." Compare page 1. of this volume, and *Serm.* 1. 6. 45.——6. *Non ego, quem vocas*, &c. "I, whom thou salutest, O Maecenas, with the title of beloved friend, shall never die." The meaning of the poet evidently is, that the friendship of Maecenas will be one of his surest passports to the praises of posterity, since it will prove that he possessed true merit, without which that friendship could never have been obtained. Consult Various Readings.——*Dilecte*, it will be observed, is taken, as the grammarians term it, materially.

9. *Jam jam residunt*, &c. Now, even now, the rough skin is settling on my legs." The transformation is already begun: my legs are becoming those of a swan.——11. *Superna.* "Above." *Quod ad superna corporis membra attinet.*——*Nascunturque leves plumae.* "And the downy plumage is forming."——14. *Gementis Bospori.* Compare Explanatory Notes, Ode 2. 13. 14.——15. *Syrtesque Gaetulas.* Compare Explanatory Notes, Ode 1. 22. 4.——*Canorus ales.* "A bird of melodious note." In relation to the fabled music of the swan, compare Explanatory Notes, Ode 1. 6. 2.——16. *Hyperboreosque Campos.* "And the farthest plains of the North." More literally, "the plains beyond the northern blast." Consult *Lempriere's Classical Dictionary*, (*Anthon's ed.* 1827.) under the article *Hyperborei.*

17. *Et qui dissimulat metum*, &c. Alluding to the Parthian.—The Marsi were regarded as the bravest portion of the Roman armies, and hence *Marsae* in the text is equivalent to *Romanae.* Compare Explanatory Notes, Ode 1. 2. 39.——18. *Dacus.* Compare Explanatory Notes, Ode 1. 35. 9.——19. *Geloni.* Compare Explanatory Notes, Ode 2. 9. 23.——*Peritus Iber.* "The learned Spaniard." The Spaniards imitated the Romans in cherishing an attachment for literary pursuits. The term *Iber* is formed from the name of the river *Iberus*, now *Ebro.*——20. *Rodanique potor.* "And he who quaffs the waters of the Rhone." The native of Gaul.

22. *Luctusque turpes et querimoniae.* "And unmanly sorrowings and complaints."——23. *Sepulcri supervacuos honores.* "The superfluous honours of a tomb." The poet will need no tomb: death will never claim him for its own, since he is destined to live forever in the praises of after-times. Compare Ode 3. 30. 6. "*Non omnis moriar*," &c.

EXCURSUS.

LIFE AND CHARACTER OF MAECENAS.[1]

Caius Cilnius Maecenas was descended, it is said, from Elbius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimona, A. U. C. 445. which finally brought his country under total subjection to the Romans. His immediate ancestors were Roman knights, who, having been at length incorporated into the state, held high commands in the army,[2] and Maecenas would never consent to leave their class to be enrolled among the Senators: but he was proud, (as may be conjectured from its frequent mention by the poets,) of his supposed descent from the old Etrurian princes. It is not known in what year he was born, or in what manner he spent his youth; but Meibomius[3] conjectures that he was educated at Apollonia, along with Augustus and Agrippa; and that this formed the commencement of their memorable friendship. He is not mentioned in the history of his country, till we hear of his accompanying Augustus to Rome, after the battle of Mutina. He was also with him at Philippi, and attended him during the whole course of the naval wars against Sextus Pompey, except when he was sent at intervals by his master to Rome, in order by his presence to quell those disturbances, which, during this period, frequently broke out in the capital. In the battle of Actium he commanded the light Liburnian galleys, which so greatly contributed to gain the victory for Augustus, and he gave chase with them to Antony when he fled after the galley of Cleopatra. During the absence of his master in Egypt, Maecenas, in virtue of his office of Prefect, was entrusted with the chief administration of affairs in Italy, and particularly with the civil government of the capital.[4] After Augustus had returned from Egypt without a rival, and the affairs of the empire proceeded in a regular course, Maecenas shared with Agrippa the favour and confidence of his sovereign. While Agrippa was entrusted with affairs requiring activity, gravity, and force, those which were to be accomplished by persuasion and address were committed to Maecenas. The advice which he gave to Augustus, in the celebrated consultation with regard to his proposed resignation of the empire, was preferred to that of Agrippa.—Maecenas having justly represented, that it would not be for the advantage of Rome to be left without a head to the government, as the vast empire now required a single chief to maintain peace and order; that Augustus had already advanced too far to recede with safety; and that, if divested of absolute power, he would speedily fall a victim to the resentment of the friends or relatives of those whom he had formerly sacrificed to his own security.[5]

Having agreed to retain the government, Augustus asked and obtained from Maecenas a general plan for its administration. His minister laid down for him rules regarding the reformation of the Senate, the nomination of magistrates, the collection of taxes, the establishment of schools, the government of provinces, the levy of troops, the equalization of weights and measures, the suppression of tumultuous assemblies: and the support of religious observances. His measures on all these points, as detailed by Dio Cassius, show consummate political wisdom and knowledge in the science of government.

Maecenas had often mediated between Antony and Augustus, and healed the mutual wounds which their ambition inflicted. But when his master had at length triumphed in the contest, the great object of his attention was to secure the permanence of the government. For this purpose he had spies in

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1. *Dunlop's Roman Literature, vol.* 3. *p.* 26. *seqq. Lond. ed.*
2. *Horat. Serm.* 1. 6. 3.
3. *Maecenas, sive de C. Maecenatis Vita, Moribus, et Rebus Gestis. Lugd. Bat.* 1653. *4to.*
4. *Pedo Albinovanus. Epiced. Maecen.*
5. *Dio Cassius.* 52. 14. *seqq.*

all corners, to pry into every assembly, and to watch the motions of the people. By these means the imprudent plots of Lepidus[1] and Muraena were discovered and suppressed, without danger or disturbance; and at length no conspiracies were formed. At the same time, and with a similar object, he did all in his power to render the administration of Augustus moderate and just; and, as he perfectly understood all the weaknesses and virtues of his character, he easily bent his disposition to the side of mercy. While he himself, as Prefect of the city, had retained the capital in admirable order, and subjection, he was yet remarkable for the mildness with which he exercised this important office, to which belonged the management of all civil affairs in the absence of the emperor, the regulation of buildings, provisions, and commerce, and the cognizance of all crimes committed within a hundred miles of the capital. Seneca, who is by no means favourable, in other respects, to the character of Maecenas, allows him a full tribute of praise for his clemency and mildness.[2]

So sensible was Augustus of the benefits which his government derived from the counsels and wise administration of Maecenas, and such his high opinion of his sagacity, fidelity, and secrecy, that every thing which concerned him, whether political or domestic, was confided to this minister. Such, too, were the terms of intimacy on which they lived, that the emperor, when he fell sick, always made himself be carried to the house of Maecenas: so difficult was it to find repose in the habitation of a prince!

During the most important and arduous periods of his administration, and while exercising an almost unremitting assiduity, Maecenas had still the appearance of being sunk in sloth and luxury. Though he could exert himself with the utmost activity and vigilance, when these were required, yet, in his hours of freedom, he indulged himself in as much ease and softness as the most delicate lady in Rome.[3] He was moderate in his desires of wealth or honours; he was probably indolent and voluptuous by nature and inclination; and he rather wished to exhibit than conceal his faults. The air of effeminate ease, which he ever assumed, was perhaps good policy in reference both to the prince and people. Neither could be jealous of a minister, who was apparently so careless and indifferent, and who seemed ocupied chiefly with his magnificent villas and costly furniture. He usually came abroad with a negligent gait and in a loose garb. When he went to the Theatre, Forum, or Senate, his ungirt robe trailed on the ground, and he wore a little cloak, with a hood like a fugitive slave in a pantomime. Instead of being followed by lictors or tribunes, be appeared in all public places attended by two eunuchs.[4] He possessed a magnificent and spacious villa on the Esquiline Hill, to which a tower adjoined remarkable for its height. The gardens of Maecenas, which surrounded the villa, were among the most delightful in Rome or its vicinity.[5] Here, seated in the cool shade of his green spreading trees, whence the most musical birds constantly warbled their harmonious notes, he was accustomed to linger, and pay at idle hours his court to the Muses.

Being fond of change and singularity, the style of Maecenas' entertainments varied. They were sometimes profuse and magnificent, at others elegant and private; but they were always inimitable in point of taste and fancy. He was the first person who introduced at Rome the luxury of young mule's flesh;[6] his table was served with the most delicious wines, among which was one of Italian growth, and most exquisite flavour, called from his name *Maecenatianum*;[7] and hence, too, the luxurious Trimalchio, who is the *Magister Convivii* in the Satyricon of Petronius Arbiter, is called *Maecenatianus*, from his imitating the style of Maecenas' entertainments.

His sumptuous board was thronged with parasites, whom he also frequently carried about to sup with his friends,[8] and his house was filled by musicians, buffoons, and actors of mimes or pantomimes with Bathyllus at their head. These were strangely intermingled in his palace with tribunes, clerks and lictors. But there too, were Horace, and Varius, and Valgius and Virgil! Of these distinguished

1. *Vell. Paterc.* 2. 88.
2. *Epist.* 114.
3. *Vell. Paterc.* 2. 88.
4. *Seneca. Epist.* 114.
5. *Explanatory Notes, Ode*, 3. 29.
6. *Pliny, H. N.* 8. 43.
7. *Pliny. H. N.* 14. 6.
8. *Horat. Serm.* 2, 8. 22.

poets, and of many other literary men, Maecenas was, during his whole life, the patron, protector and friend. Desert in learning never failed, in course of time, to obtain from him its due reward; and his friendship, when once procured, continued steady to the last. Among the distinguished men who frequented the house of Maecenas a constant harmony seems to have subsisted. They never occasioned uneasiness to each other; they were neither jealous nor envious of the favour and felicity which their rivals enjoyed. The noblest and most affluent of the number were without insolence, and the most learned without presumption. Merit, in whatever shape it appeared, occupied an honourable and unmolested station.[1]

Maecenas is better known to posterity as a patron of literature than as an author; but, living in a poetical court, and surrounded with poets, it was almost impossible that he should have avoided the contagion of versification. He wrote a tragedy called *Octavia*, a poem entitled *De Cultu*, and some Phalaecian and Galliambic verses. All these have perished, except a few fragments cited by Seneca and the ancient grammarians. To judge from these extracts, their loss is not much to be regretted; and it is a curious problem in the literary history of Rome, that one who read with delight the works of Virgil and Horace, should himself have written in a style so obscure and affected. The effeminacy of his manners appears to have tainted his language: though his ideas were sometimes happy, his style was loose, florid, and luxuriant;[2] and he always aimed at winding up his periods with some turn of thought or expression which he considered elegant or striking. These conceits were called by Augustus his perfumed curls (*calamistri*); and in one of that emperor's letters, which is preserved in Macrobius, he parodies the luxuriant and sparkling style affected by his minister.

Maecenas continued to govern the state, to patronize good poets, and write bad verses, for a period of twenty years. During this long space of time, the only interruption to his felicity was the conduct of his wife Terentia. This beautiful but capricious woman was the sister of Proculeius, so eminent for his fraternal love,[3] as also of Licinius Muraena who conspired against Augustus. The extravagance and bad temper of this fantastical, yet lovely female, were sources of perpetual chagrin and uneasiness to her husband. Though his existence was embittered by her folly and caprice, he continued during his whole life to be the dupe of the passion which he entertained for her. He could neither live with nor without her; he quarrelled with her and was reconciled almost every day, and put her away one moment to take her back the next; which has led Seneca to remark, that he was married a thousand times, yet never had but one wife. Terentia vied in personal charms with the empress Livia, and is said to have gained the affections of Augustus. The umbrage Maecenas took at the attentions paid by his master to Terentia, is assigned by Dio Cassius as the chief cause of that decline of imperial favour which Maecenas experienced about four years previously to his death. For although he was still treated externally with the highest consideration, though he retained all the outward show of grandeur and interest, and still continued to make a yearly present to the Emperor on the anniversary of his birthday, he was no longer consulted in state affairs as a favourite or confidant. Others have supposed, that it was not the intrigue of Augustus with Terentia which diminished his influence, but a discovery made by the emperor, that he had revealed to his wife some circumstances concerning the conspiracy in which her brother Muraena had been engaged. Suetonius informs us, he had felt some displeasure on that account; but Muraena's plot was discovered in the year 732, and the decline of Maecenas's political power cannot be placed earlier than 738. The disgust conceived by masters when they have given all, and by favourites who have nothing more to receive, or are satiated with honours,[4] may partly account for the coldness which arose between Augustus and his minister. But the declining health of Maecenas, and his natural indolence, increasing by the advance of years, afforded of themselves sufficient causes for his gradual retirement from public affairs. His constitution, which was naturally weak, had been impaired by effeminacy and luxurious living. He had laboured from his youth under a perpetual fever;[5] and for many years before his death, he suffered much from watchfulness, which was greatly aggravated by his domestic chagrins. Maecenas was fond of life and enjoyment; and of life even

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1. *Horat. Serm.* 1. 9 48. *seqq.*
2. *Seneca. Epist* 19.
3. *Horat. Carm.* 2. 2. 5.
4. *Tacitus, Ann.* 3. 30.
5. *Pliny, H. N.* 7. 51.

without enjoyment.[1] Hence he anxiously resorted to different remedies for the cure or relief of this distressing malady. Wine, soft music sounding at a distance, and various other contrivances, were tried in vain. At length, Antonius Musa, the imperial physician, who had saved the life of Augustus, but accelerated the death of Marcellus, obtained for him some alleviation of his complaint by means of the distant murmurings of falling water. The sound was artificially procured at his villa on the Esquiline hill. During this stage of his complaint, however, Maecenas resided principally in his villa at Tibur, situated on the banks of the Anio, and near its celebrated cascades. This was indeed a spot to which Morpheus might have sent his kindest dreams; and the pure air of Tibur, with the streams tumbling into the valley through the arches of the villa, did bestow on the worn-out and sleepless courtier some few moments of repose. But all these resources at length failed. The nervous and feverish disorder, with which Maecenas was afflicted, increased so dreadfully, that for three years before his death he never closed his eyes. In his last will, he recommended Horace, in the most affectionate terms, to the protection of the emperor: "*Horatii Flacci, ut mei, memor esto.*" He died in 745, in the same year with Horace, and was buried in his own gardens on the Esquiline hill. He left no child, and in Maecenas, terminated the line of the ancient Etrurian princes. But he bequeathed to posterity a name, immortal as the arts of which he had been through life the generous protector, and which is deeply inscribed on monuments, that can only be destroyed by some calamity fatal to civilization.

Maecenas had nominated Augustus as his heir, and the emperor thus became possessed of the Tiburtine villa, which had formed the principal residence of the minister during the close of his life, and in which the monarch passed a great part of the concluding years of his reign.[2] The death of his old favourite revived all the esteem which Augustus had once entertained for him; and many years afterwards, when stung with regret at having divulged the shame of his daughter Julia and punished her offence, he acknowledged his irreparable loss, by exclaiming, that he would have been prevented from acting such a part had Maecenas been still alive. So difficult was it to repair the loss of one man, though he had millions of subjects under his obedience. "His legions," says Seneca, "being cut to pieces, he recruited his troops—his fleets, destroyed by storms, were soon refitted—public edifices, consumed by the flames, were rebuilt with greater magnificence; but he could find no one capable of discharging the offices which had been held by Maecenas, with equal integrity and ability."

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1. *He confesses, in some verses preserved by Seneca (Epist. 101.) that he would wish to live even under every accumulation of physical calamity*

2. "*Maecenas' villa,*" *says Eustace,* "*stands at the extremity of the town, on the brow of the hill, and hangs over several streamlets, which fall down the steep. It commands a noble view of the Anio and its vale beneath, the hills of Albano and Monticelli, the Campagna, and Rome itself, rising on the borders of the horizon. A branch of the river passes through the arched gallery and vaulted cellars, and, shaking the edifice as it moves along, rushes in several sheets down the declivity.*" *Classical Tour, vol. 2. p. 240. Lond. ed. According to the same tourist, and also another traveller, this villa has been recently converted into an iron-foundery.—Mementos of a Classical Tour in Italy, in 1821—2.*

EXPLANATORY NOTES.

BOOK 3.

ODE 1. The general train of thought in this beautiful ode is simply as follows: True happiness consists not in the possession of power, of public honours, or of extensive riches, but in a tranquil and contented mind.

1. *Odi profanum vulgus*, &c. "I hate the profane vulgar, and keep them at a distance." Speaking as the priest of the Muses, and being about to disclose their sacred mysteries, (in other words, the precepts of true wisdom,) to the favoured few, the poet imitates the form of language by which the uninitiated and profane were directed to retire from the mystic rites of the Gods. The rules of a happy life cannot be comprehended, and may be abused, by the crowd.—The usual form of words by which the uninitiated were ordered to withdraw was ἑκὰς βεβηλοι, for which there is given in *Callimachus, Hymn. in Apoll.* 2. ἑκὰς, ἑκὰς ὅστις ἀλιτρός. (Compare *Spanheim ad loc.*) So also in *Virgil, Aen.* 6. 258, we have "*Procul o, procul este profani*," and one of the Orphic fragments commences as follows:

Φθέγξομαι οἷς θέμις ἐστί· θύρας δ' ἐπίθεσθε βεβήλοις
πᾶσιν δμοῦ·

2. *Favete linguis.* "Preserve a religious silence." Εὐφημεῖτε. We have here another form of words by which silence and attention were enjoined on the true worshippers. This was required not only from a principle of religious respect, but also lest some ill-omened expression might casually fall from any of those present, and mar the solemnities of the occasion. Compare the explanation given by Seneca of this same phrase. (*De Vita Beata, c.* 26.—*p.* 250. *ed. Lips.*) "*Hoc verbum non, ut plerique existimant, a favore trahitur: sed imperatur silentium, ut rite peragi possit sacrum, nulla voce mala obstrepente.*"——*Carmina non prius audita.* "Strains before unheard." There appears to be an allusion even here to the language and forms of the mysteries, in which new and important truths were promised to be disclosed. Some commentators, however, suppose the poet to refer merely to the circumstance, of his having been the first of his countrymen who had cultivated lyric verse with success.——4. *Virginibus puerisque canto.* The poet, in his fancied character of χοροδιδάσκαλος, supposes himself to be dictating his new strains to a chorus of virgins and youths. Stripped of its figurative garb, the idea intended to be conveyed will be simply this, that the bard wishes his precepts of a happy life to be carefully treasured up by the young.

5. *Regum timendorum*, &c. The poet now unfolds his subject. Kings, he observes, are elevated far above the ordinary ranks of men, but Jove is far mightier than kings themselves, and can in an instant humble their power in the dust. Royalty, therefore, carries with it no peculiar claim to the enjoyment of happiness.——*In proprios greges.* "Over their own flocks." Kings are the shepherds of their people. Compare the Homeric ποιμένες λαῶν. As regards the beautiful application of this figure, in the sacred writings, to the Deity, compare

the remarks of Lowth, (*De Sacra Poesi Hebr. præl.* 25.—*p.* 263. *ed. Oxon.* 1821.)——7. *Clari Giganteo triumpho*, &c. In construing, repeat *Jovis* with *clari* and *moventis* respectively. "Jove illustrious for his triumph over the Giants, Jove who shakes the universe with his nod." Compare Homer, (*Il.* 1. 528.) ἦ, καὶ κυανέῃσιν ὑπ' ὀφρύσι νεῦσε Κρονίων . . . . . μέγαν δ' ἐλέλιξεν Ὄλυμπον. This is the famous passage of Homer, in which Phidias found the prototype of his Olympian Jove. Compare, on this subject, the remarks of *Müller*, "*De Phidiae vita et operibus*," *p.* 63, *seq.* and *Raoul-Rochette*, *Cours d' Archeologie*, *p.* 360.

9. *Est ut viro vir*, &c. "It happens that one man arranges his trees at greater distances, in the trenches, than another," i. e. possesses wider domains. The Romans were accustomed to plant their vines, olive-trees, &c. in trenches or small pits. Hence the language of *Columella* (3. 13.) "*Aut scrobibus aut sulcis vineae plerumque conseruntur.*" The order most commonly adopted was that of the *quincunx*. Compare *Virgil*, *Georg.* 2. 277. and *Voss. ad loc.*——10. *Hic generosior*, &c. "That this one descends into the Campus Martius a nobler applicant for office." The Campus Martius, the principal scene of the popular assemblies, being rather low ground, authorises the expression *descendat*. Compare *Cramer's Ancient Italy*, *vol.* 1. *p.* 431. *seqq.*

12. *Moribus hic*, &c. Alluding to the *novus homo*, or new man, of ignoble birth indeed, yet superior to his opponent in virtues and in fame.——14. *Aequa lege Necessitas*, &c. "Still, Necessity, by an impartial law, determines the lots of the high and the lowly; the capacious urn keeps in constant agitation the names of all." Necessity is here represented holding her capacious urn, containing the names of all. She keeps the urn in constant agitation, and the lots, that fly from it every instant, are the signals of death to the individuals whose names are inscribed on them.—The train of thought, commencing with the third stanza, is as follows: Neither extensive possessions, nor elevated birth, nor purity of character, nor crowds of dependents, are in themselves sufficient to procure lasting felicity; since death, sooner or later, must close the scene, and bring all our schemes of interest and ambition to an end.

17. *Destrictus ensis*, &c. An allusion to the well-known story of Damocles. (Compare *Cicero*, *Tusc. Quaest.* 5. 21.) The connection, in the train of ideas, between this and the preceding stanza, is sufficiently obvious. Independent of the stern necessity of death, the wealthy and the powerful are prevented by the cares of riches and ambition from attaining the happiness which they seek.——18. *Non Siculae dapes*, &c. "The most exquisite viands will create no pleasing relish in him," &c. The expression *Siculae dapes* is here equivalent to *exquisitissimae epulae*. The luxury of the Sicilians in their banquets became proverbial. Compare the *Adagia veterum*, p. 461. (*Syracusana mensa*) and the words of Plato (*De Rep.* —*vol.* 6. *p.* 298. *ed Bip.*—*pt.* 3. *vol.* 1. *ed Bekker.*) Συρακοσίαν δέ, ὦ φίλε, τράπεζαν καὶ Σικελικὴν ποικιλίαν ὄψου, ὡς ἔοικας, οὐκ αἰνεῖς, κ. τ. λ. So also (*Epist.* 7.—*vol.* 11. *p.* 97. *ed. Bip.*—*pt.* 3. *vol.* 3. *p.* 431. *ed. Bekker.*) βίος εὐδαίμων . . . . . Συρακοσίων τραπεζῶν πλήρης.——20. *Avium citharaeque cantus*. "The melody of birds and of the lyre."——24. *Non Zephyris agitata Tempe*. "She disdains not the vale of Tempe, fanned by the breezes of the west." *Tempe* is here put for any beautiful and shady vale. Compare Explanatory Notes, Ode 1. 7. 4.

25. *Desiderantem quod satis est*, &c. The man, "who desires merely what is sufficient for his wants," is free from all the cares that bring disquiet to those, who are either already wealthy, or are eager in the pursuit of gain. His repose is neither disturbed by the shipwrecks of ocean, nor the losses incident to agricultural pursuits.——*Arcturi*. Arcturus is a star of the first magnitude, in the constellation of Bootes, near the tail of the Great Bear. (ἄρκτος. οὐρά.) Both its rising and setting were accompanied by storms. Compare Pliny, *H. N.* 2. 39. "*Arcturi sidus non ferme sine procellosa grandine emergit*," and *Columella*, 2. 2. "*Quarto Kal. Nov. Arcturus vespere occidit, ventosus dies.*"

28. *Haedi*. The singular for the plural. The *Haedi*, or kids, are two stars on the arm of Auriga. Their rising is attended with stormy weather, as is also their setting. Compare

Pliny, H. N. 18. 28. *Manilius*, 1. 372. *Voss. ad Virg. Georg.* 1. 204. *Kiessling ad Theocrit.* 7. 53.——30. *Mendax.* "Which disappoints his expectations."——*Aquas.* "The excessive rains." The personification in *arbore culpante* is extremely beautiful. Under the term *arbor*, reference is principally made to the olive-trees and the vines.

31. *Torrentia agros sidera.* "The influence of the stars, parching the fields." Alluding particularly to Sirius, or the dog-star, at the rising of which the trees were apt to contract a kind of blight or blast, termed *sideratio*, and occasioned by the excessive heat of the sun. Compare Pliny, H. N. 17. 24. *Proprium siderationis est, sub ortu canis, siccitatum vapor, cum insitae ac novellae arbores moriuntur.*" Compare, in relation to the popular belief respecting the dog-star, Explanatory Notes, Ode 1. 17. 17.

33. *Contracta pisces*, &c. In order to prove how little the mere possession of riches can administer to happiness, the poet now adverts to the various expedients practised by the wealthy, for the purpose of banishing disquiet from their breasts, and of removing the sated feelings that continually oppressed them. They erect the splendid villa amid the waters of the ocean, but fear, and the threats of conscience, become also its inmates. They journey to foreign climes, but gloomy care accompanies them by sea and by land. They array themselves in the costly purple, but it only hides an aching heart; nor can the wine of Falernus or the perfumes of the East, bring repose and pleasure to their minds. Why then, exclaims the bard, shall I exchange my life of simple happiness for the splendid but deceitful pageantry of the rich?——34. *Iactis in altum molibus.* "By the moles built out into the deep." Compare Explanatory Notes, Ode 2. 18. 20.——*Frequens redemtor cum famulis.* "Many a contractor with his attendant workmen." Compare Explanatory Notes, Ode 2. 18. 18.

35. *Caementa.* "The rough quarry-stone." By *caementa* are here meant rough, unhewn stones, as they come from the quarry, used for the purpose of filling up, and of no great size. Compare the explanation of *Scheller, Wörterb. s. v.* "Stuckchen Steine, um den Platz auszufüllen," and that of *Forcellini, Lex. Tot. Lat. s. v.*——36. *Terrae fastidiosus.* "Disdaining the limits of the land." Compare Ode 2. 18. 22. "*Parum locuples continente ripa.*" ——37. *Timor et Minae.* "Fear and the threats of Conscience."

41. *Dolentem delinit.* "Sooths the troubles of an aching breast."——*Phrygius lapis.* Alluding to the marble of Synnada, in Phrygia, which was held in high estimation by the wealthy Romans. It was of a white colour variegated with purple spots. Pliny (*H. N.* 35. 1.) makes these spots the result of art. Strabo, 12.—*vol.* 5. *p.* 232. *ed. Tzschk.* speaks of this marble as resembling alabaster in whiteness.—In relation to the site of ancient Synnada, compare the remarks of Leake. (*Walpole's Collect. vol.* 2. *p* 226.) "Of these places the most important to determine is Synnada, which indeed is, in some measure, the key to the ancient geography of the central parts of Asia Minor. It appears from the Theodosian tables, that Synnada was on the great road from Dorylaeum to Iconium by Laodicaea Combusta, and from Livy that Synnada was in the way from the neighbourhood of Apamea Cibotus, toward the frontiers of Galatia. The crossing of these two lines will not fall far from the modern Bulwudún, as sufficiently appears from the route of Pococke, in his way from the upper valley of the Maeander to Amorium and Ancyra. It may be safely concluded, therefore, that the extensive quarries which we saw on the road from Khosru-Khan to Bulwudún indicate the vicinity of Synnada and Docimia, for these two places were only sixty stadia apart, and were equally famous for their marble." In addition to what is here stated, it may be remarked that the marble of Synnada was called by the natives of the country λίθος Δοκιμίτης. (*Strabo, ubi supra.*)

42. *Purpurarum sidere clarior usus.* "The use of purple coverings, brighter than any star." With *purpurarum* understand *vestium et stragularum*, and construe *clarior* as if agreeing with them in case.——43. *Falerna vitis.* Compare Explanatory Notes, Ode 1. 20. 9. and Excursus 3. to the first book of Odes.——44. *Achaemeniumve Costum.* "Or Eastern nard." *Achae-*

Median is equivalent literally to *Persicum* (i. e. *Parthicum*). Compare Explanatory Notes, Ode 2. 12. 21. and 1. 2. 22. The *costum* was a shrub yielding a fragrant ointment, and, in fact, of Indian growth. Being conveyed to the west by the overland trade, and passing, in a part of the route, through the territories of the Parthians, it received from the Roman poets the epithet given it in the text. "The Indian nard," observes Malte-Brun, "is probably the species of Valerian known by the Hindoos under the name of *Jatamansi*, although there is a gramineous species figured and described as the true nard." (System of *Geography, vol.* 3. *p.* 33.) Compare the account given of the vegetable productions of India by *De Marlès, Histoire Generale de l' Inde, vol.* 1. *p.* 65. *seqq.*

45. *Invidendis.* "Only calculated to excite the envy of others."——*Novo ritu.* "In a new style of magnificence."——47. *Cur valle permutem*, &c. "Why shall I exchange my Sabine vale for more troublesome riches," i. e. for riches accompanied only by a proportionate increase of care. *Valle*, as marking the instrument of exchange, is put in the ablative.

ODE 2. The poet exhorts his luxurious countrymen to restore the strict discipline of former days, and train up the young to an acquaintance with the manly virtues which once graced the Roman name.

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1. *Augustam amicè*, &c. "Let the Roman youth, robust in frame, learn cheerfully to endure, amid severe military service, the hard privations of a soldier's life." In relation to the peculiar meaning of *pauperies* (the same as *paupertas*), compare Explanatory Notes, Ode 1. 12. 43. and, as explanatory of *amicè pati*, compare the Greek form *ἀγαπητῶς φέρειν*. Consult also Various Readings.——5. *Vitamque sub divo*, &c. "And, when danger threatens his country, let him dwell beneath the open air." Let him take the field when his country calls, nor shrink from exposure to the elements.—*Trepidis in rebus.* Literally, "in dangers." The insertion of *et* in the common text, before *trepidis*, injures the sense.

7. *Matrona bellantis tyranni.* "The consort of some warring monarch." *Matrona* is here a more dignified term than *uxor.*——*Bellantis.* Equivalent, in fact, to *bellum cum populo Romano gerentis.*——8. *Et adulta virgo.* "And his virgin daughter of nubile years."——9. *Suspiret: eheu!* &c. "Heave a sigh, and say: Ah! let not the prince, affianced to our line, unexperienced as he is in arms, provoke," &c. By *sponsus regius* is meant a young lover of royal origin, betrothed to the daughter.

13. *Dulce et decorum*, &c. Connect the train of ideas as follows: Bravely then let the Roman warrior contend against the foe, remembering that "it is sweet and glorious to die for one's country." Compare *Tyrtaeus*, (*Poet. Gr. Min. ed. Gaisf. vol.* 1. *p.* 432.)

Τεθνάμεναι γὰρ καλὸν ἐπὶ προμάχοισι πεσόντα
ἄνδρ' ἀγαθὸν, περὶ ᾗ πατρίδι μαρνάμενον.

14. *Mors et fugacem*, &c. Compare *Simonides.* (*Muret. Var. Lect.* 4. 9.) *Ὁ δ' αὖ Θάνατος ἔκιχε καὶ τὸν φυγόμαχον.*

17. *Virtus repulsae*, &c. "True virtue, ignorant of a disgraceful repulse, shines with unsullied honours, nor does it assume or lay aside the insignia of its magistracy in obedience to the decision of the fickle crowd." Connect the train of thought, between this and the previous part of the ode, as follows: But the Roman youth must not confine his attention to martial prowess alone. He must seek also after true virtue, and the firm precepts of true

philosophy. When he has succeeded in this, his will be a moral magistracy, that lies not in the gift of the crowd, and in aiming at which he will never experience a disgraceful repulse. His will be a feeling of moral worth, which, as it depends not on the breath of popular favour, can neither be given, nor taken away, by the fickle multitude.——*Secures.* A figurative allusion to the axes and fasces of the lictors, the emblems of office.——*Popularis aurae.* The favour of the crowd is beautifully and truly likened to the ever-varying changes of the wind.

21. *Virtus recludens*, &c. The poet mentions another incitement to the possession of true virtue, the immortality which it confers.——22. *Negata via.* "By a way denied to others." By means peculiarly her own.——23. *Coetusque vulgares*, &c. "And, soaring on rapid pinion, spurns the vulgar herd and the cloudy atmosphere of earth." By *coetus vulgares* are meant those who are ignorant of the precepts of true virtue and wisdom. In relation to the peculiar force of *udam*, compare the explanation of Mitscherlich. "*Humum udam, nebulosam, humidam, ob crassum aerem qui terrae proximus est. Opponitur aether liquidus.*"

25. *Est et fideli*, &c. Thus far the allusion to virtue has been general in its nature. It now assumes a more special character. Let the Roman youth learn in particular the sure rewards attendant on good faith, and the certain punishment that follows its violation.——26. *Qui Cereris sacrum*, &c. Those who divulged the Mysteries of Eleusis were punished with death, and their property confiscated. (*Andocides, Or. de Myst. p.* 7.) For an account of these mysteries, consult *Sainte-Croix, Mystères du Paganisme, vol.* 1. *p.* 122. *seqq. Knight's Enquiry.* (*Class. Journ. vol.* 23. *p.* 4.)——29. *Phaselon.* The *phaselos* was a small bark, of a long and narrow form, used originally by the Egyptians. It resembled in appearance the bean called *phaselos*, and hence derived its name. It is here put for any bark. As regards the *fictiles phaseli* of Juvenal (15. 127.) which some commentators cite in illustration of the epithet *fragilem* in our text, consult *Ruperti ad Juv. l. c.*——*Diespiter.* Compare Explanatory Notes. Ode 1. 34. 5.

30. *Incesto addidit integrum.* "Involves the innocent in the same punishment with the guilty." As regards the use of the perfect for the present, compare *Matthiae, G. G,* § 505. 3. *Rost. G. G.* 431.——31. *Raro antecedentem scelestum*, &c. "Rarely does punishment, though lame and slow, fail to overtake the wicked man moving onward before her." *Antecedentem* may be more freely rendered, "when endeavouring to escape." Compare the fragment of Euripides cited by Plutarch (*de sera num. vind. p.* 6. *ed. Wyttenb.*) where it is said of Justice that σιγᾷ καὶ βραδεῖ ποδὶ στείχουσα, μάρψει τοὺς κακοὺς ὅταν τύχῃ. and also Tibullus, 1. 9. 4. "*Sera tamen tacitis Poena venit pedibus.*"

ODE 3. The ode opens with the praises of justice and persevering firmness. Their recompense is immortality. Of the truth of this remark splendid examples are cited, and, among others, mention being made of Romulus, the poet dwells on the circumstances, which, to the eye of imagination, attended his apotheosis. The gods are assembled in solemn conclave to decide upon his admission to the skies. Juno, most hostile before to the line of Aeneas, now declares her assent. Satisfied with past triumphs, she allows the founder of the eternal city to participate in the joys of Olympus. The lofty destinies of Rome are also shadowed forth, and the conquest of nations is promised to her arms. But the condition which accompanies this expression of her will is sternly mentioned. The city of Troy must never rise from its ashes. Should the descendants of Romulus rebuild the detested city, the vengeance of the goddess will again be exerted for its downfall.

It is a conjecture of Faber's (*Epist.* 2. 43.) that Horace wishes, in the present ode, to dissuade Augustus from executing a plan he had at this time in view, of transferring the seat of empire from Rome to Ilium, and of rebuilding the city of Priam. Suetonius (*Vit. Iul.* 79.) speaks of a

similar project in the time of Caesar. "*Quin etiam valida fama percrebuit, migraturum Alexandriam vel Ilium, translatis simul opibus imperii, exhaustaque Italia delectibus, et procuratione urbis amicis permissa.* It is curious to observe, that, in a later age, Constantine actually commenced building a new capital in the plain of Troy. The superior situation of Byzantium, however, soon induced him to abandon this project. Compare *Zosimus*, 2. 30.—*p.* 151. *seqq. ed. Reitemeier.* Γενόμενος δὲ μεταξὺ Τρωάδος, καὶ τῆς ἀρχαίας Ἰλίου, καὶ τόπον εὑρὼν εἰς πόλεως κατασκευὴν ἐπιτήδειον, θεμελίους τε ἐπήξατο, καὶ τείχους τὶ μέρος εἰς ὕψος ἀνέστησεν· ὅπερ ἄχρι νῦν ὁρᾶν ἔνεστι τοῖς ἐπὶ τὸν Ἑλλήσποντον πλέουσιν. ἐλθὼν δὲ εἰς μετάμελον, καὶ ἀτελὲς τὸ ἔργον καταλιπὼν, ἐπὶ τὸ Βυζάντιον ἦει.

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1. *Justum et tenacem*, &c. "Not the wild fury of his fellow-citizens ordering evil measures to be pursued, not the look of the threatening tyrant, nor the southern blast, the stormy ruler of the restless Adriatic, nor the mighty hand of Jove wielding his thunderbolts, shakes from his settled purpose the man who is just and firm in his resolve." In this noble stanza, that firmness alone is praised which rests on the basis of integrity and justice. ——2. *Jubentium.* Compare, in illustration of this, the language of the Roman Comitia. "*Velitis, jubeatis Quirites?*"——*Auster.* Compare Explanatory Notes, Ode 1. 3. 15.

7. *Si fractus illabatur orbis*, &c. "If the shattered heavens descend upon him, the ruins will strike him remaining a stranger to fear." *Orbis* is here put for *coelum*, or else an ellipsis of *coeli* may be supplied.—Compare the language of *Theognis*, 867. (*Poet. Gr. Min. ed. Gaisf. vol.* 1. *p.* 259.) Ἔν μοι ἔπειτα πέσοι μέγας οὐρανὸς εὐρὺς ὕπερθεν χάλκεος, κ. τ. λ.——9. *Hac arte.* "By this rule of conduct." By justice and firmness of purpose.——*Vagus Hercules.* "The roaming Hercules." Alluding to his wanderings and varied labours. For explanations of the mythus of Hercules, consult *Dupuis, Origine de tous les cultes, vol.* 2. *p.* 168. *seqq. ed.* 1822. *Buttmann, Mythologus, p.* 246. *seqq. Müller, Die Dorier, vol.* 1. *p.* 411. *seqq. Creuzer, Symbolik, vol.* 2. *p.* 252-255. and 274. 277. and the note of *Guigniaut* in his French translation, *p.* 203.

11. *Augustus.* Some of the coins of this emperor bear the language of deification, though struck during his life-time. Compare *Rasche, Lex. rei Num. vol.* 1. *col.* 1335. "*Idemque* (sc. Augustus) *cum in terris adhuc ageret, ad aliquod cum Jove discrimen* Pater hominum, *Cyri instar, qui πατὴρ ἀνθρώπων adpellatus, ac etiam* Pater Orbis, *licet ea quoque de Jove dicerentur, nuncupatus.*" Consult particularly *Angeloni, Historia Augusta, p.* 24. *n.* 18. The coin there represented, and of which we have one in our own collection, gives the head of this emperor with the legend DIVVS AVGVSTVS PATER.——12. *Purpureo bibit ore nectar.* "Quaffs the nectar with empurpled lip." The expression *purpureo ore* may refer either to the dark-red colour of the nectar, communicating its hue, in some degree, to the lip, or to the Roman custom of adorning with vermilion, on solemn festivals and in the celebration of triumphs, the faces of the statues of the gods. (Compare *Pliny, H. N.* 33. 7.) The first is evidently the more correct interpretation.

13. *Hac merentem.* "For this deserving immortality."——14. *Vexere.* "Bore thee to the skies." Bacchus is represented by the ancient fabulists, as returning in triumph from the conquest of India and the East, in a chariot drawn by tigers. (Compare *Silius Italicus.* 15. 79. *seqq. Heyne, ad Virg. Eclog.* 5. 29.) He now is described as having ascended in this same way to the skies, by a singular species of apotheosis. Compare *Propertius*, 3. 17. 8. where Ariadne is said to have been carried to the heavens by the lynxes of the god. "*Lyncibus ad coelum vecta Ariadna tuis.*"

15. *Quirinus.* Romulus. Compare Explanatory Notes, Ode 2. 7. 3.——16. *Martis equis*, &c. Compare *Theocritus*, 17. 47. Ἀχέροντα πολύστονον οὐκ ἐπέρασεν. Observe also the elegant variety of diction in the phrases, *arces attigit igneas, quos inter Augustus recumbens, vexere tigres*, and *Acheronta fugit*, all expressive of the same idea, the attaining of immortality.—— 17. *Gratum elocuta*, &c. "After Juno had uttered what was pleasing to the gods deliberat-

ing in council." Consult Introductory remarks to this ode.—The speech of Juno now follows, and occupies the remainder of the ode with the exception of the last stanza.

18. *Ilion, Ilion,* &c. The abrupt commencement of the sentence, and the peculiar inversion which marks it throughout, beautifully pourtray the exulting feelings of the triumphant Juno. The order of construction is as follows: *Judex fatalis incestusque, et mulier peregrina vertit in pulverem Ilion, Ilion, damnatum mihi castaeque Minervae, cum populo et fraudulento duce, ex quo Laomedon destituit deos pacta mercede* ——19. *Fatalis incestusque judex,* &c. "A judge, the fated author of his country's ruin, and a woman from a foreign land," &c. Alluding to Paris and Helen, and the decision of the former respecting the apple of discord.—There is a strange coincidence, it would appear, between the *Sacti-Trimourti* of the Hindoo mythology, and the representations usually given of the three goddesses mentioned in the fable of Paris. Compare the words of Guigniaut (*Creuzer's Symbolik. Explication des Planches. p.* 4. *f.* 17.) "Il faut convenir, que si cette image est bien authentique elle rappelle invinciblement par un triple et frappant rapport, la *Minerve-Athene,* la *Venus-Aphrodite,* et la *Junon-Hera* de la mythologie classique."

21. *Ex quo.* Understand *tempore.* Equivalent to *Postquam.*——*Destituit deos,* &c. "Defrauded the gods of their stipulated reward." Alluding to the fable of Apollo and Neptune having built the walls of Troy, and been deceived by Laomedon. Compare *Homer. Il.* 21. 443. *seqq. Apollod.* 2. 5. 9. *et Heyne ad loc. Hyginus.* f. 89. Servius (*ad Virg. Aen.* 2. 610.) explains the legend by making the monarch to have applied to the building of the walls certain sums which he had vowed to their service. The Abbé Banier supposes the fable to have a general reference to the impieties of Laomedon. (*Mythology, vol.* 4. *p.* 252.) ——22. *Mihi castaeque damnatum Minervae.* "Consigned for punishment to me and the spotless Minerva." Condemned by the gods, and given over to these two deities for punishment. The idea is borrowed from the Roman law by which an insolvent debtor was delivered over into the power of his creditors. Compare, in illustration of this point, *Heineccius, Antiq. Rom. Jurispr. illustrantium syntagma.* (*Tit.* XXX. (XXIX.)—*ed. Haubold. p.* 605. *seqq.*)

25. *Lacaenae splendet adulterae.* "Displays his gaudy person to the Spartan adulteress." Paris no longer attracts, by his glittering exterior, the admiring gaze of the Spartan Helen.—*Lacaenae adulterae* is in the dative.——28. *Hectoreis opibus.* "By the prowess of Hector." Compare the beautiful lines of *Seneca, Troades,* 124. *seqq.*

> "*Columen patriae, mora fatorum,*
> *Tu praesidium Phrygibus fessis,*
> *Tu murus eras; humerisque tuis*
> *Stetit illa decem fulta per annos:*
> *Tecum cecidit, summusque dies*
> *Hectoris idem patriaeque fuit.*"

29. *Nostris ductum seditionibus.* "Prolonged by our dissentions." Compare the use of the term στάσις by *Aschylus. P. V.* 208, στάσις τ' ἐν αλλήλοισιν ὠροθύνετο.——31. *Invisum nepotem.* Romulus, grandson to Juno through his father Mars.——*Troia sacerdos.* Ilia.——34. *Discere nectaris succos.* "To learn to know the nectar's juice." Consult Various Readings, and compare Note on verse 12. of this ode.

37. *Dum longus inter,* &c. "Provided a long tract of ocean rage between Ilium and Rome." Provided Rome be separated from the plains of Troy by a wide expanse of ocean, and the Romans rebuild not the city of their forefathers. Compare Introductory remarks. ——38. *Exules.* The Romans are here meant, in accordance with the popular belief that they were the descendants of Aeneas and the Trojans, and exiles consequently from Troy.

the city of their ancestors. Niebhuhr, however, completely destroys this favourite theory of the Roman poets, and gives in its place an ingenious explanation of his own. After proving the affinity between the Trojans and the Pelasgic tribes, he remarks: "From this community of religion as of lineage it might ensue, that more than one branch of the nation should call themselves Trojans, and boast of being a colony in possession of the Trojan sacred treasures, said not to have been lost but rescued. For many generations after they had bowed under barbarian rule, Tyrrhenians will still have visited the holy land of Samothrace; and there Herodotus may have heard citizens of Cortona and Placia converse; there Lavinians and Gergithians may have mutually awakened and strengthened the conviction of their kindred through their common ancestor Aeneas." (*Niebhuhr's Roman History, vol.* 1. *p.* 161. *Hare and Thirlwall's transl.*)

40. *Busto.* The term *bustum* denoted, originally, the place in which a corpse was brnt and buried: if the body were only burnt there, and not interred, it was called *ustrina.* (Compare *Festus. s. v. Bustum.*) The same difference exists in Greek between τύμβος and καύστρα. (*Goerenz, ad Cic. de Leg.* 2. 26.) Subsequently *bustum* was used, as in the present passage of Horace, to denote any tomb, an usage which exists also in Greek in the case of τύμβος. Festus derives *bustum* from *bene ustum:* a mere quibble on his part. We must look for the etymology of the term to another quarter. The Egyptians called the places where the dead were deposited *Butoe* (Βυτοί,) according to Hesychius, and if we take the intermediate form Βοῦτα, which the *Etymologicon Magnum* supplies, the chain of connection is very evident. Βοῦτα, observes the compiler of the last-mentioned work, Λατῖνοι τὰ ἐκ πυρᾶς καλοῦσι λείψανα. The derivation, however, which he himself adds, is to be rejected in common with that assigned by Festus.——41. *Insultet.* Compare *Homer. Il.* 4. 177. τύμβῳ ἐπιθρώσκων Μενελάου κυδαλίμοιο.

42. *Stet Capitolium,* &c. "Let the Capitol stand in all its splendour, and warlike Rome be able to give laws to the vanquished nations of the East." The term *Medis* contains a particular reference to the Parthians.——46. *Medius liquor.* "The intervening waters." Alluding to the *Fretum Gaditanum,* or *Straits of Gibraltar.* Compare *Cicero, N. D.* 3. 10. *Europam Libyamque rapax ubi dividit unda.*——48. *Nilus.* Compare the ingenious speculations of Sir R. Donkin on the etymology of this name. (*Dissertation on the course and probable termination of the Niger, p.* 5. *seqq.*) Consult also the Memoir of *Marcel,* in the *Description de l' Egypte, vol.* 1. *p.* 43. *Champollion, l' Egypte sous les Pharaons,* &c. *vol.* 1. *p.* 136. and *Ritter, Erdkunde. vol.* 1. *p.* 569. 2*d. ed.*

49. *Aurum irrepertum.* "The gold of the mine." Consult Various Readings.——*Spernere fortior,* a Graecism for *in spernendo fortior.*

51. *Quam cogere,* &c. "Than in bending it to human purposes, with a right hand plundering every thing of a sacred character." The expression *omne sacrum rapiente dextra* is only another definition for boundless cupidity, which respects not even the most sacred objects. Among these objects gold is enumerated, and with singular felicity. It should be held sacred by man, it should be allowed to repose untouched in the mine, considering the dreadful evils that invariably accompany its use. Compare *Ovid. Met.* 1. 140. "*Effodiuntur opes, irritamenta malorum.*"

53. *Quicunque mundo,* &c. "Whatever limit bounds the world."——54. *Visere gestiens,* &c. "Eagerly desiring to visit that quarter, where the fires of the sun rage with uncontrolled fury, and that, where mists and rains exercise a continual sway." We have endeavoured to express the zeugma in *debacchentur,* without losing sight at the same time of the peculiar force and beauty of the term. The allusion is to the torrid and frigid zones. Compare Explanatory Notes, Ode 1, 22. 17. and 19.——Supply the ellipsis in the text as follows: *visere eam partem qua parte,* &c.

58. *Hac lege.* "On this condition."——*Nimium pii.* The *picty* here alluded to is that which, according to ancient ideas, was due from a colony to its parent city. The colony was Rome, the parent city Troy. Compare the remarks of *Heyne.* (*Opuscula Academica, vol.* 1. *p.* 312.) "*Omnia coloniarum jura et officia Graeci omninoque veteres* necessitudinis *notione et vocabulo consecrasse videntur.* Συγγένειαν *enim et* generis familiaeque communionem ac conjunctionem *inter coloniam et metropolin intercedere visam, et utriusque cives* consanguineos et propinquos *fuisse habitos, permultis veterum scriptorum locis, e quibus permulta ab aliis memorata sunt, satis constat. Quod itaque, rerum natura et ratione ita ferente, naturalique aliqua jurium officiorumque sanctitate jubente erat praestandum, id, pictatis sacro nomine sanctum, magis utique verendam horrendamque speciem praebere debuit.*"——61 *Alite lugubri iterabitur.* "Shall be renewed with evil omens."——70. *Desine pervicax,* &c. "Cease boldly to relate the discourses of the gods, and to degrade lofty themes by lowly measures."

ODE 4. The object of the poet, in this ode, is to celebrate the praises of Augustus for his fostering patronage of letters. The piece opens with an invocation to the Muse. To this succeeds an enumeration of the benefits conferred on the bard, from his earliest years, by the deities of Helicon; under whose protecting influence, no evil, he asserts, can ever approach him. The name of Augustus is then introduced. If the humble poet is defended from harm by the daughters of Mnemosyne, much more will the exalted Caesar experience their favouring aid; and he will also give to the world an illustrious example, of the beneficial effects resulting from power when controlled and regulated by wisdom and moderation.

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1. *Dic longum melos.* "Give utterance to a long melodious strain."——*Regina Calliope.* The epithet *regina* is not to be explained by a reference to Hesiod, (Θεογ. 79.) where Calliope is described as προσφερεστάτη ἀπασέων (μουσάων). It is, on the contrary, a general term, applied to her as a deity, and analogous to the Greek ἄνασσα, as it is often used in a similar sense.——*Voce acuta* "With clear and tuneful accents."——4. *Fidibus citharaque* For *fidibus citharae,* by Hendiadys. "On the strings of Apollo's lyre."

5. *Auditis?* "Do you hear her?" The poet fancies that the Muse, having hear his invocation, has descended from the skies, and is pouring forth a melodious strain. Hence the question, put to those who are supposed to stand around, whether they hear the accents of the goddess.——*Amabilis insania.* "A sweet enthusiasm."——7. *Amoenae quos et,* &c. A beautiful zeugma. "Through which the pleasing waters glide and refreshing breezes blow."

9. *Fabulosae.* "Celebrated in the legends of fable." *Fabulosae* must be joined in construction with *palumbes.* Acron connects it with *Apuliae,* and Porphyrion with *nutricis.* Both are wrong. As regards the propriety of applying the epithet *fabulosae* to *palumbes,* consult *Bryant, Analysis of Anc. Mythology, vol.* 3. *p.* 159. *Banier's Mythology, vol.* 2. *p.* 208. *Classical Journal, vol.* 12. *p.* 67. &c.——*Vulture* Mount *Vultur,* now *Monte Vulture,* was situate in the neighbourhood of Venusia, the poet's native place. From the conical shape of this mountain, and its mineralogical character, naturalists have inferred that it is an extinct volcano. Compare *Tata, Lett. sul Vulture. Minervino, Etimol. del M. Vulture,* as cited by *Cramer,* (*Ancient Italy, vol.* 2. *p.* 290.)——10. *Altricis Apuliae.* "Of my native Apulia." Consult Various Readings.——11. *Ludo fatigatumque somno.* "Wearied with play and oppressed with sleep." Compare *Homer, Il.* 10. 98. καμάτῳ ἀδδηκότες ἠδὲ καὶ ὕπνῳ·

13. *Mirum quod foret,* "Which might well be a source of wonder."——14. *Celsae nidum Acherontiae.* "The nest of the lofty Acherontia." Acherontia, now *Acerenza,* was situated on an almost inaccessible hill, south of Forentum, in Apulia. Hence the beautiful and de-

scriptive epithet applied to it by the poet. It is called Acherontum by Livy, who mentions it as a strong place in Apulia, taken by the consul C. Junius Bubulcus, A. U. C. 437. (*Liv.* 9. 20.) Procopius notices it also (*Bell. Got.* 3.) as a fortress of very great strength. *Cramer's Ancient Italy, vol.* 2. p. 291.——15. *Saltus Bantinos.* Bantia, a town of Apulia, to the south-east of Venusia. Marcellus fell in its vicinity, ensnared by the ambuscade of Hannibal. The ground is said to agree with Livy's description. (27. 25.)——16. *Forenti,* Forentum, now *Forenza,* lay about eight miles south of Venusia, and on the other side of Mount Vultur. The epithet *humilis,* "lowly," has reference to its situation near the base of the mountain. This town is mentioned also by *Diodorus Siculus,* 19. 65. *Cramer's Ancient Italy, vol.* 2. *p.* 291.

20. *Non sine dis animosus infans.* "An infant deriving courage from the manifest protection of the gods." The deities here referred to are the Muses. Compare, in illustration of the phrase *non sine dis,* the Homeric οὐκ ἀθεεὶ (*Od.* 18. 352.) and the comment of the scholiast, οὐκ ἄνευ θεοῦ.——21. *Vester, Camenae.* "Under your protection, ye muses!" According to Varro (*L. L.* 6. 3.) and Festus (*s. v. Poesnis*) the older forms of *Camenae* were *Casmenae* and *Carmenae.* The derivation of the term from *carmen* may, perhaps, be correct. As regards the R and S of the Greek and Latin alphabets, comp are *Schneider, L. G. vol.* 1. *p.* 341. and *Boeckh's* remarks on the Elean inscription, *Corpus Inscr. Gr. vol.* 1. *fasc.* 1. *p.* 28.

21. *Arduos Sabinos.* "The lofty country of the Sabines." Alluding to the situation of his farm in the mountainous country of the Sabines.——23. *Praeneste.* Praeneste, now *Palestrina,* was situate about twenty-three miles from Rome, in a south-east direction. It is supposed to have been of Grecian origin. The epithet *frigidum,* in the text, alludes to the coolness of its temperature. That Horace sometimes made this place his abode, appears from *Epist.* 1. 2. 2.——*Tibur supinum.* "The sloping Tibur." Alluding to its situation on the slope of a hill. Compare Explanatory Notes, Ode 1. 7. 13.——24. *Liquidae Baiae,* "Baiae with its waters." Compare Explanatory Notes, Ode 2. 18. 20.

26. *Philippis versa acies retro.* "The army routed at Philippi." Compare *Life of Horace, p.* II and III. of this volume. Philippi was situate in Thrace, near the gold and silver mines of Mount Pangaeus. It received its name from Philip of Macedon, who founded this city on the site of the old Thasian colony of Crenides. Here were fought the celebrated conflicts which resulted in the defeat of Brutus and Cassius. The interval between the two battles was about twenty days. Compare *Diod. Sic.* 16. 511. *Steph. Byz. s. v.* Φίλιπποι. *Id. s. v.* Κρηνῖδες. *Appian, B. C.* 4. 107. *seqq. Dio Cassius,* 47. 41.——27. *Devota arbor.* "The accursed tree." Compare Ode 2. 13.——28. *Palinurus.* A Promontory on the coast of Lucania, now *Capo di Palinuro.* Tradition ascribed the name to Palinurus, the pilot of Aeneas. (*Virgil, Aen.* 6. 380.) It was noted for shipwrecks. Horace alludes in the text to some danger of this nature which he here encountered, but the precise period is unknown. It does not appear proper to refer it to the time when Augustus (Octavianus) lost many of his ships against this headland (*Appian. B. C.* 5. 98.) As regards the correctness of the expression *Sicula unda,* with reference to this promontory, compare the remark of D'Orville, (*Sicula, p.* 3.) "*Emensi Velinum sinum, Palinuri promontorium, scopulis longe in mare procurrens, superavimus, et in Siculo jam mari navigare coepimus, certe juxta Flaccum, licet Tuscum Inferum frequentius audiat.*"

29. *Utcunque.* For *quandocunque.*——30. *Eosporum.* Compare Explanatory Notes, Ode 2. 13. 14.——32. *Litoris Assyrii.* The epithet *Assyrii* is here equivalent to *Syrii.* Syria is called in Scripture *Aram.* The name Syria itself, which has been transmitted to us by the Greeks, is a corruption or abridgment of Assyria, which was first adopted by the Ionians, who frequented these coasts after the Assyrians of Nineveh had made this country a part of their empire. Compare *Mannert, Geogr. der Gr. und R. vol.* 6. *pt.* 1. *p.* 432. *seqq.* The allusion in the text appears to be to the more inland deserts, the *Syriae Palmyrenae solitudines* of *Pliny, H. N.* 5. 21.

33. *Britannos hospitibus feros.* Acron, in his scholia on this ode, informs us, that the ancient Britons were said to sacrifice strangers. "*Britanni hospites immolare dicebantur.*"——34. *Concanum.* The *Concani* were a Cantabrian tribe, in Spain. What Horace states here as a proof of their ferocity is not mentioned by any other writer of antiquity, except Silius Italicus (3. 360. *seqq.*) who makes them of Scythian origin, tracing them up to the parent-stock of the Massagetae. Strabo (3.—*vol.* 1. *p.* 440. *ed. Tzschk.*) likewise speaks of a resemblance between them and the Scythians in certain customs. The Scythian Massagetae, according to *Dionysius Periegetes* (*v.* 743. *seqq.*) drank milk mixed with horses' blood, which is also ascribed to the Geloni by *Virgil, Georg.* 3. 463. while Pliny states that the Sarmatae mixed millet with the milk of mares, or the blood drawn out of their legs. The Scythian origin of the Cantabri, however, is very far from being conceded by modern inquirers in the science of ethnography. On the subject of the Cantabrian or Basque language, compare *de Merian, Principes de l' etude comparative des langues, p.* 168. *seqq.* and the remarks of *Humboldt* appended to the *Mithradates* of *Adelung* (*vol.* 4. *p.* 277. *seqq.*) with the observations of *Adelung* himself. *ib. p.* 9. *seqq.* Consult also *Klaproth, Memoires Relatifs à L'Asie, vol.* 1. *p.* 214. (*Comparaison du Basque avec les idiomes Asiatiques.*) The theory of *de Erro* (*Alphabet of the Primitive language of Spain, Boston,* 1829.) is ridiculously extravagant, in tracing the Cantabrian alphabet, which he makes the parent of the Greek, to the plain of Senaar.

35. *Gelonos.* Compare Explanatory Notes, Ode 2. 9. 23.——36. *Scythicum amnem.* The Tanais, or *Don.* Dr. Clarke (*Travels in Russia, &c. vol.* 1. *p.* 337. *Eng. ed.*) found the Cossack pronunciation of the name of this river to be *Danaetz, Tdanaetz,* or *Tanaetz,* and, when sounded with quickness and volubility, it appeared to be the same as *Tanaïs.* Hence the ancient name of the river may satisfactorily be accounted for. According to the same intelligent traveller, when the word *Tanaïs* was introduced into the Greek language, it had reference, not to the *Don,* but to another river, which enters that stream about ninety-nine miles from its mouth, and which, according to a notion entertained from time immemorial by the people, in this quarter, it leaves again, taking a north-westerly direction, and falling into the *Palus Maeotis* to the north of all the other mouths of the Don. This northernmost mouth of the Don, owing to the river whose waters its channel is supposed peculiarly to contain, is called *Danaetz* also, and, to express either its sluggish current or its lapse into the sea, *Dead Danaetz.* The Greeks, steering from the Crimea towards the mouths of the Don, and, as their custom was, keeping close to the shore, entered first this northernmost mouth of the river, and gave it the name of Tanais, from its native appellation. As regards the etymology of the name, on which head Dr. Clarke is silent, it may be remarked, that *Bayer,* (*Comm. Acad. Petr. vol.* 9. *p.* 375.) supposes an early European people to have once existed, in whose language a word like *Tan, Ton, Don,* or *Dunai,* may have signified "water," from which were gradually derived such names of rivers as *Tanais, Danapris, Danaster, Danubius* (*Tunowe* in the *Niebelungenlied, v.* 6116. Δάνουβις in *Procopius*) *Don, Dūna,* Τόυδον (in *Ptolemy*) *Eri-dan, Ro-dan,* &c. It is a curious confirmation, in part at least, of this hypothesis, that the Ossetes, a Caucasian tribe, have the word *Don* in their language as a general term for "water," "river," &c. and designate all mountain-streams by this appellation. Compare *Lehrberg, Untersuchungen,* &c. *Petersb. p.* 400. *Ritter, Vorhalle,* &c. *p.* 304.

38. *Fessas cohortes abdidit oppidis.* Alluding to the military colonies planted by Augustus. Consult Various Readings.——40. *Pierio antro.* A figurative allusion to the charms of literary leisure. Pieria lay to the east and south-east of Eordaea and Elimaea, in Macedonia. It formed one of the most interesting parts of that country, both in consideration of the traditions to which it had given birth, as being the first seat of the Muses hence called *Pierides,* and the birth-place of Orpheus; and also of the important events which occurred there at a later period, involving the destiny of the Macedonian empire and many other parts of Greece. The name of *Pieria,* which was known to Homer (*Il.* 14. 226.) was derived apparently from the *Pieres,* a Thracian people, who were subsequently expelled by the *Temenidae,* the conquerors of Macedonia, and driven north beyond the Strymon and mount

Pangaeus, where they formed a new settlement. Compare *Thucydides*, 2. 99. *Herodotus*, 7. 112. *Cramer's Ancient Greece*, *vol.* 1. *p.* 205.

41. *Vos lene consilium*, &c. "You, ye benign deities, both inspire Caesar with peaceful counsels and rejoice in having done so." A flattering allusion to the mild and liberal policy of Augustus, and his patronage of letters and the arts.—In reading metrically, *consilium et* must be pronounced *consil-yet*. Compare *Schneider*, *L. G. vol.* 1. *p.* 93. under the head of *Synaeresis*.——43. *Titanas*. The battle between the Titans and the gods of Olympus is evidently adumbrated from some early tradition of religious conflicts between two rival sects. Compare *Constant*, *de la Religion*, *vol.* 2. *p.* 314. *seqq.* and Explanatory Notes, Ode 2. 12. 7. ——44. *Fulmine sustulerit corusco*. "Swept away with his gleaming thunderbolt." Compare the splendid passages in *Hesiod*, (Θεογ.) and *Aeschylus*, *P. V.* 366. *seqq.*——50. *Fidens brachiis*. "Proudly trusting in their might."

51 *Fratresque*. Otus and Ephialtes, as appears from what follows. Compare *Homer*, *Od.* 11. 315. *seqq.* Ὅσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν, κ. τ. λ. The allusion is now no longer to the Titans, but to the giants who endeavoured to scale the heavens.——52. *Pelion*. Mount Pelion was situate in Thessaly. Its principal summit rises behind Iolcos, and Ormenium, and the chain itself extends from the south-eastern extremity of the lake Boebeis, where it unites with one of the ramifications of Ossa, to the extreme promontory of Magnesia. Compare *Strabo*. (9.—*vol.* 3. *p.* 670. *ed. Tzschk.*) *Herodotus*, 7. 129. *Cramer's Ancient Greece*. *vol*, 1. *p.* 429.——*Olympo*. The situation of Olympus, on the coast of Thessaly, is well known. The vale of Tempe separated it from Ossa. Modern travellers dwell with admiration on the colossal magnificence of this mountain, which seems to rise at once from the sea in order to hide its snowy head among the clouds. Compare the description given by Dr. Holland, (*Travels*, *vol.* 2. *p.* 27.) and *Cramer's Ancient Greece*, *vol.* 1. *p.* 212.

53. *Sed quid Typhoeus*, &c. The mightiest of the giants are here enumerated. The names of the Titans and Giants are frequently confounded by the ancient writers. Compare, on this subject, the remarks of *Heyne*, (*ad Apollod.* 1. 6.)——55. *Evulsisque truncis*, &c. "And Enceladus, boldly hurling to the heavens trunks of trees torn up from the roots." Compare the language of Apollodorus, in speaking of the Giants (1. 6. 2.) ἠκόντιζον δὲ εἰς οὐρανὸν πέτρας καὶ ὀρῶν ἡμμένας.

58. *Hinc avidus*, &c. "In this quarter stood Vulcan, burning for the fight; in that, Juno, with all a matron's dignity. The term *matrona*, analogous here to πότνια, and intended to designate the majesty and dignity of the Queen of heaven, conveyed a much stronger idea to a Roman, than it does to a modern, reader. Juno was generally represented as a matron, with a grave and majestic air, and there appears to be a very curious analogy between this mode of depicting the goddess and the Greek name assigned her. (Ἥρα, or Ἥρη, i. e. *Hera*, "Lady," "Mistress." Compare the Latin *Herus* and *Hera*, the German *Herr*, *Herrinn*, and *Heer*, and the remark of Aristotle explanatory of the Greek term Ἥρως. οἱ δὲ ἡγεμόνες τῶν ἀρχαίων μόνοι ἦσαν ἥρωες, οἱ δὲ λαοὶ ἄνθρωποι. Consult also *Whiter's Etymological Dictionary*, *vol.* 2. *p.* 1147.)—As regards the mode of attiring, customary among the Roman *matronae*, consult *Montfaucon*. *vol.* 3. *p.* 26. *Eng. transl.* *Vaillant*. *Col.* 2. *p.* 5.

61. *Qui rore puro*, &c. "Who laves his flowing locks in the limpid waters of the Castalian fount." *Rore* for *lympha* is beautifully poetical. Compare, in illustration of a similar usage, *Lucretius*, 1. 769. and 496. *Id.* 4. 439. *Propertius*, 2. 20. *Ovid*, *Fast.* 4. 778.——Two lofty rocks rise perpendicularly from Delphi, and obtain for mount Parnassus the epithet of διὸρυφος, or the two-headed. Between these two summits the celebrated Castalian fount pours down, being fed by the perpetual snows of Parnassus. "The Castalian spring," says Dodwell, "is clear, and forms an excellent beverage. The water, which oozes from the rock, was in ancient times introduced into a hollow square, where it was retained for the use of the Pythia and the oracular priests. The fountain is ornamented with pendant ivy, and

overshadowed by a large fig-tree. Above the *Phaedriades* is a plain, and a small lake, the waters of which enter a katabathron or chasm; and it is probably from this that the Castalian spring is supplied. After a quick descent to the bottom of the valley, through a narrow and rocky glen, it joins the little river Pleistus. (*Dodwell's travels, vol.* 1. *p.* 172. Compare *Cramer's Ancient Greece, vol.* 2. *p.* 170.)

62. *Lyciae dumeta.* "The thickets of Lycia." Compare the remark of Mitscherlich, "*Dumeta non tam ad nemora, Apollini sacra, quam potius ad naturam istius regionis, quae saltuosa est atque acclivis, accommodate memorata existimem.*" Lycia was a woody country, intersected by chains of mountains. Pliny (*H. N.* 12. 28.) praises its cedars, and (12. 1.) its plane-trees. Compare the description given by *Mannert, Geogr. der Gr. und R. vol.* 6. *pt.* 3. *p.* 159. *seqq.*——63. *Natalem silvam.* "His natal wood, on Mount Cynthus, in the island of Delos.——64. *Delius et Patareus Apollo.* "Apollo, god of Delos and of Patara." The city of Patara, in Lycia, was situate on the southern coast, below the mouth of the Xanthus. It was celebrated for an oracle of Apollo, and that deity was said to reside here during six months of the year, and during the remaining six at Delos. Compare *Virgil, Aen.* 4. 143. *seqq.* and the remark of *Servius* (*ad loc.*) "*Constat Apollinem sex mensibus hiemis apud Pataram, Lyciae civitatem, dare responsa, unde Patareus Apollo dicitur; et sex mensibus aestivis apud Delum.*" Patara and Delos evidently mark the route taken by the worship of Apollo (the Sun) in its progress from the eastern to the western nations. Patara has been visited, and thoroughly explored, by the Mission of the Society of Dilettanti, under the direction of Sir William Gell. (*Walpole's Collection, vol.* 2. *p.* 268. and 534. *seqq.*)——*Patareus.* To be pronounced as a trisyllable. Compare *Cellarii Not. Orb. Ant. vol.* 2. *p.* 95. and *Heusinger ad Cic. de Off.* 1. 1. 6.

65. *Vis consili expers, &c.* "Force devoid of judgment sinks under its own weight." Compare *Euripides,* (*Temenidae, frag.* 11.—*Op. vol.* 7. *p.* 672. *ed. Glasg.* 1821.) Ῥώμη δέ τ' ἀμαθὴς πολλάκις τίκτει βλάβην.——66. *Temperatam.* "When under its control." Understand *consilio.*——*Provehunt in majus.* "Increase." Equivalent to *augent.*——69. *Gyges.* Gyges, Cottus, and Briareus, sons of Coelus and Terra, were hurled by their father to Tartarus. Jupiter, however, brought them back to the light of day, and was aided by them in overthrowing the Titans. Such is the mythological narrative of Hesiod. (Θεογ. 617. *seqq.*) Horace evidently confounds this cosmogonical fable with one of later date. The *Centimani* (Ἑκατογχειρες) are of a much earlier creation than the rebellious giants, and fight on the side of the gods: whereas, in the present passage, Horace seems to identify one of their numbers with these very giants. A parallel instance, in the case of Briareus, occurs in *Virgil, Aen.* 10. 565. *seqq.* Compare note on verse 53 of this ode.

71. *Orion.* The well-known hunter and giant of early fable. His story is variously told. According to the common account, he was killed by a scorpion, sent by Terra or Diana, for having boasted that he would triumph over every animal. (*Aratus,* 646. *Ovid. Fast.* 5. 540.) Horace, however, follows the authority of *Callimachus* (*H. in Dian.* 265.) and *Nicander* (*Ther.* 13.) who make Orion to have offered violence to Diana; but he differs from them as to the means by which his death was effected. The *virginea sagitta* is in accordance with the statement of Homer (*Od.* 5. 124.) who assigns, however, a different offence; whereas Callimachus and Nicander ascribe his death, in conformity with the common account, to a scorpion. Compare *Heyne, ad Apollod.* 1. 4. 3.——73. *Injecta monstris,* &c. A Graecism for *se injectam dolet,* &c. "Earth grieves at being cast upon the monsters of her own production." An allusion to the overthrow and punishment of the Giants. (Γηγενεῖς.) Enceladus was buried under Sicily, Polybotes under Nisyrus, torn off by Neptune from the isle of Cos, Otus under Crete, &c. (*Apollod.* 1. 6. 2.)——*Partus.* The Titans are now meant, who were also the sons of Terra (*Apollod.* 1. 1. 3.) and whom Jupiter hurled to Tartarus (*Id.* 1. 2. 3.)——75. *Nec peredit impositam,* &c. "Nor does the rapid fire consume Aetna, placed upon Enceladus." i. e. Nor is Enceladus lightened of his load. Pindar (*Pyth.* 1. 31.)

and Aeschylus (*P. V.* 373.) place Typhoeus (Τυφὼς) under this mountain. Compare *Boeckh, ad Pind. l. c.* and *Blomfield, Gloss. ad P. V* 362.

77. *Tityi.* Tityos was slain by Apollo and Diana, for attempting violence towards Latona. (*Apollod.* 1. 4. 1.) Compare Explanatory Notes, Ode 2. 14. 8.——78. *Ales.* The vulture. Compare *Apollodorus, l. c.* κολάζεται δὲ καὶ μετὰ θάνατον· γῦπες γὰρ αὐτοῦ τὴν καρδίαν ἐν Ἅιδου ἐσθίουσιν.——*Nequitiae additus custos.* "Added as the constant avenger of his guilt."——79. *Amatorem.* "Who sought to gain Proserpina to his love." Πειρίθουν τὸν Περσεφόνης μνηστευόμενον γάμον. (*Apollod.* 2. 5. 12.) Pirithous, accompanied by Theseus, descended to Hades for the purpose of carrying off Proserpina. He was seized by Pluto, and bound to a rock with "countless fetters." (*trecentis catenis.*) The nature of his punishment, however, is differently given by other writers. Consult the observations of Heyne, (*ad Apollod. l. c.*)

ODE 5. The ode opens with a complimentary allusion to the power of Augustus, and to his having wrested the Roman standards from the hands of the Parthians. The bard then dwells for a time upon the disgraceful defeat of Crassus, after which the noble example of Regulus is introduced, and a tacit comparison is then made during the rest of the piece between the high-toned principles of the virtuous Roman, and the strict discipline of Augustus.

1. *Coelo tonantem,* &c. "We believe from his thundering that Jove reigns in the skies." Compare *Lucan,* 3. 319. *seqq.*——2. *Praesens divus,* &c. Having stated the common grounds on which the belief of Jupiter's divinity is founded, the poet now proceeds, in accordance with the flattery of the age, to name Augustus as a "deity upon earth," (*praesens divus*), assigning, as a proof of this, his triumph over the nations of the farthest east and west, especially his having wrested from the Parthians, by the mere terror of his name, the standards so disgracefully lost by the Roman Crassus. As regards the expression *praesens divus,* compare the θεὸς ἐπιφανής, which occurs among the titles of the Greek kings of Syria. Consult also Explanatory Notes, Ode 3. 3. 11. *Buttmann,* in his *Mythologus, p.* 42. *seqq.* has some very sensible remarks, on the subject of our poet's flattery of Augustus in ranking him with the gods; and the conclusion to which he arrives is this, that Horace, in common with most of the philosophical spirits of his time, believed in one supreme being, one concentrated godhead, Jupiter, while all the other creations of Mythology were adopted by him not from their moral, but merely from their poetic, value. Among these last Augustus may easily find a place, and the bard, by styling him a deity upon earth, only means to express the idea that he was the greatest individual of his age. "In Horazens Schmeichelei bleibt," observes Buttmann, "nach Ausscheidung der Konvenienz und der Poesie, die unleugbare Wahrheit übrig, dass zu seiner Zeit August die wichtigste Person der Welt war." (*Mythologus, vol.* 1. *p.* 47.)

3. *Adjectis Britannis,* &c. "The Britons and the formidable Parthians being added to his sway." "According to Strabo (4.—*vol.* 2. *p.* 68. *ed. Tzschk.*) some of the princes of Britain sent embassies and presents to Augustus, and placed a large portion of the island under his control. It was not, however, reduced to a Roman province until the time of Claudius. What Horace adds respecting the Parthians is adorned with the exaggeration of poetry. This nation was not, in fact, added by Augustus to the empire of Rome, they only surrendered, through dread of the Roman power, the standards taken from Crassus.

5. *Milesne Crassi,* &c. "Has the soldier of Crassus lived, a degraded husband, with a Barbarian wife?" An allusion to the soldiers of Crassus made captives by the Parthians.

and who, to save their lives, had intermarried with females of that nation. Hence the peculiar force of *vixit*, which is well explained by one of the scholiasts: "*Uxores a victoribus acceperunt, ut vitam mererentur.*" To constitute a lawful marriage among the Romans, it was required that both the contracting parties be citizens, and free. There was no legitimate union between slaves, nor was a Roman citizen permitted to marry a slave, a barbarian, or a foreigner generally. Such a connection was called *connubium*, not *matrimonium*. Compare *Heineccius, Antiq. Rom. Jurispr. Ill. Syntag. Lib.* 1. *Tit.* 10. § 16. *p.* 135. *ed. Haubold*, and the remarks of the editor in his *Epicrisis. p.* 921.——7. *Pro Curia*, &c. "Ah, senate of my country, and degenerate principles of the day!" The poet mourns over the want of spirit, on the part of the senate, in allowing the disgraceful defeat of Crassus to remain so long unavenged, and over the stain fixed on the martial character of Rome, by this connection of her captive soldiery with their Barbarian conquerors. Such a view of the subject carries with it a tacit but flattering eulogium on the successful operations of Augustus.

9. *Sub rege Medo.* "Beneath a Parthian king."——*Marsus et Appulus.* The Marsians and Appulians, the bravest portion of the Roman armies, are here taken to denote the Roman soldiers generally. Compare Explanatory Notes, Ode 1. 2. 39.——10. *Anciliorum.* The Ancilia were the "sacred shields" carried round in procession by the Salii, or priests of Mars. (Compare Explanatory Notes, Ode 1. 36. 12.) One of them was supposed to have dropped from heaven in the reign of Numa, and on its preservation the safety of the empire was believed to depend. As regards the form of the *ancilia*, consult *Lipsius, De Milit. Rom. Analect. ad lib.* 3. *dial.* 1.——*Et nominis et togae.* "And of the name and attire of a Roman." The *toga* was the distinguishing part of the Roman dress and the badge of a citizen. Compare *Cicero, pro Rab.* 4. *Suetonius, vit. Claud.* 15. *Plin. Ep.* 4. 11. and 7. 3. Foreigners were allowed to wear the *toga*, only by special permission. Compare *Heineccius, Ant. Rom. Appendix. lib.* 1. *c.* 6. *De stat. Peregr.—ed. Haubold. p.* 349. On the form of the toga, consult *Rubenius, de Re Vestiaria*, and *Fenarius de R. V.* both contained in the sixth vol. of *Graevius's Thesaurus Ant. Rom.* Compare also *Montfaucon, vol.* 3. *p.* 11. *seqq. Eng. transl.*

11. *Aeternaeque Vestae.* Alluding to the sacred fire kept constantly burning by the Vestal Virgins in the temple of the goddess. "Vesta," observes R. P. Knight, "whose symbol was fire, was held to be, equally with Ceres, a personification of the Earth, or rather of the genial heat which pervades it, to which its productive powers were supposed to be owing; wherefore her temple at Rome was of a circular form, having the sacred fire in the centre, but no statue." (*Knight's Enquiry*, &c. 42.—*Class. Journ. vol.* 23. *p.* 232.) Compare the remarks of *Noehden*, on the *Worship of Vesta, Class. Journ. vol.* 15. *p.* 123. *seqq.*——12. *Incolumi Jove*, &c. "The Capitol, and the Roman city, being safe," i. e. Though the Roman power remained still superior to its foes. *Jove* is here put for *Jove Capitolino*, equivalent, in fact, to *Capitolio.*

13. *Hoc caverat*, &c. The example of Regulus is now cited, who foresaw the evil effects that would result to his country, if the Roman soldier was allowed to place his hopes of safety any where but in arms. Hence the vanquished commander recommends to his countrymen, not to accept the terms offered by the Carthaginians, and, by receiving back the Roman captives, establish a precedent pregnant with ruin to a future age. The soldier must either conquer or die; he must not expect that by becoming a captive he will have a chance of being ransomed, and thus restored to his country. The story of Regulus is too well known to need detailing in this place. It should be remarked, however, that the account of his having been put to death by the Carthaginians does not rest on a very firm basis. Compare *Boetticher, Geschichte der Chartager, Berlin*, 1827. and *Foreign Review, No.* 1. *p.* 305.

14. *Dissentientis conditionibus*, &c. "Abhorring the base terms proposed by Carthage, and a precedent pregnant with ruin to a future age." Alluding to the terms of accommo-

dation of which he himself was the bearer, and which he advised his countrymen to reject. The Carthaginians wished peace, and a mutual ransoming of prisoners. Compare *Silius Italicus*, 6. 346. *seqq.*——17. *Si non peririet*, &c. "If the captive youth were not to perish unlamented," i. e. to die in captivity, unpitied and unransomed.——20. *Militibus.* "From our soldiery."——23. *Portasque non clusas.* "And the gates of the foe standing open, and the fields once ravaged by our soldiery now cultivated by their hands." Regulus, previous to his overthrow, had spread terror to the very gates of Carthage. The scene is now changed, and the Roman soldiers now cultivate as slaves the very ground which they had traversed as victors. In relation to the successes of Regulus, and his defeat by Xanthippus, compare *Diodorus Siculus, fragm. lib.* 23.—*vol.* 9. *p.* 327. *ed. Bip.*

25. *Auro repensus*, &c. Strong and bitter irony. "The soldier, after being ransomed by gold, will no doubt return a braver man!"——20. *Medicata fuco.* "When once stained by the dye." The *fucus* (φύκος) is properly a sort of sea-weed, which was anciently used in dying, and in colouring the faces of women. Hence all kinds of dye obtained this name. It is ranked by the French botanists under the general head of *Thalassiophytes.* Compare *Martyn, ad Virg. Georg.* 4. 39. and *Fée, Flore de Virgile, p.* 59.

29. *Nec vera virtus*, &c. "Nor does true valour, when once it has fallen from its place, care to be reinstated in those breasts which have become degraded by cowardice."——35. *Qui lora restrictis*, &c. "Who has ingloriously felt the thongs upon his arms pinioned behind him, and has feared death from that very quarter, whence, with far more propriety, he might have obtained an exemption from servitude." He should have trusted to his arms: they would have saved him from captivity. *Vitam* is here equivalent to *salutem.* Consult Various Readings.——36. *Pacem duello miscuit.* "Has confounded peace with war." He has surrendered when his arms were in his hands, and has sought peace in the heat of action from his foe, when, by using those arms bravely, he might have come off victorious from the field.

40. *Probrosis altior Italiae ruinis.* "Rendered more glorious by the disgraceful downfall of Italy."——42. *Ut capitis minor.* "As one no longer a freeman." Alluding to his being a captive to the Carthaginians. Among the Romans, any loss of liberty, or of the rights of citizens, was called *Diminutio capitis.* (*Cic. pro Mil.* 36.) The loss of liberty, which included the loss of the city and of one's family, was called *diminutio capitis maxima;* any change of family, *minima.* Compare *Heineccius, Ant. Rom. lib.* 1. *Tit.* 16. *De capitis diminutione.—ed. Haubold, p.* 178. *seqq.*

45. *Donec labantes*, &c. "Until, as an adviser, he confirmed the wavering minds of the fathers, by counsel never given on any previous occasion." i. e. Until he settled the wavering minds of the senate by becoming the author of advice before unheard. Regulus advised the Romans to prosecute the war strenuously, and leave him to his fate.——49. *Atqui sciebat*, &c. "And yet he well knew what cruelties the Barbarian torturer was preparing for him." Regulus well knew how cruel a reception he would meet with from the enraged and disappointed foe. On the subject of his sufferings, however, consult note on verse 13. of this ode.

52. *Reditus.* The plural form beautifully marks his frequent attempts to return, and the endeavours of the crowd to oppose his design. Abstract nouns are frequently used in the plural in Latin, where our own idiom does not allow of it, to denote a repetition of the same act, or the existence of the same quality in different subjects. Thus in Cicero (*Man. L.* 5.) we have *Adventus imperatorum.* So *Effusiones hominum* (*in Pis.* 22.) *Interitus exercituum* (*De Off.* 2. 6.) &c. Compare *Zumpt, L. G. p.* 44. *Kenrick's transl.*——53. *Longa negotia.* "The tedious concerns."——55. *Venafranos in agros.* Compare Explanatory Notes, Ode 2. 6. 16.——56. *Lacedaemonium Tarentum.* Compare Explanatory Notes, Ode 2. 6 11.

ODE 6. Addressed to the corrupt and dissolute Romans of his age, and ascribing the national calamities, which had befallen them, to the anger of the gods at their abandonment of public and private virtue. To heighten the picture of present corruption, a view is taken of the simple manners which marked the earlier days of Rome.

Although no mention is made of Augustus in this piece, yet it would seem to have been written at the time when that emperor was actively engaged in restraining the tide of public and private corruption; when, as Suetonius informs us (*vit. Aug.* 30.) he was rebuilding the sacred edifices which had either been destroyed by fire or suffered to fall to ruin, while by the Lex Julia, "De adulteriis," and the Lex Papia-Poppaea, "De maritandis ordinibus," he was striving to reform the moral condition of his people. Hence it may be conjectured that the poet wishes to celebrate, in the present ode, the civic virtues of the monarch.

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1. *Delicta majorum*, &c. "Though guiltless of them, thou shalt atone, O Roman, for the crimes of thy fathers." The crimes here alluded to have reference principally to the excesses of the civil wars. As regards the early and prevalent belief that the children were punished for the crimes of their parents, compare *Euripides*, (*Alcmaeon, frag.* 7.—*Op. vol.* 7. *p.* 556. *ad Glasg.* 1821.) Τὰ τῶν τεκόντων ὡς μετέρχεται θεὸς μιάσματ'——3. *Aedes.* "The shrines." Equivalent to *delubra*. For some remarks on the distinctive force of *Aedes, Fanum, Templum*, &c. consult *Crombie, Gymnasium sive Symbola Critica, vol.* 1. *p.* 270. *seqq.* 3*d. ed.*——4. *Foeda nigro simulacra fumo.* "Their images, sullied with the black smoke." The statues of the gods, in the temples, were apt to contract impurities from the smoke of the altars, &c. Hence the custom of annually washing them in running water or the nearest sea, a rite which, according to the poet, had been long interrupted by the neglect of the Romans. On this species of ablution, compare the learned remarks of *Spanheim, ad Callim. Hymn. in Lav. Pall.—ed. Ernesti, vol.* 2. *p.* 597. *seqq.*

5. *Imperas.* "Thou holdest the reins of empire."——6. *Hinc omne principium*, &c. "From them derive the commencement of every undertaking, to them ascribe its issue." Begin nothing without first obtaining the approbation of the gods, and when success shall have crowned your efforts, return thanks to them as the authors of it.——In metrical reading, pronounce *principium huc*, as they occur in this passage, *princip-yuc*, and compare Explanatory Notes, Ode 3. 4. 41.

8. *Hesperiae.* Put for *Italiae.* Compare Explanatory Notes, Ode 1. 36. 4.——9. *Monaeses et Pacori manus.* Alluding to two Parthian commanders who had proved victorious over the Romans. Monaeses, more commonly known by the name of Surena, is the same that defeated Crassus. (*Plut. vit. Crass.——ed. Hutten, vol.* 3. *p.* 434. *seqq.*) The appellation of Surena, given him by the historical writers, is merely a Parthian term, indicating his high rank. Velleius Paterculus (2. 46.) assigns the defeat of Crassus to king Orodes. But Plutarch more correctly informs us, that the Parthian monarch divided his army into two parts, with one of which he ravaged Armenia, while he left the other with Surena (Monaeses) to act against the Romans.—Pacorus, the other Parthian commander mentioned by the poet, was the son of king Orodes, and, in conjunction with Labienus, (*Dio Cassius*, 48. 24. *seqq.*), defeated Didius Saxa, the lieutenant of Marc Antony.

10. *Non auspicatos contudit impetus.* "Have crushed our inauspicious efforts." The expression *non auspicatos*, refers to the neglecting the auspices, and admonitions of the gods, or, in other words, to the injustice of these attempts on the part of the Romans. As regards the unfavourable omens under which Crassus set out on his Parthian expedition, compare Plutarch, (*Vit. Crass.—ed. Hutten, vol.* 3. *p.* 426.)——11. *Et adjecisse praedam*, &c. "And proudly smile, in having added the spoils of Romans to their military ornaments, of scanty size before." By *torques* are meant, among the Roman writers, golden chains, which went round the neck, bestowed as military rewards. The term is here applied in a general sense

to the Parthians, while the epithet added to it implies the inferior military fame of this nation previous to their victories over the Romans.

13. *Occupatam seditionibus.* "Embroiled in civil dissensions." According to the poet, the weakness consequent on disunion had almost given the capital over into the hands of its foes.——14. *Dacus et Aethiops.* An allusion to the approaching conflict between Augustus and Antony. By the term *Aethiops* are meant the Aegyptians generally. As regards the Dacians, Dio Cassius (51. 22.) states, that they had sent ambassadors to Augustus, but, not obtaining what they wished, had thereupon inclined to the side of Antony. According to Suetonius (*vit. Aug.* 21.) their incursions were checked by Augustus, and three of their leaders slain.——17. *Nuptias inquinavere.* "Have polluted the purity of the nuptial compact." Compare the account given by Heineccius of the *Lex Julia*, "*De adulterio*," and the remarks of the same writer relative to the laws against this offence prior to the time of Augustus. (*Antiq. Rom. lib.* 4. *tit.* 18. § 51.—*ed. Haubold. p.* 782.) Consult also *Suetonius, vit. Aug.* 34.——20. *In patriam populumque.* The term *patriam* contains an allusion to public calamities, while *populum*, on the other hand, refers to such as are of a private nature, the loss of property, of rank, of character, &c.

21. *Motus Ionicos.* The dances of the Ionians were noted for their wanton character. Compare *Aristophanes, Thesmoph.* 169, and the remarks of *Kuster*, and *Bergler, ad. loc.* Consult also *Toup, Em. in Suid.* 1. *p.* 166. 167. and *Porson's Tracts, p.* 185.——22. *Fingitur artibus.* "Is trained up to seductive arts." *Artibus* is the dative.——24. *De tenero ungui.* "From her very childhood." Compare *Automedon*, (*Ep.* 3. 1.—*Anthol. Gr. vol.* 2. *p.* 191. *ed. Jacobs*) ἐξ ἁπαλῶν ὀνύχων.

33. *His parentibus.* "From such parents."——35. *Cecidit.* "Smote."——37. *Rusticorum militum.* The best portion of the Roman troops were obtained from the Rustic Tribes, as being most inured to toil. Compare *Lipsius, de Mil. Rom. lib.* 1. *dial.* 2.——38. *Sabellis ligonibus.* The simple manners of earlier times remained longest in force among the Sabines, and the tribes supposed to have issued from them. The whole race is here alluded to in the epithet *Sabellis*, though the Romans more commonly meant by Sabellians, not the parent-stock of the Sabines, but the tribes that proceeded from it, such as the Marsians, Pelignians, Samnites, Lucanians, &c. Compare *Niebuhr, Rom. Hist. vol.* 1. *p.* 71. *Hare and Thirlwall's transl.*

41. *Sol ubi montium*, &c. A beautiful description of the approach of evening. Compare, as regards the expression *juga demeret bobus fatigatis*, the Greek terms βούλυσις and βουλυτός.——43. *Amicum tempus*, &c. "Restoring, with his departing chariot, the pleasing period of repose from toil."——45. *Damnosa dies.* "Wasting time." *Dies* is most commonly masculine when used to denote a particular day, and feminine when it is spoken of the duration of time. Compare, however, the remarks of *Zumpt, L. G. p.* 41. *Kenrick's transl. 2d. ed.*

ODE 7. Addressed to Asterie, whom the poet exhorts to continue faithful to the absent Gyges, and to beware of the addresses of Enipeus.

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1. *Candidi Favonii.* "The fair breezes of Spring." The epithet *candidi* is here applied to the breezes of Spring, from their dispelling the dark clouds and storms of winter. The *nigri venti* stand directly opposed. In relation to the term *Favonius*, compare Explanatory Notes, Ode 1. 4. 1.——3. *Thyna merce beatum.* "Enriched with Bithynian merchandise."

——4. *Fide.* The old form of the genitive for *fidei.* Compare *Struve, Ueber die Lat. Declin und Conj. p.* 38. *Priscian, vol.* 1. *p.* 354. *ed. Krehl. Sallust. ed. Anthon. p.* 298. and consult Various Readings.

6. *Oricum.* Oricum, or Oricus, was a celebrated town and harbour, which Scylax, (*Peripl. p.* 10.) and other early writers place in Illyria, while Ptolemy enumerates it among the cities of Epirus. Herodotus (9. 94.) speaks of it as a port not far from Apollonia and the mouth of the Aous. Oricum was much frequented by the Romans in their communication with Greece, being very conveniently situated for that purpose from its proximity to Hydruntum and Brundusium. *Cramer's Ancient Greece, vol.* 1. *p.* 62. *seqq.*——6. *Post insana Caprae sidera.* "After the raging stars of the Goat have risen." *Capra,* the same with *Amalthaea,* is a star of the first magnitude, in the shoulder of Auriga; two smaller ones, in his left hand, mark the *hoedi* or kids. (Compare *Dupuis, Origine de tous les Cultes, vol.* 6. *p.* 393.) Both the rising and setting of *Capra* were accompanied by tempestuous weather. (*Aratus. Phaen.* 156. *seqq.*) The allusion, however, is here to the rising of the star, since its setting took place in that part of the year, (Calends of January, *Hyginus.* 15.), when the sea was closed against navigation.

9. *Hospitae.* Referring to Chloe.——10. *Tuis ignibus.* "With the same love that thou hast for him."——13. *Mulier perfida.* "His false spouse." Alluding to Antaea, as Homer calls the wife of Proetus, (*Il.* 6. 155. *seqq.*) or Sthenobaea, as others give the name. For the story of Bellerophon, consult *Lempriere's Classical Dictionary, ed. Anthon.* 1827.——14. *Falsis criminibus.* "By false accusations." Compare *Scheller, Praecep. Styl. vol.* 1. *p.* 70. "*Crimen non est* das Laster, Verbrechen, *per se, sed quatenus alicui objicitur, omninoque quicquid alicui objicis.* Vorwurf, vorgewurfernes Verbrechen." Consult also *Noltenius, Lex. Antibarb. vol.* 1. *col.* 888.

17. *Paene datum Pelea Tartaro.* "That Peleus narrowly escaped death." The story of Peleus is similar, in many respects, to that of Bellerophon. Compare *Pindar, Nem.* 4. 92. *seqq.* and the remarks of the Scholiast. *Antoninus Liberalis, p.* 257. *ed. Verheyck.* and *Muncker ad loc.* Consult also *Lempriere's Class. Dict. ed. Anthon.* 1827.——18. *Magnessam Hippolyten.* Acastus, the husband of Hippolyte, was king of Magnesia in Thessaly; hence the epithet *Magnessam* in the text. Apollodorus (13. 3. 5.) calls this female Astydamea. Compare *Heyne ad loc.* (*Obs.* 311.)——19. *Peccare docentes historias movet.* "Recounts pieces of history that are merely the lessons of vice."

21. *Icarî.* For *Icarii.* Understand *maris,* and compare Explanatory Notes, Ode 1. 1. 15. ——22. *Adhuc integer.* "Still uncorrupted."——25. *Quamvis non alius,* &c. "Though no other youth is equally conspicuous, on the grassy turf of the Campus Martius, for skill in managing the steed." *Sciens flectere* is a Graecism for *sciens in flectendo.*——28. *Tusco alveo.* Referring to the Tiber, which rises in Etruria. In reading this line metrically, *alveo* must be pronounced *alv-yo.*

29. *Prima nocte,* &c. Compare *Shakspeare, Merchant of Venice, Act* 2. *sc.* 5.

> ——————"Hear you me, Jessica:
> Lock up my doors; and when you hear the drum,
> And the vile squeaking of the wry-neck'd fife,
> Clamber not you up to the casements then,
> Nor thrust your head into the public street."

32. *Duram.* "Cruel."——*Difficilis.* "Inflexible."

ODE 8. Horace had invited Maecenas to attend a festal celebration on the Calends of March. As the Matronalia took place on this same day, the poet very naturally anticipates the surprise of his friend on the occasion. "Wonderest thou, Maecenas, what I, an unmarried man, have to do with a day kept sacred by the matrons of Rome?——On this very day my life was endangered by the falling of a tree, and its annual return always brings with it feelings of grateful recollection for my providential deliverance."

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1. *Martiis caelebs*, &c. "Maecenas, learned in the antiquities of Greece and of Rome, dost thou wonder what I, an unmarried man, intend to do on the Calends of March, what these flowers mean, and this censer," &c. *Sermones* answers here, in some measure, to the Greek μύθους, while by *utcrque lingua* are literally meant the Greek and Roman tongues. Compare the explanation of Mitscherlich. "*Qui utriusque populi antiquitatem literis consignatam, ritus adeo atque sacra cum ipsorum causis atque originibus egregie perspecta habes.*—— On the calends (or first day) of March, the festival of the Matronalia was celebrated by the Roman matrons, and on this same occasion presents used to be given by husbands to their wives. The day is said to have been kept sacred, in remembrance chiefly of the reconciliation between the Romans and the Sabines. On this same day also a temple had been dedicated by the Roman ladies to Juno Lucina, on the Esquiline hill, and here they presented their annual offerings. Compare *Ovid, Fast.* 3. 170. *seqq.* From this last-mentioned circumstance, and particularly from a part of the passage just referred to, (verse 235. *seqq.*) the true reason of the celebration may perhaps be inferred. Ovid speaks of offerings of flowers made on this occasion to Juno, ("*Ferte deae flores,*" &c. *v.* 253.) which serves to illustrate our text more clearly. Maecenas, knowing the use of flowers in the offerings of the Matronalia, may very naturally be surprised at those which he sees the poet to have prepared.

7. *Libero.* In a previous ode (2. 17. 27.) the bard attributes his preservation to Faunus, but now Bacchus is named as the author of his deliverance. There is a peculiar propriety in this. The deity last mentioned is not only the protector of poets, but also, in a special sense, one of the gods of the country and of gardens, since to him are ascribed the discovery and culture of the vine and of apples. Compare *Theocritus*, 2. 120. μᾶλα Διωνύσοιο, and *Warton ad loc.* Compare also *Athenaeus*, (3. 23,—*vol.* 1. *p.* 323. *ed. Schweigh.*) who speaks of Bacchus as, μήλων εὑρετής referring to *Theocritus l. c.* and *Neoptolemus* of *Paros.* As regards the epithet *Liber*, applied to Bacchus, compare Explanatory Notes, Ode 1. 7. 22.

9. *Dies festus.* Compare Explanatory Notes, Ode 2. 3. 6.——10. *Corticem adstrictum*, &c. "Shall remove the cork, secured with pitch, from the jar which began to drink in the smoke in the consulship of Tullus." *Amphorae*, the dative, is put by a Graecism for *ab amphora.* As regards the shape of the ancient *amphorae*, compare *Excursus* 4, to the first book of Odes. When the wine-vessels were filled, and the disturbance of the liquor had subsided, the covers or stoppers were secured with plaster, or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air. (Compare *Excursus* 4. to the first book of odes.) After this, the wines were mellowed by the application of smoke, which was prevented, by the ample coating of pitch or plaster on the wine-vessel, from penetrating so far as to vitiate the genuine taste of the liquor. (Compare *Excursus* 5. to the first book of odes.) Previously, however, to depositing the amphorae in the wine-vault or apotheca, it was usual to put upon them a label or mark indicative of the vintages, and of the names of the consuls in authority at the time, in order that, when they were taken out, their age and growth might be easily recognised. (Compare *Excursus* 4. to the first book of odes.) If by the consulship of Tullus, mentioned in the text, be meant that of L. Volcatius Tullus, who had M. Aemilius Lepidus for his colleague, A. U. C. 688, and if the present ode, as would appear from verse 17. *seqq.* was composed A. U. C. 734 the wine offered by Horace to his friend must have been more than forty-six years old. As regards the ages of the ancient wines, compare *Excursus* 6. to the first book of Odes, page 128, *seqq.*

13. *Sume Maecenas*, &c. "Drink, dear Maecenas, a hundred cups to the health of thy friend." A cup drained to the health, or in honour, of any individual, was styled, in the Latin idiom, *his* cup, (*ejus poculum*); hence the language of the text, *cyathos amici*. Compare Ode, 3. 19. 9. The *cyathus* was a small liquid measure, containing the twelfth part of a sextarius, which last was equal to about a pint and three quarters, English measure. The *cyathus* was used to pour wine into the larger drinking vessels, or to dilute the wine with water. The expression in the text, "*centum cyathos*," must not be taken strictly; it only means a large quantity of wine, without any reference to the paticular number of cups. Compare Explanatory Notes, Ode 3. 19. 11.——15. *Perfer in lucem*. "Prolong till daylight." ——17. *Mitte civiles*, &c. "Dismiss those cares which as a statesman thou feelest for the welfare of Rome." An allusion to the office of *Praefectus Urbis*, which Maecenas held during the absence of Augustus in Egypt, and by which he was entrusted with the chief administration of affairs in Italy, and particularly with the civil government of the capital. Compare *Pedo Albinovanus*, (*Eleg. in ob. Maecen.* 13.) "*tu Caesaris almi Dextera, Romanae tu vigil urbis eras.*" The present ode must have been composed consequently A. U. C. 734. Consult farther, in relation to the office held at this time by Maecenas, *Tacitus, Ann.* 6. 11. *Dio Cassius*, 49. 16.

18. *Daci Cotisonis agmen*. The inroads of the Dacians, under their king Cotiso, were checked by Lentulus, the lieutenant of Augustus. Compare *Suetonius, vit. Aug.* 21. "*Coercuit et Dacorum incursiones, tribus eorum ducibus cum magna copia caesis.*" and *Florus*, 4. 12. 18. "*Daci montibus inhaerent: Cotisonis regis imperio, quoties concretus gelu Danubius junxerat ripas, decurrere solebant, et vicina populari. Visum est Caesari Augusto, gentem aditu difficilimam summovere. Misso igitur Lentulo, ultra ulteriorem repulit ripam; citra praesidia constituit. Sic tunc Dacia non victa, sed summota atque dilata est.*" As regards Dacia itself, Compare Explanatory Notes, Ode 1. 35. 9.——19. *Medus infestus sibi*, &c. "The Parthians, turning their hostilities against themselves, are at variance in destructive conflicts." Compare Explanatory Notes, Ode 1. 26. 3. ——22. *Sera domitus catena*. "Subdued after a long-protracted contest." The Cantabrians were reduced to subjection by Agrippa, the same year in which this ode was composed, (A. U. C. 734), after having resisted the power of the Romans, in various ways, for more than two hundred years. Compare Explanatory Notes, Ode 2. 6. 2.——23. *Jam Scythae laxo*, &c. "The Scythians now think of retiring from our frontiers, with bows unbent." By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni, whose inroads had been checked by Lentulus. Compare Explanatory Notes, Ode 2. 9. 23. The expression *laxo arcu* describes, in a very picturesque manner, the abandonment of all hostile designs by these humbled barbarians.

25. *Negligens, ne qua*, &c. "Refraining, amid social retirement, from overweening solicitude, lest the people any where feel the pressure of evil, seize with joy the gifts of the present moment, and bid adieu for a time to grave pursuits." Consult Various Readings. The common text has a comma after *laboret*, and in the 26th line gives *Parce privatus nimium cavere*: The term *negligens* will then be joined in construction with *parce*, and *negligens parce* will be equivalent to *neglige*. "Since thou art a private person, be not too solicitous lest," &c. The epithet *privatus*, as applied by the poet to Maecenas, is then to be explained by a reference to the Roman usage which designated all individuals except the emperor, as *privati*. This whole reading, however, is decidedly bad.

ODE 9. A beautiful Amoebaean ode, representing the reconciliation of two lovers. Scaliger is enthusiastic in its praise. "*Omnes Horatii Odae*," observes this eminent scholar, "*tantae sunt venustatis, ut et mihi et aliis prudentioribus omnem ademerit spem talium studiorum. Inter caeteras vero, duas animadverti quibus ne ambrosiam quidem aut*

nectar dulciora pulem. *Altera est tertia quarti libri,* Quem tu, Melpomene, semel, etc. *Altera est nona tertiae,* Donec gratus eram tibi, etc. *Quarum similes a me compositas malim, quam Pythionicarum multas Pindari et Nemeaenicarum; quarum similes malim composuisse quam esse totius Tarraconensis Rex.*" (*Poet. lib.* 6.)

As regards the nature of the Amoebaean ode, it may not be amiss to give the explanation of Heyne, (*ad Virg. Eclog.* 3. *Arg.*) "*Lex est, ut is, qui respondet, iisdem versibus ac numeris aut contrarium aut majus et pulchrius aliquod dicat, aut ulla alia ratione simile quid subjiciat. Neque ex eodem omnia argumento necesse est esse petita, sed a variis ac diversis plane rebus arcessita. Etiam nostro tempore ejus generis carmina apud Italos in pretio haberi, et laudari poetas* Improvisatori, *Spencius, Anglus elegantissimus, notavit, et nota res est.*"

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2. *Potior.* "More favoured."——*Brachia candidae,* &c. "Was wont to throw his arms around thy alabaster neck."——4. *Persarum vigui,* &c. "I lived happier than the monarch of the Persians." I was happier than the richest and most powerful of kings. Compare *Juvenal.* 14. 328. and *Ruperti ad loc.* "*Persarum ac Parthorum reges et olim et tum temporis potentissimi erant iidemque ditissimi.*"——5. *Alia.* "For another." *Ardere aliqua* is a familiar Horatian construction. Compare Ode 2. 4. 7.——7. *Multi nominis* "Of distinguished fame."——8. *Ilia.* The mother of Romulus and Remus. The remarks of Niebuhr, in relation to this female, are worthy of insertion. "The ingenious Perizonius, whose subtile observations were lost on his contemporaries, has shewn that the mother of Romulus, when she is called Ilia, is always represented as the daughter of Aeneas; when Rea Silvia, as an Alban princess; and that Ilia is never called Rea. (*Excurs. ad Aelian. V. H.* 7. *p.* 510. *seqq.*) I hold it to be almost certain, that Ilia was imported into Latium out of some unknown Greek poem, one of those which brought Romulus close to the time of Aeneas." *Niebuhr's Roman History, vol.* 1. *p.* 176. *seqq. Hare and Thirlwall's transl.*

10. *Dulces docta modos,* &c. "Skilled in sweet measures, and mistress of the lyre." Compare with the expression *cytharae sciens* the Greek form κιθάρας εἰδυῖα.——12. *Animae superstiti.* "Her surviving soul." *Animae* is here beautifully put for *ei,* referring to Chloe. ——13. *Torret face mutua.* "Burns with the torch of mutual love." How much stronger is the *torret face mutua* of Lydia than the *regit* of the bard!——14. *Thurini Ornyti.* "Of the Thurian Ornytus." Thurium or Thurii was a city of Lucania, on the coast of the Sinus Tarentinus, and not far from the site of Sybaris. It was founded about fifty-five years after the overthrow of the last-mentioned place, by a colony sent out by the Athenians at the instigation of Pericles. Two celebrated characters are named among those who joined this expedition, which was collected from different parts of Greece; these were Herodotus and Lysias the orator. Compare *Aristotle,* de Rhet. 93. *Dionysius Halicarnasseus, de Lys. p.* 452. *Suidas, v.* Ἡρόδοτος *et* Λύσιας. *Plin. H. N.* 12. 4. *Cramer's Ancient Italy, vol.* 2. *p.* 358. *Clinton's Fasti Hellenici, p.* 55. 2*d. ed.*

17. *Prisca Venus.* "Our old affection."——18. *Diductos.* "Us, long parted."——19. *Flava Chloe.* "Chloe, beautiful as she is."——21. *Sidere pulchrior.* "Brighter in beauty than any star." Compare the language of Homer, *Il.* 6. 401. where Astyanax is styled ἀλίγκιον ἀστέρι καλῷ.——22. *Levior cortice.* "Lighter than bark." Alluding to his inconstant and fickle disposition.——*Improbo iracundior Adrior.* "More wrathful than the stormy Adriatic."——24. *Tecum vivere amem,* &c. "With thee I shall love to live, with thee I shall cheerfully die."

ODE 10. A specimen of the songs termed παρακλαυσίθυρα by the Greeks, answering to the modern serenade. Compare Explanatory Notes, Ode 1. 25. 7. Consult also *Plautus, Curc.* 1. 2. 60. *seqq. Ovid. Am.* 1. 6. *Propertius,* 1. 6. 17.

1. *Extremum Tanain*, &c. "Didst thou drink, Lyce, of the far-distant Tanais," i. e. wert thou a native of the Scythian wilds. Compare, in relation to the epithet *extremus*, Ode 3. 11. 47 Epist. 1. 1. 45. Epist. 1. 6. 6. and, as regards the usage of *biberes* in this passage, compare Ode 4. 15. 21. and Ode 1. 20. 20.——2. *Saevo nupta viro.* "Wedded to a barbarian husband." Consult the explanatory comment of Döring.——*Me tamen asperas*, &c. "Yet wouldst thou regret exposing me, stretched out before thy cruel doors, to the North-eastern blasts, which have made that land the place of their abode." The poet intends by the expressive term *incolis*, to designate the North-eastern blasts as continually raging in the wilds of Scythia.——*Nemus inter pulchra satum tecta.* "The trees planted amid the beauteous buildings." Referring to the trees planted within the enclosure of the *impluvium*. This was a court-yard or open space in the middle of a Roman house, open generally at the top, and surrounded on all sides by buildings. The name denotes a place where the rain fell, (*in* and *pluo*). Trees were frequently planted here, and more particularly the laurel. Compare *Virgil, Aen.* 2. 512. and 7. 59. When the *impluvium* received a roof, the latter was commonly of an arched form, and the enclosure was then termed *testudo*. Compare *Varro, L. L.* 4. 33. and *Festus. s. v.*

7. *Sentis et positas*, &c. "And thou perceivest how Jove, by his pure influence, hardens the fallen snows." *Jupiter* is here taken for the air, and the passage may be rendered in freer language, "And thou perceivest how the clear dry air hardens the fallen snows." In the common text, (consult Various Readings), *audis* is understood after *et*, and becomes equivalent to *sentis* by a zeugma; but it is an inferior lection.

9. *Ne currente rota*, &c. "Lest, while the wheel is revolving, the rope on a sudden fly back." An allusion to some mechanical contrivance for raising heavy weights, and which consists of a wheel with a rope passing in a groove along its outer edge. Should the weight of the mass that is to be raised prove too heavy, the rope, unable to resist, snaps asunder and flies back, being drawn down by the body intended to be elevated. The application of this image to Lyce, is pleasing and natural. "Be not too haughty and disdainful, lest thou fall on a sudden from thy present state, lest thou be abandoned by those who are now crowding around, a herd of willing slaves." The language of the text is based, in fact, upon a proverb of frequent occurrence. Compare the *Adagia Veterum, p.* 510. "*Funem abrumpere nimium tendendo.*" We have an allusion to it also in *Lucian*, (*Meretr.* 3. *extr.*—*vol.* 8. *p.* 209. *ed. Bip.*) σὺ δὲ πάνυ χαλεπὴ ἀεὶ τῷ ἀνθρώπῳ γεγένησαι, καὶ ὅρα μὴ, κατὰ τὴν παροιμίαν, Ἀποῤῥήξωμεν πάνυ τείνουσαι τὸ καλώδιον. So likewise in *Aristaenetus Epist* 2. 1. *p.* 72. *ed. Abresch.* πείθου μοι καὶ τῆς ἀμετρίας ἀπόσχου. ὅρα μὴ, κατὰ τὴν παροιμίαν, ἀποῤῥήξωμεν πάνυ τείναντες τὸ καλώδιον, μηδὲ λάθῃς λοιπὸν εἰς ἀγερωχίαν μεταβαλοῦσα τὸ φρόνημα. οἶσθα δὲ ὅσον Ἔρως ἀντιστρατεύειν τοῖς ὑπερηφανοῦσι φιλεῖ.

12. *Tyrrhenus parens.* Compare the account which Athenaeus gives from Theopompus respecting the corrupt morals of the Etrurians. (*Athen.* 12. 3.—*vol.* 4. *p.* 422. *seqq ed. Schweigh.*) This statement, however, has been very justly suspected of exaggeration, though the Etrurians must be allowed, at the same time, to have been a very luxurious nation. Thus *Micali* remarks (*L'Italia avanti il dominio dei Romani. vol.* 2. *p.* 101 *in notis.*) "Il retratto che fece Teopompo delle strane dissolutezze dei Toscani può credersi non poco esagerato dalla di lui penna maligna. Tuttavia la fama della lussuria Toscana, confermata da Timaeo (*ap. Aten.* 4. 12. e 12. 3.) è altamente divolgata da Virgilio, *Aen.* 11. 735." Compare with this the language of Niehbuhr (*Rom. Hist. vol.* 1. *p.* 117, *Hare and Thirlwall's transl.*) "We may join the modern Italians in altogether rejecting the account of Theopompus, as to the shameless profligacy of the Etruscans; his credulity, his fondness for relating what is scandalous, were well known to the ancients. Even if his statement could be partially supported by the fact, that some powerful lords, secure of impunity, had abandoned themselves to licentiousness, still the charge cannot have affected the nation in general."

14. *Nec tinctus viola pallor amantium.* Compare, on this subject, the remarks of Martyn

(*ad Virg. Eclog.* 2. 47.) "In these northern parts of the world, paleness is indeed a sort of a faint, dead whiteness: but in the warmer countries, where the people are generally of a more swarthy complexion, their paleness is rather yellow. Hence the Greeks and Romans, by *paleness* do not mean *whiteness*, but *yellowness*. Virgil himself gives the epithet *pale* to the olive, which is of a *yellowish green*. (*Lenta salix quantum pallenti cedit olivae. Eclog.* 5. 16.) The Greeks call *paleness* ὦχρος, and a colour used in painting ὦχρα, which is known to be yellow, and by us called *yellow ochre*. Theocritus calls the paleness in the cheeks of the dead Adonis ὦχρα. Horace, in the tenth ode of the third book, speaks of the *violet paleness* of a lover, which must be meant of the *viola alba, leucoium*, or *wall-flower*. Ovid, in the fourth book of his Metamorphoses (*v.* 134.) compares paleness to box, which is known to be a yellow wood. But what is more fully to our purpose, the same poet ascribes *paleness to gold*. It is in the story of Midas (*Met.* 11. 110.) who turned every thing he touched to gold. He took up a stone, says the poet, and the stone grew *pale* with gold, "*saxum quoque palluit auro.*" And when that king bathed himself in the river Pactolus (*ibid.* 145.) the fields became *pale with gold*. "*arva rigent, auro madidis pallentia glebis.*"

15. *Pieria*. Compare Explanatory Notes, Ode 3. 4. 40.——17. *Aesculo*. Compare Explanatory Notes, Ode 1. 22. 14.——19. *Non hoc semper erit*, &c. "This frame of mine will not always be able to endure thy threshold or the rain." I will not always feel inclined to lie at thy gate, exposed to the peltings of the storm. Compare *Theocritus*, 7. 122. Μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν Ἀρατε, κ. τ. λ.

ODE 11. Addressed to Lyde, an obdurate fair one. The bard invokes to his aid both Mercury, the inventor of the lyre, and also the instrument itself, and prays for such a strain as may induce Lyde to make a return to his affection. From the twenty-eighth ode of this book it would appear that his prayer was heard.

Kaimes (*Elements of Criticism, vol.* 1. *p.* 37.) objects to this ode, among others, as defective in connection. It requires, a very slight examination of the piece to perceive the incorrectness of this remark.

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1. *Te magistro*. "Under thy instruction."——2. *Amphion*. Amphion, son of Jupiter by Antiope, was fabled to have built the walls of Thebes by the music of his lyre, the stones moving of themselves, and taking their proper places as the wall ascended! Eustathius ascribes this to Amphion and his brother Zethus, not to the former alone: Ταύτης (*sc.* Ἀντιόπης) καὶ Διὸς υἱοί, Ζῆθος καὶ Ἀμφίων, οἰκισταὶ Θηβῶν. οἳ θεσπέσιόν τι χρῆμα ἔσχον ἐκ Διὸς ἢ Ἀπόλλωνος. διὰ λύρας γὰρ ἀνακρουόμενοί φασι μέλος ἐτείχισαν Θήβας, τῶν λίθων, ὥσπερ ὑπὸ τῷ Ὀρυλουμένῳ Ὀρφεῖ, οὕτω καὶ ὑπὸ τούτοις κηλουμένων ὁποῖα ἐμψύχων, καὶ κινουμένων, καὶ ἀλλήλοις ἐπιστοιβαζομένων εἰς τειχισμόν. (*Eustath. ad Hom. Od.* 11. 260.) Philostratus, however, follows the common account, and assigns this feat to Amphion merely. (*Icon.* 1. 10.—*ed Morell. p.* 746.) Ὁ δὲ (*sc.* Ἀμφίων) οἰκῶν τὰς Θήβας, οὔπω τετειχισμένας, ἀφῆκε κατὰ τῶν λίθων τὰ μέλη. καὶ ἀκούοντες οἱ λίθοι συνθέουσι. Pausanias (9. 5.—*vol.* 4. *p.* 19. *ed. Siebelis.*) makes Amphion to have learned the Lydian measures, on account of his affinity to Tantalus, and to have added three strings to the four previous ones of the lyre; and adds, that he first became acquainted with this instrument through the instructions of Mercury. Ἀμφίονα χρήσασθαι λύρᾳ πρῶτον Ἑρμοῦ διδάξαντος. Compare *Apollodorus* 3. 5. 5. Pherecydes states that Amphion received his lyre from the Muses, (*Schol. in Hom. Il.* 5. 302.), by which κατέθελγε καὶ τοὺς λίθους, ὥστε καὶ πρὸς τὴν τειχοδομίαν αὐτομάτως ἐπέρχεσθαι. The whole fable is thought to have reference, like that of Orpheus, to the power of early civilisation. In this, however, there is some difficulty, as regards the present case, inasmuch as civilisation had already been introduced by, and made

progress under, the Cadmean line, which preceded that of Amphion and Zethus. (*Müller, Geschichte Hellenischer Stämme und Städte, vol. 1. p.* 230.) It is better to explain the story by the old Aoelic and Dorian custom of building the walls of cities to the sound of musical instruments, which were used to animate the exertions of the workmen. (Compare *Kruse, Hellas,* &c. *vol. 2. p.* 556.)

3. *Testudo.* "O Shell." Compare Explanatory Notes, Ode 1. 10. 6.——*Resonare septem,* &c. "Skilled in sending forth sweet music with thy seven strings." *Callida resonare* is a Graecism for *callida in resonando.* The strings of Apollo's lyre became the Muses of later mythology, and, as the chords of this divine instrument were at first few in number, so the Muses did not attain their full limit except in the gradual lapse of time. That seven Muses were at one period recognised, is clearly deducible from the scholium of Tzetzès on Hesiod (ἔργ. καὶ ἡμ. 1.) where the different accounts, that are given of the number of the Muses, must be regarded as marking, in fact, their gradual increase from three to nine. Εὔμηλος μὲν ὁ Κορίνθιος τρεῖς φησὶν εἶναι Μούσας, Θυγατέρας Ἀπόλλωνος, Κηφισοῦν, Ἀπολλωνίδα, Βαρυσθενίδα. Ἄρατος δὲ ἐν τῇ πέμπτῃ τῶν Ἀστρικῶν, τέσσαρας λέγει, Διὸς τοῦ αἰθέρος, καὶ Πλουσίας νύμφης, Ἀρχὴν, Μελέτην, Θελξινόην, καὶ Ἀοιδήν. Τινὲς δὲ πέντε αὐτὰς εἶναί φασι, καὶ ὀνόματα ἔχειν τῶν πέντε αἰσθήσεων. Ἐπίχαρμος δὲ ἐν τῷ τῆς Ἥβης γάμω ἑπτὰ λέγει, Θυγατέρας Πιέρου καὶ Πιμπληΐδος νύμφης, Νειλοῦν, Τριτώνην, Ἀσωποῦν, Ἐπταπόλην, Ἀχελωΐδα, Τιπόπλουν, Ῥοδίαν. Παρὰ δὲ Ἡσιόδῳ ἐν Θεογονίᾳ ἐννέα λέγονται εἶναι. κ. τ. λ. It is curious to compare a remark of the same scholiast, where, after having mentioned different inventions as emanating from these deities, considered with reference to the different accounts that are given of their number, he assigns to the seven Muses the discovery of the heptachord. Consult, in relation to the three Muses, *Plutarch Quaest. Symp.* 9. 14. *Diod. Sic.* 4. 7. *Pausan* 9. 29. and, as regards the gradual improvement of the lyre, *Spanheim, ad Callim. Hymn. in Del.* 253.

5. *Nec loquax olim,* &c. "Once, neither vocal nor gifted with the power to please, now acceptable to the tables of the rich and the temples of the gods." Compare Explanatory Notes, Ode 1. 10. 6. Plutarch praises the introduction of music at banquets, as tending to counteract, in some degree, the power of wine: συνέβαινε γὰρ εἰσάγεσθαι μουσικὴν, ὡς ἱκανὴν ἀντισπᾶν καὶ πραΰνειν τὴν τοῦ οἴνου ὑπόθερμον δύναμιν. (*Plut. de Musica.* 43.—*vol.* 14. *p.* 249. *ed. Hutten.*) As regards the use of the lyre in sacrifices, compare the remark of Porphyrion. "*Fidicines hodieque Romae in sacrificiis adhiberi videmus.*" The more common music on such occasions was that of the *tibia,* in relation to the players on which instrument Livy tells an amusing story with all the gravity of a Roman. (*Liv.* 9. 30.)

10. *Ludit exsultim.* "Compare *Anacreon,* 61. 10. σκιρτῶσα παίζεις.——13. *Tu potes tigres,* &c. An allusion to the story of Orpheus. Compare Explanatory Notes, Ode 1. 12. 9.——14. *Comites.* "In thy train."——15. *Cessit immanis,* &c. "Cerberus, the frightful keeper of the gate of Hades, yielded to the soothing sweetness of thy notes." Orpheus descended with his lyre to the shades for the purpose of regaining the lost Eurydice. Virgil beautifully describes the effect produced by the music of the bard, as well upon the inmates of the dread abode as upon the triple-headed monster at its gate.

> "*Quin ipsae stupuere domus, atque intima Ichi*
> *Tartara, coeruleosque implexae crinibus angues*
> *Eumenides; tenuitque inhians tria Cerberus ora;*
> *Atque Ixionei vento rota constitit orbis.*" (*Georg.* 4. 481.)

17. *Quamvis furiale centum,* &c. "Though a hundred serpents arm his every head like those of the Furies, and though a pestilential breath roll forth its hot volumes, and poisonous matter flow from his triple mouth." Horace here describes Cerberus as τρικάρηνον, and the passage must be translated in accordance with this idea. Hence the plural force which we

have given to *furiale caput*, and the free version assigned to the epithet *trilingui*, which means, literally, "three-tongued." In the 13th ode of the 2d book, (v. 34.) Cerberus is styled *beliua centiceps*, on which expression consult Explanatory Notes. Compare also, in relation to this fabled monster, Explanatory notes, Ode 2. 19. 31.

21. *Ixion.* For the story and punishment of Ixion, consult *Lempriere's Classical Dict. Anthon's ed.* The fable would seem to have reference to some religious contest. At all events, the explanations of Banier (*Mythology, vol.* 3. *p.* 528.) and *Noel*, (*Dictionnaire de la Fable. vol.* 1. *p.* 720.) cannot be correct. Ixion belonged to the race of the Phlegyae, who were identical with the Lapithae. Compare *Müller, Geschi hten Hellenischer Stämme und Städte, vol.* 1. *p.* 195 ——*Tityos.* Compare Explanatory Notes, Ode 2. 14. 8. *Tityos* is here the Greek nominative, in relation to which form, consult *Schneider, L. G. vol.* 3. *p.* 74.

22 *Stetit urna paulum*, &c. "The vase of each stood for a moment dry." The Danaïdes ceased for a moment from their toil. The allusion is to the fable respecting the punishment of the daughters of Danaus, by which they were made to draw water from a well in the infernal regions, until they had filled, by this means, a vessel, the bottom of which was perforated with holes. (Consult *Lempriere's Class. Dict. Anthon's ed.*) Apollodorus, however, (2. 1. 5.) is silent on the subject of their punishment. (Compare *Heyne ad loc.*) Nor do the other features of the story, as detailed in the *Supplices* (Ἱκετιδες) of *Aeschylus*, bear much resemblance to the common account. *Müller* regards the whole narrative about Danaus as mythic in its character. (*Gesch. Hellen. St. &c. vol.* 1. *p.* 113.) Compare Explanatory Notes, Ode 2. 14. 18. and for a representation of the story, consult *Visconti, Iconogr. vol.* 4. *pl.* 36.

26. *Et inane lymphae*, &c "And the vessel empty of water, from its escaping through the bottom." *Dolium* is here taken as a general term for the vessel, or receptacle, which the daughters of Danaus were condemned to fill, and the bottom of which, being perforated with numerous holes, allowed the water constantly to escape. The particular meaning of *dolium*, on other occasions, may be ascertained from Excursus 4. to the first book of odes. Compare, in relation to the Danaïdes, the language of *Aeschines* (*Socraticus*) *Axioch.* 21. *p.* 166. *ed. Fisch.* Δαναΐδων ὑδρεῖαι ἀτελεῖς and the *Chiliads* of *Erasmus. p* 325. *ed Steph.* Consult also the *Adagia Veterum, p.* 334. ("*Dolium Danaïdum*") and *Plautus, Pseud.* 1. 3. 135. "*In pertusum ingerimus dicta dolium: operam ludimus.*"

30. *Nam quid potuere majus?* "For what greater crime could they commit?" Understand *scelus.*——33. *Una de multis.* "One out of many." Alluding to Hypermnestra, the only one of the fifty daughters of Danaus that spared her husband Lynceus. Compare *Apollodorus*, (2. 1. 5.) Ὡς δὲ ἐκληρώσαντο τοὺς γάμους, ἐστιάσας ἐγχειρίδια διαδίδωσι (sc. Δαναὸς) ταῖς θυγατράσιν. αἱ δὲ κοιμωμένους τοὺς νυμφίους ἀπέκτειναν πλὴν Ὑπερμνήστρας. αὕτη δὲ Λυγκέα διέσωσε. ——*Face nuptiali digna.* An allusion to the custom prevalent among the ancients, of escorting the bride from her father's to her husband's abode amid the light of torches. Hence *taeda* (or *fax nuptialis* as in the present passage) is often put for marriage. Compare *Virgil, Aen.* 4. 18. *Ovid. Met.* 4. 60. and the very interesting work of *Buetiger. Sabina. (Sabine, ou Matinée d' une dame Romaine à sa toilette), p.* 50, of the French translation. Consult also *Potter, Archaeol. Gr. s. v.* δαδοῦχοι. There is a beautiful little piece by Erinne, (*Anthol. Gr. vol.* 1. *p.* 50. *ed. Jacobs*) on the death of a young bride, in which allusion is made to this custom:

> ὡς τὰν παῖδ' Ὑμέναιος ὑφ' ἃς δόμον ἄγετο πεύκας
> τᾷδ' ἐπὶ καδεστὰς ἔφλεγε πυρκαϊᾶς.

34. *Perjurum fuit in parentem*, &c. "Proved gloriously false to her perjured parent." The Danaïdes were bound by an oath, which their parent had imposed, to destroy their husbands on the night of their nuptials. Hypermnestra alone broke that engagement, and saved the

life of Lynceus. The epithet *perjurum*, as applied to Danaus, alludes to his violation of good faith towards his sons-in-law. As regards the conduct of Hypermnestra, compare the praise bestowed upon it by *Pindar, Nem.* 10 10. Οὐδ' Ὑπερμνήστρα παρεπλάγχθη μονόψαφον ἐν κολεῷ κατασχοῖσα ξίφος.——35. *Virgo.* Compare the remarks of *Heyne, ad Apollod* 2. 1. 5. (*Obs. p.* 107.) ——39. *Socerum et scelestas*, &c. "Escape by secret flight from thy father-in-law and my wicked sisters." *Falle* is here equivalent to the Greek λάθε. Compare *Matthiae. G. G.* §. 552. 2. (*vol.* 2. *p.* 840. 4*th ed.*)——41. *Nactae.* "That have seized upon." Compare the Greek ἐγκυρσάσαι μόσχοις.——43. *Neque inter claustra tenebo.* "Nor will I keep thee here in confinement." Alluding to the nuptial chamber. Equivalent to, *Neque thalamo inclusum tenebo, ab aliis necandum.*

45. *Me pater saevis*, &c. Compare note on verse 51. of this ode.——46. *Quod clemens peperci.* "Because in mercy I spared."——47. *Extremos Numidarum in agros* "To the far-distant plains of the Numidians." This allusion to the land of Africa comes very naturally from one, who, if we believe the common account, was of Aegyptian descent. The whole subject, however, of Grecian civilization by means of colonies from Egypt, deserves to be regarded with a very careful eye, since it is open to exaggeration. Compare the excellent remarks of Müller in his *Geschichten Hellenischer Stämme und Städte. vol.* 1. *p.* 100, 106. *seqq.* and *Constant, de la Religion, vol.* 2. *p.* 17. and 314.

51. *Et nostri memorem sepulcro*, &c. "And engrave on my tomb a mournful epitaph, recording the story of our fates." *Nostri* does not refer to Hypermnestra merely, but to both her and Lynceus. Compare the remark of Mitscherlich. "*Praeclare τῷ nostri argumentum epigraphes, in qua et Lyncei mentio facienda erat, innuit. Indocte plerique de sola Hypermnestra cogitant.*"—As regards the fate of Hypermnestra, Apollodorus (2. 1. 5.) informs us, that she was imprisoned by her father, (καθείρξας αὐτὴν Δαναὸς ἐφρούρει,) but afterwards, on a reconciliation taking place, was given in marriage to Lynceus. (Δαναὸς δὲ ὕστερον Ὑπερμνήστραν Λυγκεῖ συνῴκισε.)

ODE 12. The bard laments the unhappy fate of Neobule, whose affection for the young Hebrus had exposed her to the angry chidings of an offended relative.

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1. *Miserarum est.* "It is for unhappy maidens." i. e. Unhappy are those maidens who, &c.——*Amori dare ludum.* A beautiful periphrasis for *amare.* Compare the remark of Döring. "Amori ludum dare, *significantius pro vulgari*, amare, *nam qui amant, ludo jocoque saepe sunt Amori, vel ludibrium ei debent.*——2. *Lavere.* The older form for *lavare.* In the Latin verbs, the stem-conjugation is what grammarians commonly distinguish by the name of the third. The change from this to other conjugations is very apparent in some verbs, especially in *lavo*, where many of the forms of both conjugations are retained. Compare *Struve, ueber die Lateinische Declination und Conjugation, p.* 186. *seqq.*——*Aut exanimari metuentes*, &c. "Or else to be filled with fearful alarm, dreading the lashes of an uncle's tongue." i. e. Or, in case they do indulge the tender passion, and do seek to lead a life of hilarity, to be constantly disquieted by the dread of some morose old uncle who chances to be the guardian of their persons. The severity of uncles was proverbial. Compare *Erasmus, Chil. p.* 463. *ed. Steph.* ("*Ne sis patruus mihi*") and the remark of *Ernesti* (*in Clav. Cic. s. v. patruus.*) "*Plus vident homines et reprehendunt severius in fratrum liberis quam in suis.*"

3. *Qualum.* "Thy basket." Compare the beautiful lines of Sappho (*frag.* 24.—*Mus. Crit. vol.* 1. 1. *p.* 16.)

Γλυκεῖα μᾶτερ, οὔτοι δύναμαι κρέκειν τὸν ἱστὸν,
πόθῳ δαμεῖσα παιδὸς, βραδινὰν δι' Ἀφροδίταν.

4. *Puer alcs.* "The winged son." *Ales* for *alatus.* Compare Ode 4. 11. 26. In relation to the opinion of Winkelmann and Heyne, respecting the winged deities of the ancients, compare *Voss, Mythologische Briefe. Br.* 13. 14 and 15. (*vol.* 1. *p.* 72. *seqq*)——*Operosaeque Minervae studium.* "And all inclination for the labours of Minerva." Literally: "And all affection for industrious Minerva." The mystic tissue, which under the fingers of the Egyptian Neith, the prototype of Minerva, represents the world, becomes, in the case of the Grecian goddess, the mere emblem of female industry. *Constant, de la Religion, vol.* 2. *p.* 392.

5. *Liparei.* "Of Lipara." Lipara, now *Lipari*, the largest of the *Insulae Aeoliae*, off the coasts of Italy and Sicily. The whole group derive from it their modern name of *Lipari Isles.*——6. *Unctos humeros.* The ancients anointed themselves previous to engaging in gymnastic exercises, and bathed after these were ended. The arrangement of the common text, is consequently erroneous, in placing the line beginning with *Simul unctos*, after *segni pede victus.* Consult Various Readings, and Compare Explanatory Notes, Ode 1. 8. 9. ——7. *Bellerophontc.* Alluding to the fable of Bellerophon and the winged horse *Pegasus.* Compare *Apollodorus*, 2. 3. 2.——8. *Catus jaculari.* "Skilled in transfixing with the javelin." A Graecism for *catus jaculandi*, or *in jaculando.*——10. *Celer arcto latitantem*, &c. "Active in surprising the boar that lurks amid the deep thicket." *Celer excipere*, a Graecism for *celer in excipiendo*, or *ad excipiendum.*

ODE 13. A sacrifice is promised to the fountain of Bandusia, and an immortalising in verse.

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1. *O fons Bandusiae.* The fountain of Bandusia was situate within the precincts of the poet's Sabine farm, not far from his dwelling. Compare page xiv. of this volume, and consult Various Readings.——*Splendidior vitro.* "Clearer than glass." Compare *Ovid. Her.* 15. 157. "*Est nitidus vitreoque magis perlucidus amni*," and also Explanatory Notes, Ode 1. 17. 20.——2. *Dulci digne mero*, &c. "Worthy of a libation of sweet wine, and garlands of flowers." The libation, the garlands, and the sacrifice, are meant, in fact, for the Naiad that made these waters her home. As regards the offering of flowers to fountains, compare the words of Varro (*L. L.* 5. 3.) "*Fontinalia feriae erant fontibus dicatae, quibus et coronae in fontes conjici et putei coronari solebant.*"——6. *Frustra.* sc. aetas eum Veneri et praeliis destinat. (Döring.)——*Nam gelidos inficiet tibi*, &c. The altars on which sacrifices were offered to fountains, were placed in their immediate vicinity, and constructed of turf. Compare *Homer Od.* 17. 210. *βωμὸς δ' ἐφύπερθε τέτυκτο Νυμφάων*, and the remark of *Eustathius, ad loc.* *Ἰστέον δὲ ὅτι σύνηθες ἦν καὶ τοῖς μεθ' Ὅμηρον, βωμοὺς ἱδρύειν ταῖς Νύμφαις, καὶ μάλιστα ὡς εἰκὸς ταῖς Νήσοις.*

7. *Rubro sanguine.* As regards the colour of the blood, the following remarks may not be unacceptable to the student. "Iron is seldom found except in the red particles of the blood; and it has hence been supposed by the French chemists to be the colouring material itself. The process of respiration, according to the theory of Lavoisier and Fourcroy, is a direct process of combustion, for which the animal system finds the carbon, and the atmosphere the oxygen and caloric; and, in consequence of the sensible heat which is set at liberty during the combustion, the iron of the blood is converted into a red oxyde, and hence necessarily becomes a pigment." (*Good's Book of Nature, Series* 1. *Lect.* 13.) As to the quantity of iron in the blood, the same writer observes: "In an adult, the weight of whose blood may be estimated at 28lbs., the proportion of iron ought usually to amount to seventy scruples, or about three ounces: and hence the blood of about forty men contains

iron enough to make a good ploughshare, and might easily have its iron extracted from it, be reduced to a metallic state, and manufactured into such an instrument." (*Id. ibid.*)

9. *Te flagrantis atrox*, &c. "Thee the fierce season of the burning Dog-star does not affect." *Nescit tangere* is put by an elegant poetic idiom for *non tangit*. As regards the *Canicula* or Dog-star, compare Explanatory Notes, Ode 1. 17. 17.——13. *Fies nobilium tu quoque fontium*. "Thou too shalt become one of the famous fountains." By the *nobiles fontes* are meant Hippocrene, Dirce, Arethusa, &c. The construction *fies nobilium fontium* is a direct imitation of the Greek idiom, where the genitive denotes the whole to which the object mentioned belongs, or is to belong, as a *part* or member. Compare *Matthiae, G. G.* § 352. (*vol.* 2. 496. and 500. 4*th ed.*)——14. *Me dicente*, &c. "While I tell of the holm-oak planted upon the hollow rocks." i. e. While I celebrate in song the grove that overhangs thy rocky source. The *ilex*, or holm-oak, is the δρῦς of Homer, according to Sprengel, and the πρῖνος of Theophrastus (*Hist* 3 16.) Compare *Martyn, ad Virg. Georg.* 2. 453. and *Dr. Sibthorp's* papers in *Walpole's Collection, vol.* 1. *p.* 237.——15. *Loquaces lymphae tuae*. "Thy prattling waters." Compare the Greek λαλον ὕδωρ, and *Theocritus*, 7. 137. τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελαρύσδει. So also, as regards the term *desiliunt* in the text, compare Horace, *Epod.* 16. 48. "*montibus altis Levis crepante lympha desilit pede.*"

ODE 14. On the expected return of Augustus from his expedition against the Cantabri.

The poet proclaims a festal day in honour of so joyous an event, and while the consort and the sister of Augustus, accompanied by the Roman females, are directed to go forth and meet their prince, he himself proposes to celebrate the day at his own abode with wine and festivity.

What made the return of the emperor peculiarly gratifying to the Roman people, was the circumstance of his having been attacked by sickness during his absence, and confined for a time at the city of Tarraco. Compare Explanatory Notes, Ode 2. 6. 2. and *Dio Cassius* 53. 28. The date of the present ode must have been, from what is above stated, A. U. C. 730.

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1. *Herculis ritu*, &c. "Augustus, O Romans, who so lately was said, after the manner of Hercules, to have sought for the laurel to be purchased only with the risk of death, now," &c. The conquests of Augustus over remote nations are here compared with the labours of the fabled Hercules, and as the latter, after the overthrow of Geryon, returned in triumph from Spain to Italy, so Augustus now comes from the same distant quarter victorious over his barbarian foes. The expression *morte venalem petiisse laurum*, refers simply to the exposure of life in the achieving of victory. Compare the remark of Acron. "*Mortis contemptu laus victoriae quaeritur et triumphi.*"——5. *Unico gaudens mulier marito*, &c. "Let the consort, who exults in a peerless husband, go forth to offer sacrifices to the just deities of heaven." The allusion is to Livia, the consort of Augustus. As regards the passage itself, two things are deserving of attention; the first is the use of *unico*, in the sense of *praestantissimo*, on which point consult *Heinsius, ad Ovid. Met.* 3. 454: the second is the meaning we must assign to *operata* which is here taken by a poetic idiom for *ut operetur*. On this latter subject compare *Tibullus*, 2. 1. 9. *ed. Heyne. Virgil, Georg.* 1. 335. *ed. Heyne*, and the comments of Mitscherlich and Döring on the present passage.——6. *Justis divis*. The gods are here styled "just" from their granting to Augustus the success which his valour deserved. This of course is mere flattery. Augustus was never remarkable either for personal bravery, or military talents.

7. *Soror clari ducis*. Octavia, the sister of Augustus. She was twice married: first to Marcellus, and after his death to Marc Antony. The young Marcellus, to whose death Vir-

gil so beautifully alludes (*Aen.* 6. 861. *seqq.*) was a son of hers by the first union.——*Decorae supplice vitta.* "Bearing, as becomes them, the suppliant fillet." According to the scholiast on Sophocles (*Oed. T.* 3.) petitioners among the Greeks usually carried boughs wrapped around with fillets of wool: Στέμμα δὲ ἐστὶ τὸ προσειλημένον ἔριον τῷ θαλλῷ. Compare the remark of Brunck (*Oed. T. l. c.*) "*Manibus ferebant ramos oleae lana obvolutos qui Graecis στέμματα vocantur. Sic Chryses Iliad. s initio, στέμματ' ἔχων ἐν χερσιν κ. τ. λ.*" Sometimes the hands were covered with these fillets, not only among the Greeks, but also among the Romans. Hence, in Plautus (*Amph.* 1. 1. 101.) we have thee xpression "*velatis manibus.*" Compare also *Virgil, Aen.* 11. 100 *seqq.* and 7. 237. and also *Livy*, 29. 16.

9. *Virginum.* "Of the young married females." Alluding to those whose husbands were returning in safety from the war. Compare, in relation to this usage of the term *virgo*, Ode 2. 8. 23. *Virgil, Eclog.* 6. 47. *Ovid. Her.* 1. 115.——*Nuper.* Referring to the recent termination of the Cantabrian conflict——10. *Vos, o pueri, et puellae*, &c. Do you, ye boys, and yet unmarried damsels, refrain from ill-omened words." The poet now addresses the young of both sexes, and cautions them against being hurried, by the thoughtless levity of youth, into any expression of evil import, and which may mar the solemnities of the day. Compare Explanatory Notes, Ode 3. 1. 2. Those editors who substitute *expertae* for *expertes*, and make *virum* the accusative, give the following explanation: "Do you, ye young husbands and wives, refrain from ill omened words," i. e. No longer repeat those gloomy expressions, in which you were once accustomed to indulge, when you regarded this war as about to sever the tenderest of ties. Rejoice, on the contrary, in being again united to each other. Another class of commentators, retaining the lection which we have given in our text, translate as follows: "Do you, ye boys, who have been deprived (by this war) of your fathers, and ye young unmarried women, who have been severed by it from your husbands, refrain, &c." i. e. Let not the ill-omened cry of grief be heard, but make your private sorrows yield to the public joy. Neither of these explanations can be commended; and the zeugma in the last, by which *virum* is made to denote at one time fathers, and at another husbands, appears to us peculiarly harsh. The view first taken of the passage is undoubtedly the most correct.

14. *Tumultum.* The term *tumultus* applies, in strictness, to a war in Italy or against the Gauls, and is much stronger than *bellum.* It here refers to any dangerous war, either at home or in the immediate neighbourhood of Italy, and may best be rendered by the simple expression "tumult." Thus, "I shall fear neither tumult," &c——17. *Pete unguentum et coronas.* Compare Explanatory Notes, Ode 1. 17. 27.——18. *Et cadum Marsi memorem duelli.*" "And a cask that remembers the Marsian war." i. e. A cask containing old wine, made during the period of the Marsian or Social war. This war prevailed from A. U. C. 660 to A. U. C. 662. and if the present ode was written A. U. C. 730, (compare Introductory remarks), the contents of the cask must have been from 67 to 69 years old. Compare Excursus 6. to the first book of Odes. Juvenal (5. 31) is thought to allude to this same kind of wine, but the satirist evidently means by the expression "*Calcatam bellis socialibus uvam*" nothing more than a general reference to wine of great age.

19. *Spartacum si qua*, &c. "If a vessel of it has been able in any way to escape the roving Spartacus." With *qua* understand *ratione.* Spartacus was originally a Thracian shepherd, but a man of great spirit and ability. An insurrection of gladiators having taken place at Capua, in the number of whom was Spartacus, he, together with two others, received the command, and, being joined by a multitude of slaves, waged a war of nearly two years with the Romans. Horace, by the epithet *vagantem*, as applied to Spartacus, would seem to stigmatise this whole affair as a mere predatory inroad. It was, however, of a far different character, and was marked by the defeat of several Roman commanders. Crassus brought it at last to a close. The Roman writers style it the "Servile War" (*Servile Bellum.*) Compare *Plutarch. vit. Crass.* 8. *seqq.*—*vol.* 3. *p.* 412. *ed. Hutten. Vell. Paterc.* 2. 30. *Florus*, 2. 20.

21. *Argutae.* Equivalent to *canorae.* "The sweet-singing." Compare *Virgil, Eclog.* 9. 36. "*Argutos olores.*"——22. *Myrrheum.* "Perfumed with myrrh." Some commentators erroneously refer this epithet to the dark colour of the hair."——27. *Hoc.* Alluding to the conduct of the porter.——*Ferrem.* For *tulissem.*——28. *Consule Planco.* Plancus was consul with M. Aemilius Lepidus, A. U. C. 711. at which period Horace was about 23 years of age. Compare *Sigonius, Fast. Cons. p.* 552. *ed. Oxon,* 1801.

ODE 15. The poet advises Chloris, now in her old age, to pursue employments more congenial with her years.

2. *Fige modum.* "Set bounds."——3. *Famosis.* "Infamous." Compare *Serm.* 1. 4. 5. ——6. *Et stellis nebulam,* &c. "And to diffuse a cloud amid those brilliant stars." To spread the dark cloud of age and deformity amid those bright stars of youth and beauty. ——10. *Thyias.* "A Bacchanalian." Compare Ode 2. 19. 9.——*Tympano.* For an account of the *tympanum,* consult *Isidorus, Etymol.* 11. 21. "*Tympanum est pellis vel cornum, ligno ex una parte extensum. Est enim pars media Symphoniae in similitudinem cribri.*" The same writer defines the term *Symphonia* as follows: "*Symphonia appellatur lignum cavum, ex utraque parte pelle extensa, quam virgulis hinc et inde Musici feriunt.*" Representations of the tympanum are given in *Perizonius's* note on *Aelian, V. H.* 9. 8. *p.* 539. and in the edition of *Gronovius,* where the same note is copied, *vol.* 1. *p.* 583.

14. *Luceriam.* Luceria was a city of Apulia, in the interior of Daunia, and about twelve miles to the south-west of Arpi. It was a place of great antiquity, and was said to have been founded by Diomede, whose offerings to Minerva were still to be seen in the temple of that goddess in the time of Strabo. It was noted for the excellence of its wool, a property indeed which, according to Strabo (6.—*vol* 2. *p.* 301. *ed Tzschk.*) was common to the whole of Apulia. This city still retains its ancient site under the modern name of *Lucera. Cramer's Ancient Italy, vol.* 2. *p.* 286.——15. *Nec flos purpureus rosae.* Alluding to the garlands worn at banquets. Compare Explanatory Notes, Ode 1. 17. 27.——*Faece tenus.* Compare the Greek ἐς τρύγα, and Ode 1. 35. 27.

ODE 16. This piece turns on the poet's favourite topic, that happiness consists not in abundant possessions but in a contented mind. The connection in the train of ideas will be explained throughout the ode.

1. *Danaen.* The fable of Danae is well known. Consult *Lempriere's Class. Dict. Anthon's ed.*——*Turris aenea.* Apollodorus merely mentions a brazen chamber, constructed under ground, in which Danae was confined. Ἀκρίσιος ὑπὸ γῆν θάλαμον κατασκευάσας χάλκεον τὴν Δανάην ἐφρούρει. (*Apollod.* 2. 4. 1.) Later writers make this a tower, and some represent Danae as having been confined in a building of this description when about to become a mother. Compare *Heyne. ad Apollod. l. c.* As regards the brazen chambers and structures of antiquity, consult the remarks of Sir W. Gell, (*Itinerary,* &c. *p.* 33.) as cited in *Lempriere's Class. Dict. Anthon's ed.* under the article *Chalcioecus.*——3. *Munierant.* In the sense of *muniissent.* In the consequent member of a conditional proposition, the past tenses are frequently put in the indicative, to give more liveliness to the representation, although in the conditional clause, the imperfect or pluperfect subjunctive, has been used. Compare

Sumpt. L. G. p. 327. *Kenrick's trans. 2d. ed.*——4. *Adulteris.* In the sense of *amatoribus.* Compare Explanatory Notes, Ode 1. 33. 9.

5. *Ac isium.* Acrisius was father of Danae, and king of Argos, in the Peloponnesus.——6. *Custodem pavidum.* An oracle had declared to Acrisius, that he would lose his life by his daughter's son. Ἀκρισίῳ δὲ περὶ παίδων γενέσεως ἀῤῥένων χρηστηριαζομένῳ ὁ Θεὸς ἔφη, γενέσθαι παῖδα ἐκ τῆς θυγατρὸς ὃς αὐτὸν ἀποκτείνῃ. (*Apollod.* 2. 4. 1.)——7. *Fore enim,* &c Understand *sciebant.*——8. *Converso in pretium.* By the term *pretium,* in the sense of *aurum,* the poet hints at the true solution of the fable, the bribery of the guards. Compare *Banier's Mythology, vol.* 3. *p* 436.——9. *Ire amat.* "Loves to make its way." *Amat* is here equivalent to the Greek φιλεῖ, and much stronger than the Latin *solet.*——10. *Saxa.* "The strongest barriers."——11. *Auguris Argivi.* Alluding to the story of Amphiaraus, the Argive augur, and the bribery of his wife Eriphyle by means of the fatal necklace. Compare *Lempriere's Class. Dict. Anthon's ed.*

Vir Macedo. Philip of Macedon. Compare *Demosthenes,* Μακεδὼν ἀνήρ. How much this able monarch effected by dint of bribery is known to all. His well-known remark is alluded to by Cicero (*Ep. ad Att.* 1. 16.—*ed. Ern. vol.* 5. *p.* 537.) "*Philippus omnia castella expugnari posse dicebat, in quae modo asellus onustus auro posset ascendere.*" Compare the language of Valerius Maximus (7. 2. *Ext.* 10.) in relation to this same prince. "*Philippus majore ex parte mercator Graeciae quam victor.*"——15. *Munera navium,* &c. Horace is thought to allude to Menodorus (or Menas, as Dio Cassius, 48. 45. calls him) who was noted for frequently changing sides in the war between Sextus Pompeius and the triumvirs. He first deserted the party of Pompeius, under whom he held an important naval command, and went over to Augustus: then he returned to his former side, and again abandoned it, and joined the forces of the enemy. Compare *Appian, B C.* 5. 78. *seqq* The historian applies to him the very appropriate title of παλιμπροδότης.——16. *Saevos.* In the sense of *fortes,* as elsewhere.

17. *Crescentem sequitur,* &c. The connection in the train of ideas is as follows: And yet, powerful as gold is in triumphing over difficulties, and in accomplishing what perhaps no other human power could effect, still must it carefully be shunned by those who wish to lead a happy life, for "care ever follows after increasing riches, as well as the craving desire for more extensive possessions."——18. *Majorum.* Understand *bonorum,* and compare the ὕμερος πλεόνων of *Theocritus,* 16. 65. ——19. *Late conspicuum,* &c. "To raise the far conspicuous head." To seek after the splendour and the honour which wealth bestows on its votaries, and to make these the source of vain-glorious boasting. Compare the Greek ὑψαυχενεῖν.——22. *Plura.* For *tanto plura.* ——*Nil cupientium,* &c. A beautiful image. The rich and the contented occupy two opposite encampments, and the bard, satisfied with his own humble lot, and "divested of every desire for more than fortune has bestowed," (*nudus*) abandons the party of the former, and flees to the station "of those who covet nothing," (*nil cupientium.*)——23. *Transfuga.* Compare *Noltenius, Lex Antibarb. vol.* 1. *col.* 1198. "*Transfuga suos relinquit et ad alios venit: Perfuga supplex est. Ergo Transfuga ut adjuvetur, fit Perfuga.*"——24. *Linquere gestio.* "I take delight in abandoning."

25. *Contemtae dominus,* &c. "More illustrious in the possession of a fortune contemned by the great." Compare the comment of Döring: "*Is, qui paucis contentus est, sapientiae gloria magis effulget.*"——28. *Magnas inter opes inops.* Compare the language of Seneca, in describing the avaricious man: "*Et congesto pauper in auro est.*" (*Herc. Fur.* 168.)——30. *Segetis certa fides meae.* "A sure reliance on my crop." The certainty of a good crop. ——31. *Fulgentem imperio,* &c. "Yield a pleasure unknown to him, who is distinguished for his wide domains in fertile Africa." Literally, "Escapes the observation of him," &c. *Fallit* is here used in the sense of the Greek λανθάνει. Compare Explanatory Notes, Ode 3. 11. 40, and 3. 14. 20. and also, as regards the expression *fertilis Africae,* Explanatory Notes, Ode 1. 1. 10. The meaning which we have given to *fulgentem imperio* is well defended

by the scholiast Porphyrion : "*Qui sibi clarus videretur, quod latissimas multasque haberet in Africa possessiones.*" Consult also the commentaries of Jani, Mitscherlich, and Döring.

32. *Sorte beatior.* "Happier in lot am I." Consult Various Readings.——33 *Calabrae* &c. An allusion to the honey of Tarentum. Compare Ode 2. 6 14. Tarentum was not, strictly speaking, within the territory of the Calabri, since the district occupied by them seems to have been that maritime part of the Iapygian peninsula extending from Brundusium to the city of Hydruntum.——34. *Nec Laestrygonia Bacchus* &c. "Nor does the wine ripen for me in a Laestrygonian jar." An allusion to the Formian wine. *Formiae* was regarded by the ancients as having been the abode and capital of the Laestrygones, of whom Homer makes mention, (*Od.* 10 80. *seqq.*) and where Ulysses met with so inhospitable a reception. On this subject, however, compare *Mannert. Geogr. der Gr. und Römer. vol.* 9. *p.* 684.——35. *Gallicis pascuis.* The pastures of Cisalpine Gaul are meant Compare *Columella,* 7. 2. 4. "*Gallicae oves pretiosiores habentur, earumque praecipue Altinates.*" Martial, however, *Ep.* 153. assigns the third rank to the wool of Altinum, giving the first place to that of Apulia, and the second to that of Parma.

37. *Importuna tamen,* &c. "Yet the pinching of contracted means is far away." Compare Explanatory Notes, Ode 1. 12. 43 ——39. *Contracto melius,* &c. "I shall extend more wisely my humble income by contracting my desires, than if I were to join the realm of Alyattes to the Mygdonian plains," i. e. than if Lydia and Phrygia were mine. Alyattes was king of Lydia and father of Croesus. As regards the chronology of his reign, consult the remarks of *Clinton,* in his *Fasti Hellenici, p.* 296, *seqq.* 2*d. ed.* The epithet Mygdonian, as applied to Phrygia, has already been explained. Compare Note on Ode 2. 12. 22.——43. *Bene est.* Understand *ei.* "Happy is the man, on whom the deity has bestowed with a sparing hand what is sufficient for his wants." Compare the expression *quod satis est* with the Greek *τὰ ἀρκοῦντα.*

ODE 17. The bard, warned by the crow of to-morrow's storm, exhorts his friend Lamia to devote the day, when it shall arrive, to joyous banquets.

The individual to whom this ode is addressed, had signalised himself in the war with the Cantabri as one of the lieutenants of Augustus. His family claimed descent from Lamus, son of Neptune, and the most ancient monarch of the Laestrygones, a people alluded to in the preceding ode (*v.* 34.) Compare *Ernesti, Onomasticon, s. v.*

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1. *Vetusto nobilis,* &c. "Nobly descended from ancient Lamus." Compare Introductory Remarks.——2. *Priores hinc Lamias denominatos.* "That thy earlier ancestors of the Lamian line were named from him." Consult Various Readings, on this whole passage. ——3. *Et nepotum,* &c. "And since the whole race of their descendants, mentioned in recording annals, derive their origin from him as the founder of their house." The *Fasti* were public registers or chronicles, under the care of the Pontifex Maximus and his college, in which were marked from year to year what days were *fasti* and what *nefasti.* In the Fasti were also recorded the names of the magistrates, particularly of the consuls, an account of the triumphs that were celebrated, &c. (Compare *Sigonius, Fasti Cons.*) Hence the splendour of the Lamian line in being often mentioned in the annals of Rome. Compare the explanation of Mitscherlich, "*Cujus memoria in fastis viget.*" Döring, however, refers *fastos,* in the text, to the private family records of the Lamiae.

6. *Formiarum.* Compare Explanatory Notes, Ode 3. 16. 34.——7. *Et innantem,* &c. "And the Liris, where it flows into the sea through the territory of Minturnae." The poet wishes to convey the idea that Lamus ruled, not only over Formiae, but also over the Min-

turnian territory. In expressing this, allusion is made to the Nymph Marica, who had a grove and temple near Minturnae, and the words *Maricae litora* are used as a designation for the region around the city itself. Minturnae was a place of great antiquity, on the banks of the Liris, and only three or four miles from its mouth. Extensive ruins still remain. The country around abounded with marshes. The Nymph Marica is supposed by some to have been the mother of Latinus, and by others thought to be Circe. (*Virgil, Aen.* 7. 47. *Lactant. de fals. Rel.* 1. 21.) As regards the Liris, compare Explanatory Notes, Ode 1. 31. 7.——9. *Late tyrannus.* "A monarch of extensive sway." Compare the Greek form εὐρυκρείων. *and Virgil, Aen.* 1. 21. "*Populum late regem.*"

10. *Alga.* We have several species of submarine plants, observes Martyn, which are commonly called *alga, fucus,* or *sea-wrack.* But that which the ancients peculiarly called so grew about the island of Crete, and afforded a purple colour. The submarine plants are frequently torn from the rocks by storms, tossed about by the sea, and at last thrown upon the shore. The *alga,* when thus treated, in all probability loses its colour, and becomes useless. (*Martyn. ad Virg. Eclog.* 7. 42.)——12. *Aquae augur cornix.* Compare *Aratus.* 1022. χειμῶνος μέγα σῆμα καὶ ἐννεάγηρα κορώνη Νύκτερον ἀείδουσα. and *Ovid, Am.* 2. 6. 34. "*Pluviae graculus augur aquae.*"——13. *Annosa.* Hesiod (*frag.* 50.—*Poet. Min. Gr. ed. Gaisf. vol.* 1. *p.* 189.) assigns to the crow, for the duration of its existence, nine ages of men, (ἐννέα γενεὰς ἀνδρῶν ἡβώντων,) an opinion which *Pliny* quotes, *H. N.* 7. 48. Buffon, while he considers Hesiod's account exaggerated, admits, in the case of this bird, an existence of sometimes more than a century. "Quoiqu'il y ait beaucoup à rabattre sur la longue vie qu' Hesiode accorde aux corbeaux, cependant il paroît assez avéré que cet oiseau vit quelquefois un siècle et davantage."——*Dum potis.* Understand *es.*

14 *Cras Genium mero,* &c. "On the morrow thou shalt honour thy Genius with wine," &c. According to the popular belief of the ancients, every individual had a genius (δαίμων) or tutelary spirit, which was supposed to take care of the person during the whole of life. Compare Censorinus, (*De Die Nat.* c. 3.). "*Genius autem ita nobis assiduus observator appositus est, ut nec puncto quidem temporis longius abscedat, sed ab utero matris exceptos, ad extremum vitae diem comitetur.*" So also *Horace, Epist.* 2. 2. 187. "*Scit Genius, natale comes qui temperat astrum,*" &c. Hence, by an easy and familiar association of ideas, the Genius was supposed to preside particularly over the festal hour; and when the poet, on the present occasion, directs his friend to make an offering to his Genius, the meaning evidently is, that the offering be followed by a joyous banquet. In this way arose the proverbial expressions *Indulgere genio,* and *Defraudare genium,* the genius becoming, by a very natural change, identified in a manner with the individual himself. Compare the remarks of *Erasmus,* (*Chil. col.* 473. *ed. Steph.*) "*Proverbiales sunt et illae figurae,* Defraudare genium, *pro eo quod est, negare naturae quod appetit: et* Indulgere genio, *pro eo quod est, animo obsequi: Unde et* genialem *appellant diem, laetum et voluptuarium, et* genialiter *vivere, pro molliter et laute.*" Compare Explanatory Notes, Ode 4. 7. 19.

16. *Operum solutis.* A Graecism for *ab opere solutis.* "Released from their labours." The slaves of Lamia are to be dismissed from toil, not so much on account of the rain, as in order to celebrate the festal day. Compare *Pindar, Pyth.* 4. 71. Ανσιπόνοις θεραπόντεσσιν.

ODE 18. The poet invokes the presence of Faunus, and seeks to propitiate the favour of the god toward his fields and flocks. He then describes the rustic hilarity of the day, made sacred, at the commencement of winter, to this rural divinity.——Faunus had two festivals (*Faunalia*), one on the Nones (5th) of December, after all the produce of the year had been stored away, and when the god was invoked to protect it, and to give

health and fecundity to the flocks and herds; and another in the beginning of the Spring, when the same deity was propitiated by sacrifices, that he might preserve and foster the grain committed to the earth. This second celebration took place on the Ides (13th) of February.

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1. *Faune.* In relation to this deity, compare Explanatory Notes, Ode 1. 17. 2.——2. *Lenis incedas.* "Mayest thou move benignant."——*Abeasque parvis*, &c. "And mayest thou depart propitious to the young offspring of my flocks." The poet invokes the favour of the god on the young of his flocks, as being more exposed to the casualties of disease. Compare Ode 3. 23. 7.——5. *Pleno anno.* "At the close of every year." Equivalent to *quotannis.*——6. *Veneris sodali craterae.* Compare *Lucian. Am.* 12. (*ed. Bip. vol.* 5 *p.* 269.) τερπνοτέρα γὰρ Ἀφροδίτη μετὰ Διονύσου, καὶ τὸ παρ' ἀμφοῖν ἡδὺ, σύγκρατον.——7. *Vetus ara.* On which sacrifices have been made to Faunus for many a year. A pleasing memorial of the piety of the bard.

10. *Nonae Decembres.* Compare Introductory Remarks. The *Nones* were so called because, counting inclusively, there were nine days between them and the *Ides.* In March, May, July, and October, the nones fell on the 7th, in the other months on the 5th.——11. *Festus in pratis*, &c. "The village, celebrating thy festal day, enjoys a respite from toil in the grassy meads, along with the idle ox."——13. *Inter audaces*, &c. Alluding to the security enjoyed by the flocks, under the protecting care of the god. Compare Ode 1. 17. 9. ——14. *Spargit agrestes*, &c. As in Italy the trees do not shed their leaves until December, the poet converts this into a species of natural phenomenon in honour of Faunus, as if the trees, touched by his divinity, poured down their leaves to cover his path. It was customary among the ancients, to scatter leaves and flowers on the ground in honour of distinguished personages. Compare *Virgil, Eclog.* 5. 40. "*Spargite humum foliis.*"——15. *Gaudet invisam*, &c. An allusion to the rustic dances which always formed part of the celebration.

ODE 19. A party of friends, among whom was Horace, intended to celebrate, by a feast of contribution (ἔρανος), the recent appointment of Murena to the office of augur. Telephus, one of the number, was conspicuous for his literary labours, and had been for some time occupied in composing a history of Greece. At a meeting of these friends, held as a matter of course in order to make arrangements for the approaching banquet, it may be supposed that Telephus, wholly engrossed with his pursuits, had introduced some topic of an historical nature, much to the annoyance of the bard. The latter, therefore, breaks out, as it were, with an exhortation to his companion, to abandon matters so foreign to the subject under discussion, and attend to things of more immediate importance. Presently, fancying himself already in the midst of the feast, he issues his edicts as symposiarch, and regulates the number of cups to be drunk in honour of the Moon, of Night, and of the augur Murena. Then, as if impatient of delay, he bids the music begin, and orders the roses to be scattered. The ode terminates with a gay allusion to Telephus.

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1. *Inacho.* Inachus was the founder of the kingdom of Argos. The name is thought to be merely a Greek form for the Oriental *Enak*, denoting "great," "powerful," and this last is, perhaps, the root of the Greek ἄναξ, "a king."——2. *Codrus.* The last of the Athenian kings. His history is well known. According to the received chronology, Inachus founded the kingdom of Argos about 1856 B. C. and Codrus was slain about 1070 B. C. A period therefore of about 786 years must have intervened, if our premises be correct.——

3. *Genus Aeaci.* "The line of Aeacus." The *Aeacidae*, or descendants of Aeacus, were Peleus, Telamon, Achilles, Teucer, Ajax, &c. In relation to Aeacus, compare Ode 2. 13. 22 ——4. *Sacro Ilio.* Compare the Homeric Ἴλιος ἱρή, and *Virgil, Aen.* 2. 241. "*Divûm domus Ilium.*"

5. *Chium cadum.* "A cask of Chian wine." Compare Excursus 7. to the first book of Odes.——*Mercemur.* "We may buy." The present, as has already been remarked, was to be a feast of contribution. These entertainments, called ἔρανοι by the Greeks, were made at the common charge of the guests. What each individual contributed was termed in Greek συμφορὰ, εισφορὰ, συμβολὴ, &c. and the feast itself, beside the name mentioned above, was also styled δεῖπνον συμφορητὸν, συμβολιμαῖον, τὸ ἀπὸ συμβολῆς, &c.——*Quis aquam temperet ignibus.* "Who will prepare the heated water." Almost every commentator has referred this expression to the Roman custom of bathing before they sat down to an entertainment, and hence the common mode of rendering the passage is "Who will warm the water for the bath?" or, "Who will get the baths ready?" The position, however, of the words in question, immediately after the allusion to wine, leads us to believe that the poet refers to the use of hot water mixed with wine as a drink, and we have translated the clause in accordance with this idea. Compare, on the subject of hot drinks among the Romans, Excursus 9. to the first book of Odes.

7. *Quota.* Understand *hora.*——8. *Pelignis caream frigoribus.* "I may fence against the piercing cold." i. e. Cold as piercing as that felt in the country of the Peligni. The territory of the Peligni was small and mountainous. It was separated from the Marsi, to the west, by the Apennines; to the north it bordered on the Vestini; to the east and south on the Marrucini, Frentani, and part of Samnium. It was noted for the coldness of its climate. (*Cramer's Ancient Italy, vol.* 1. *p.* 332.)——*Taces.* "Of all this thou art silent."——9. *Da Lunae propere novae,* &c. "Boy, give me quickly a cup in honour of the New Moon." Understand *poculum in honorem,* and, as regards this usage of the genitive, compare Explanatory Notes, Ode 3. 8. 13. The mention made of the Moon and of Night accords very naturally with the idea of an entertainment that is to be prolonged until a late hour.

11. *Tribus aut novem,* &c. "Let our goblets be mixed with three or with nine cups, according to the temperaments of those who drink." In order to understand this passage, we must bear in mind, that the *poculum* was the goblet out of which each guest drank, while the *cyathus* was a small measure used for diluting the wine with water, or for mixing the two in certain proportions. Twelve of these *cyathi* went to the *Sextarius.* (Compare Explanatory Notes, Ode 3. 8. 13.). Horace, as symposiarch, or master of the feast, issues his edict, which is well expressed by the imperative form *miscentor,* (consult Various Readings) and prescribes the proportions in which the wine and water are to be mixed on the present occasion. For the hard drinkers, therefore, among whom he classes the poets, of the twelve *cyathi* that compose the *sextarius,* nine will be of wine and three of water; while for the more temporate, for those who are friends to the Graces, the proportion, on the contrary, will be nine *cyathi* of water to three of wine. In the numbers here given there is more or less allusion to the mystic notions of the day, as both three and nine were held sacred. Compare *Virgil, Eclog.* 8. 75. *Ausonius, Idyll.* 11. and the remarks of Dupuis in relation to the last of these numbers. *Origine de tous les Cultes, vol.* 1. *p.* 198.

13. *Musas impares.* "The Muses uneven in number."——14. *Attonitus vates.* "The enraptured bard." Compare the Greek ἐμβρόντητος, μουσόληπτος.——15. *Tres supra.* "More than three."——16. *Gratia.* Compare Explanatory Notes, Ode 1 30. 5.——18. *Berecyntiae.* Compare Explanatory Notes, Ode 1. 18. 13. The Berecyntian or Phrygian flute was of a crooked form, whence it is sometimes called *cornu* (*Ode* 1. 18. 3.) It was the invention of Midas, (Compare *Gierig, ad Ovid, Met.* 3. 532.) and emitted a deep grave sound. The *fistula,* on the other hand, of which mention is made in the 20th line, gave a lighter and sharper

sound. Montfaucon makes it to have been a kind of flageolet. (*Antiq. Expl. vol.* 3. *pt.* 2. *p.* 216. *Eng. transl.*)

21. *Parcentes dexteras.* "Delaying hands." With *parcentes* understand *deripere*, hands delaying to seize the instruments mentioned by the bard. The scholiast explains the term *parcentes* by *otiosas* ("idle"), i. e. "*quae neque lyram percutiant, neque spargant rosas.*" This, however, is decidedly inferior.——24. *Vicina.* "Our fair young neighbour."——*Non habilis.* "Unsuited in point of years."——25. *Spissa te nitidum coma,* &c. The connection is as follows: The old and morose Lycus fails, as may well be expected, in securing the affections of her to whom he is united. But thee, Telephus, in the bloom of manhood, thy Rhode loves, because her years are matched with thine.——26. *Puro.* "Bright."——27. *Tempestiva.* Compare the Greek ὡραία, and the explanation of Mitscherlich, "*in flore aetatis constituta.*"

ODE 20. Addressed to Pyrrhus.

1. *Moveas.* "Thou art trying to remove." Put for *amoveas.*——2. *Gaetulae leaenae.* Compare Explanatory Notes, Ode 1. 23. 10. and 1. 22. 15.——3. *Inaudax.* Equivalent to *timidus.* Compare the Greek ἄτολμος, of which it is an imitation.——6. *Insignem Nearchum.* "The beautiful Nearchus." With *insignem* understand *forma.*——7. *Grande certamen.* Put in apposition with *Nearchum,* "About to prove the cause of a fearful contest." *Certamen* for *certaminis causam.*

9. *Interim dum tu,* &c. This at first view appears to clash with *inaudax* in the 3d line. That epithet, however, is applied to Pyrrhus, not in the commencement of the contest, but a little after, (*paulo post.*)——11. *Arbiter pugnae.* Alluding to Nearchus.——*Posuisse nudo sub pede palmam.* In allusion to his indifference as regards the issue of the contest.——13. *Leni recreare vento.* According to the best commentators, the allusion is here to a *flabellum,* or fan, which the youth holds in his hand. Compare the explanation of Mitscherlich. "*Ipse flabellum manu tenens, coque commovendo lenem ventum, sive auram, qua recreetur excitans.*" On the subject of ancient fans, consult *Boettiger, Sabina.* (*p.* 376. *French transl.*) where representations of some are also given.——15. *Nireus.* According to Homer, (*Il.* 2. 673.) the handsomest of the Greeks who fought against Troy, excepting Achilles.——*Aquosa raptus ab Ida.* Ganymede. Compare the Homeric Ἴδη πολυπίδαξ, πιδήεσσα.

ODE 21. M. Valerius Messala Corvinus, having promised to sup with the poet, the latter, full of joy at the expected meeting, addresses an amphora of old wine, which is to honour the occasion with its contents. To the praise of this choice liquor succeed encomiums on wine in general.——The ode is thought to have been written A. U. C. 723. when Corvinus was in his first consulship.

Corvinus, or rather Messala, for the latter is his more usual appellation, was of an ancient and noble family, and distinguished himself by his liberal encouragement of men of letters. Having joined in early life the republican standard, and adhered firmly to the cause of the commonwealth until resistance became hopeless, he was induced at last to listen to the persuasions of Pollio, and enter into a reconciliation with Antony. The scandalous and infatuated conduct of this commander, however, and the comparative moderation of Augustus, induced him to transfer his services to the latter, whom he continued to support during the rest of his life. War after war was entrusted to his conduct, and province after province was committed to his administration. In some of his foreign expeditions he was accompanied by the poet Tibullus, who has celebrated the military exploits of Messala in his famed

panegyric, and his own friendship and attachment to his patron in his elegies. Messala had the singular merit of supporting an unblemished character in the midst of a despotic court, without making a sacrifice of those principles for which he had fought in the fields of Philippi; and the genuine integrity of his character was so deeply impressed on all parties, that it attracted a general admiration in a most corrupt age. He was brave, eloquent, and virtuous: he was liberal, attached to letters, and his patronage was considered the surest passport to the gates of fame, and was extended to every man who was at all conversant with letters. (*Dunlop's Roman Literature, vol.* 3. *p.* 53. *seqq. Lond. ed.*)

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1. *O nata mecum*, &c. The term *nata*, though agreeing grammatically with *Testa*, refers, in fact, to the contents of the vessel, and the sentence must be rendered in accordance with this idea. "O Jar, whose contents were brought into existence with me during the consulship of Manlius, whether thou bearest within thee complaints, or jests, or strife and maddening desires, or, with kindly feelings, easy sleep." As Manlius Torquatus was consul A. U. C. 689, and Messala entered on his first consulate A. U. C. 723, the wine of which Horace here speaks would be thirty years old. Compare Excursus 8. to the first book of odes, page 135.—By the punctuation of most editions, the epithet *pia* is taken in immediate construction with *Testa;* but this is evidently an inferior arrangement. Indeed, the best commentators seem rather at a loss for the proper signification of *pia* when thus construed. Döring, for example, remarks: "*piam vero hanc testam ideo, puto, vocat, quod uno anno cum pocta nata pietatis quasi vinculo quodam cum illo conjuncta sit: alii piam testam benignam, munificam, explicant.*" And Mitscherlich observes, "*piam vocat testam, respectu vini, quod pium est, erga cultores suos, operam sibi impensam large remunerando.*"

5. *Quocunque nomine.* "For whatever end." Consult Various Readings.——6. *Moveri digna bono die.* "Worthy of being moved from thy place on a day devoted to festivity and joy." Compare the explanation of Mitscherlich, as regards the epithet *bono*: "*fausto, quo scilicet Messalam Corvinum convivam habeam.*"——7. *Descende.*. The wine is to come down from the *horreum* or ἀποθήκη. Compare Explanatory Notes, Ode 3. 28. 7. and Excursus 4, to the first book of Odes, *p.* 125.

9. *Non ille, quamquam*, &c. "He will not sternly reject thee, even though he is deeply imbued with the precepts of the Socratic school." The term *madet* contains a figurative allusion to the subject of the ode. Its peculiar meaning, however, will be placed in a clearer light by a paraphrase of the whole clause. "He has drunk deep, it is true, of the streams of philosophy, but nevertheless he will not sternly refuse a draught of thee."—The method of instruction pursued by Socrates assumed the form of familiar conversation, and hence the phraseology of the text, *Socraticis sermonibus.* The reference, however, is, in fact, to the tenets of the Academy, that school having been founded by Plato, one of the pupils of Socrates. The expression *Socraticis sermonibus*, therefore, must not be taken in too literal a sense, as the Academic mode of conveying instruction differed widely from the Socratic. As regards the introduction of the Greek philosophy into Rome, and. in particular, its condition under the emperors, compare *Degerando, Histoire comparée des Systèmes de Philosophie, vol.* 3. *p.* 155. and 194.

11. *Narratur et prisci Catonis virtus*, &c. "Even the austere old Cato is related to have often warmed under the influence of wine." With regard to the idiomatic expression *Catonis virtus*, compare Explanatory Notes, Ode 1. 4. 36. Commentators are divided in opinion as to the individual of whom the poet speaks, some contending for the old censor, others for Cato of Utica. It has been said, that Cato the Censor was never remarkable for his attachment to wine, whereas that Cato of Utica was noted for it, Plutarch observing of the latter, that though at first not addicted to liquor, he came at last to love drinking, and would sometimes spend the whole night over his cup: προϊόντι δὲ τῷ χρόνῳ μάλιστα προσέτο πίνειν, ὥστε πολλάκις ἐν οἴνῳ διάγειν εἰς ὄρθρον. (*Plut. vit. Cat. Min.* 6.—*vol.* 5. *p.* 49. *ed. Hutten.*)

All this may very well be, and yet several difficulties present themselves, if such an explanation be adopted, that are by no means unworthy of notice. In the first place, how can the term *norratur* be, with any propriety or correctness, applied by the poet to the circumstances of the younger Cato's life, when these were matters of comparatively recent occurrence, Horace having been twenty years of age when Cato put an end to his existence. In the next place, the epithet *prisci* points at once to the elder of the two; unless we adopt the harsh expedient of making *priscus* refer here to the manners of the younger Cato, as imitating the stern simplicity of earlier times. Examples, it is true, may be adduced of such an usage, but if this mode of explaining the term be received, the charge of palpable obscurity, and direct ambiguity of language, will be justly brought against a poet, who is on every other occasion most studious in avoiding it. But, it will very naturally be asked, supposing that the reference is in fact to the elder Cato, how can his manner of life justify the expressions here used by the poet? The answer is an easy one. The bard, as is very evident from the language which he employs, refers merely to the enlivening effects of a cheerful glass. He certainly cannot mean any excess in drinking, (which alone could make the application to the younger Cato a just one), for such an idea would be insulting to the friend and magistrate who is to honour his board. Now, if Horace intends merely to allude to the cheering influence of wine when taken in moderation, is there any thing in the accounts that have come down to us respecting the elder Cato's mode of life that can authorise even such a reference as this? Let us listen to his biographer: ἦν δὲ καὶ τὸ δεῖπνον ἐν ἀγρῷ δαψιλέστερον· ἐκάλει γὰρ ἑκάστοτε τῶν ἀγρογειτόνων καὶ περιχώρων τοὺς συνήθεις, καὶ συνδιῆγεν ἱλαρῶς. (*Vit. Cat. Maj.* 25.—*vol.* 2 *p.* 425. *ed. Hutten.*) Surely there is sufficient here in δεῖπνον δαψιλέστερον, and συνδιῆγεν ἱλαρῶς, to authorise our referring the words of Horace to the elder Cato.

11. *Tu lene tormentum*, &c. "Thou frequently appliest gentle violence to a rugged temper." i. e. Thou canst subdue, by thy gentle violence, dispositions cast in the most rugged mould. The expression *lene tormentum* affords a pleasing instance of the oxymoron.——14. *Tu sapientium curas*, &c. "Thou disclosest, through the influence of sportive Bacchus, the cares and the secret thoughts of the guarded and prudent." We are entirely of Döring's opinion, that *sapientium* does not here refer to the votaries of philosophy, but to men of cautious and prudent tempers, who endeavour by a studied exterior to conceal their secret sentiments from the knowledge of others. "*Per* sapientes *poeta mihi designare videtur eos qui alias, quibus curis agitantur, quaeve secum volvunt, prudenter et caute animo premunt et tegunt, inter vina vero animum aperiunt.*" It may be as well, however, to add, for the sake of those who differ from us, the explanation of Mitscherlich in favour of the opposite opinion. "*Tu retegis, recludis, in medium profers* curas sapientium, *φιλοσόφων μελετὰς, quicquid acerrima meditatione exluderunt, nova ipsorum de rebus divinis humanisque dogmata; tu disertos facis philosophos, tua ope philosophorum nodosae questiones ac disputationes existunt faciles, dilucidae et copiosae.*"

18. *Et addis cornua pauperi.* "And addest confidence to him of humble means." *Pauper* implies a want, not of the necessaries, but of the comforts of life. Compare Explanatory Notes, Ode 1. 12. 23. The expression *cornua addis*, to denote the bestowing of confidence, strength, &c. is one of a proverbial character. Compare Explanatory Notes, Ode 2. 19. 29. and the explanation given by Erasmus (*Chil. col.* 279.) "*Translatum a pecoribus quae cornibus oppositis minantur.*" In the sacred writings, the same idea, couched under different forms of language, is of frequent occurrence. Thus ὑψώθη κέρας ἐν θεῷ μου. (1. *Sam.* 2. 1.) ὑψώσει κέρας τοῦ χριστοῦ αὐτοῦ. (1. *Sam.* 2. 12.) ὑψωθήσεται τὸ κέρας ὑμῶν. (*Psalm.* 88. 17.) On which usage Suidas remarks: Κέρας, ἡ ἰσχὺς παρὰ τῇ θείᾳ γραφῇ, ἐκ μεταφορᾶς τῶν ζώων τῶν καθοπλισμένων τοῖς κέρασι. Suidas, as Küster observes, here follows the explanation of Theodoret.

19. *Post te neque iratos*, &c. "Who, after tasting of thee, neither trembles at the angry

tiaras of kings, nor the arms of foes in hostile array." The expression *iratos regum apices* may be more freely rendered, "the pride and power of angry monarchs." It contains a particular allusion to the regal costume of Parthia and the East.——21. *Laeta.* "Propitious."——22. *Segnes nodum solvere.* "Slow to loosen the bond of union." Compare Explanatory Notes, Ode 1. 30. 5. and also the comment of Döring: *quae non facile, quo invicem inter se nexae sunt, solvunt vinculum.*" The expression *segnes solvere* is a Graecism for *segnes ad solvendum.* It is almost unnecessary to state, that the mention of the Graces alludes here to the propriety and decorum which are to prevail throughout the banquet.——23. *Vivaeque lucernae.* "And the living lights." Compare *Meleager*, 66. (*Anal. Brunck.* 1. 20.) λύχνος φιλάγρυπνος.——*Producent.* "Shall prolong." The expression *to producent* is equivalent, in fact, to *convivium producent.*

ODE 22. The poet, after briefly enumerating some of the attributes of Diana, consecrates to the goddess a pine tree that shaded his rural abode, and promises that it shall be wet with the blood of a yearly sacrifice.

Mitscherlich ridicules, very deservedly, the discovery of some commentators, relative to the gratitude which dictated this ode, for a favour conferred by Diana on the bard.

1. *Montium custos,* &c. Compare Explanatory Notes, Ode 1. 21. 1.——2. *Quae laborantes utero puellas,* &c. Compare remarks on the attributes of Apollo and Diana, at the conclusion of the notes on the *Carmen Saeculare.*——3. *Ter vocata.* The number three was always held sacred in the ancient pagan world, and some writers think they see in this a dark and ill-understood notion of a real Trinity in the divine nature. Compare *Maurice's Indian Antiquities, vol.* 4. *p.* 237. *seqq.*——*Adimisque leto.* "And rescuest them from the perils of death."——4. *Diva triformis.* Alluding to the triple designation of this goddess, i. e. *Luna* in heaven, *Diana* upon earth, *Hecate* in the shades. Compare *Virgil, Aen.* 4. 511. "*Tria Virginis ora Dianae.*"

5. *Imminens villae,* &c. "Let the pine that hangs over my villa be sacred to thee." *Tua* is here equivalent to *tibi sacra.* Compare *Virgil, Aen.* 10. 423. "*Haec arma exuviasque viri tua quercus habebit.*"——6. *Per exactos annos.*" At the close of every year." Equivalent to *quotannis.* Compare Ode 3. 18. 5. "*pleno anno.*"——7. *Obliquum meditantis ictum.* Boars have their tusks placed in such a manner, that they can only bite obliquely or side-ways. Thus *Homer,* (*Il.* 12. 148.) speaking of two wild boars, uses the expression, δοχμὼ ἀΐσσοντε.

ODE 23. The bard addresses Phidyle, a resident in the country, whom the humble nature of her offerings to the gods had filled with deep solicitude. He bids her be of good cheer, assuring her that the value of every sacrifice depends on the feelings by which it is dictated, and that one of the simplest and lowliest kind, if offered by a sincere and pious heart, is more acceptable to heaven than the most costly oblations.

Nothing can be more pleasing than such a view of the subject of the ode. There have not been wanting commentators, however, who give it, we need not say how erroneously, an entirely different character. Compare, for example, the remarks of Achaintre. "Les commentateurs anciens n'avoient pas soupçonné le dessein d'Horace en composant cette ode; M. Dacier le premier l'a fait pressentir; et le P. Sanadon a développé son idée. Horace, qui n'etoit pas fort dévot, voyoit avec peine que sa fermière se ruinoit en offrandes et sacrifices qu'elle faisoit à chaque fête; et il y en avoit trois ou quatre par mois. Pour mettre

des bornes a une libéralité, peut-être assez coûteuse pour lui-même, il lui addresse cette ode, qui sous l'apparence d'une piété éclairée, annonce une parcimonie digne d'un épicurien. Ces Messieurs paroissent avoir deviné juste: on pourroit pourtant prendre la chose au sérieux, et ne pas accuser ainsi Horace sans preuves."

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1. *Supinas manus.* "Thy suppliant hands." Literally, "thy hands with the palms turned upwards." This was the ordinary gesture of those who offered up prayers to the celestial deities. They raised their hands in such a way that the palms were turned upwards to the heavens, and in this state the hand might very properly be designated by the epithet *supina.* The idiom of the Greek is analogous: thus ὑπτίαν χεῖρα, and ὑπτιάζειν χεῖρας. Compare also *Aeschylus, P. V.* 1040. *ed. Blomf.* ὑπτιάσμασιν χερῶν. Blomfield (*Glossary. s. v.*) cites, in illustration, the present passage of Horace, and refers also to *Virgil, Aen.* 3. 176, and 4. 205. The same editor cites from Suidas (*s. v.* ὕπτιος) the following from an unknown writer. Προθυμίᾳ τῇ πάσῃ ἀναπετάσαντες τὰς πύλας, ἐδέξαντο ὑπτίαις χερσὶ τοὺς πολεμίους.—It should not be omitted, that in praying to the deities of the lower world the palms of the hand were turned downwards towards the earth.

2. *Nascente Luna.* "At the new moon." i. e. At the beginning of every month. The allusion is to the old mode of computing by lunar months.——3. *Placaris.* The final syllable of this tense is common; here it is long. Compare *Carey's Latin Prosody, p.* 91. (*3d. ed.* 1819.)——*Et horna fruge.* "And with a portion of this year's produce." *Hornus* ("of this year's growth,") is from the Greek ὡρινος, which is itself a derivative of ὥρα.——5. *Africum.* Compare Explanatory Notes, Ode 1. 1. 15. Iani seeks to identify the wind, here mentioned, with the modern *Sirocco.* "*Est ventus is, qui hodie Italis* Sirocco *dicitur, veniens a Libyae desertis arenosis, unde non modo gravissimum aestum, sed etiam aranularum ignitarum copiam advehit, ut homines, pecudes, agri, arbores, omnia denique laedantur, adurantur, prosternantur.*" Compare *Hughes' Travels, vol.* 1. *p.* 121. *Brydone's Tour, vol.* 1. *p.* 6. *seqq.*

6. *Sterilem robiginem.* "The blasting mildew." *Robigo* is a derivative from *rubrus* "red." Compare Festus. "*Robum rubro colore et rufo significari manifestum est.*"——7. *Dulces alumni.* "The sweet offspring of my flocks." Compare Ode 3. 18. 3.——8. *Pomifero grave tempus anno.* "The sickly season in the autumn of the year." As regards the poetic usage, by which *annus* is frequently taken in the sense of a part, not of the whole year, compare *Virgil, Eclog.* 3. 57. *Horace. Epod.* 2. 39. *Statius, Sylv.* 1. 3. 8, &c.

9. *Nam quae nivali,* &c. The construction is as follows: *Nam victima diis devota quae pascitur nivali Algido, inter quercus et ilices, aut crescit in Albanis herbis, tinget cervice secures pontificum.* The idea involved from the 9th to the 16th verse is this: The more costly victims shall fall for the public welfare; thou hast need of but few and simple offerings to propitiate for thee the favour of the gods.——*Algido.* We must distinguish between the Mons Algidus, of which the poet here speaks, and the town of Algidum. The latter, according to Strabo (5.—*vol.* 2. *p.* 171. *ed. Tzschk.*) was an insignificant place on the *Via Latina,* and situated in a hollow. Antiquaries seem to agree in fixing its position at *l' Osteria dell Aglio.* The Mons Algidus has already been described. Compare Explanatory Notes, Ode 1. 21. 6.

11. *Albanis in herbis.* "Amid Alban pastures." Alluding to the pastures around the Mons Albanus and the ancient site of Alba Longa.——13. *Cervice.* "With the blood that streams from its wounded neck."——*Te nihil attinet,* &c. "It is unnecessary for thee, if thou crownest thy little Lares with rosemary and the pliant myrtle, to seek to propitiate their favour with the slaughter of many sacrifices." The *Lares* of the Romans are generally thought to have been the *manes* of their ancestors. Small waxen images of them, clothed with the skin of a dog, were placed round the hearth in the hall. On festivals they were crowned with garlands, and sacrifices were offered to them. (Compare *Spangenberg, De Veteris Latii religionibus domesticis, p.* 28.) Some allusion has already been made to the term

Lar. (Explanatory Notes, Ode 1. 7. 11.) Consult, on the same subject, *Lanzi, Saggio di Lingua Etrusca. vol.* 2. *p.* 224. *ed.* 2*d.* 1824.

14. *Marino rore.* The rosemary received its Latin name, according to Martyn, (*ad. Virg. Georg.* 2. 213.) from the circumstance of its being used in sprinkling, (as we read in the scriptures, of hyssop,) and from its growing in places near the sea-coast. Compare, in illustration of this phraseology, the expression *Arabo rore,* as applied by *Ovid* (*Her.* 15. 76.) to myrrh, and *Syrio rore,* which *Tibullus* (3. 4. 28) employs in speaking of nard. In the prose writers, the name of this plant is given by editors generally as one word, *rosmarinus,* or *rosmarinum.* The poets, on the other hand, most commonly divide it. The division is undoubtedly more correct, both in prose and poetry. Compare *Fée, Flore de Virgile, p.* 142. The Greek name for the rosemary is λιβανωτὶς στεφανοματικὴ, in allusion both to its odour and its being used for crowns. According to *Apuleius Celsus* (*de Herb. c.* 79.) rosemary was used in offerings to the gods before frankincense was known. "*Antequam tus sciretur, hac herba homines deos placabant.*"

16. *Fragilique myrto.* "And with pliant myrtle." We have ventured to give the epithet *fragilis* the meaning of "pliant," though it is due to candour to state that this signification of the term has been much disputed. Mitscherlich cites, in favour of it, *Juvenal,* 12. 88, where the epithet *fragilis* is applied to *cera,* on which Ruperti remarks "fragili cera, *flexibili, molli,* vel potius *de simulacris cereis quae facile franguntur.*" In *Ovid* (*Met.* 15. 169.) the critics are divided between *fragilis* and *facilis,* the line, in the common editions, being as follows: "*Utque novis fragilis signatur cera figuris.*" Compare *Gierig,* and *Jahn, ad Ov. l. c.*

17. *Immunis aram,* &c. "If a hand, unstained by guilt, has touched the altar, it will appease the offended gods even with the pious cake and the crackling salt, finding as much favour in their eyes as if a costly sacrifice were offered." *Non sumtuosa blandior hostia,* literally, "not rendered more acceptable by a costly sacrifice." The expression *farre pio et saliente mica* alludes to the salted cake (*mola salsa, fruges salsae, Virg. Aen.* 2. 133.) composed of bran or meal mixed with salt, and which was sprinkled on the head of the victim. Salt was held in great veneration by the ancients, and was always used in sacrifices. Thus Pliny (*H. N.* 31. 7.) remarks; "*Intelligebatur salis auctoritas; quando nulla conficiuntur sine mola salsa.*" Compare *Heyne, Opusc. Acad. vol.* 1. *p.* 368. *seqq.* Even in the Levitical law salt is required as indispensable to a sacrifice. Καὶ πᾶν δῶρον θυσίας ὑμῶν ἁλὶ ἁλισθήσεται. (*Levit.* 2. 13.) where Rosenmüller observes, "*Sal sacrificio farreo addendus in signum foederis fuit amicitiae cum Deo tuo irritae. Sal enim apud antiquas gentes signum fuit amicitiae. Ratio autem videtur repetenda inde, quod nulla amicorum epularis accubatio absque sale soleret agitari; ob idque nec decebat sacrificia, seu Dei convivia, sine eo apparari.*"

ODE 24. The bard inveighs bitterly against the luxury and licentiousness of the age, and against the unprincipled cupidity by which they were constantly accompanied. A contrast is drawn between the pure and simple manners of barbarian nations and the unbridled corruption of his countrymen, and Augustus is implored to save the empire by interposing a barrier to the inundation of vice.

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1. *Intactis opulentior,* &c. The construction is as follows: "*Licet, opulentior intactis thesauris Arabum et divitis Indiae, occupes omne Tyrrhenum et Apulicum mare tuis caementis,* tamen *si dira Necessitas figit,*" &c. "Though wealthier than the yet unrifled treasures of the Arabians and of rich India, thou coverest with thy structures all the Tuscan and Apulian seas, still, if cruel Destiny once fixes her spikes of adamant in thy head, thou wilt not free thy breast from fear, thou wilt not extricate thy life from the snares of death." The epithet *intactus,* applied to the treasures of the East, refers to their being as yet free from the grasp o

Rome. Compare Explanatory Notes, Ode 1. 29. 1.——3. *Caementis.* For some remarks on the primitive meaning of this term, consult Explanatory Notes, Ode 3. 1. 35.——4. *Tyrrhenum omne,* &c. The Tyrrhenian denotes the lower, the Apulian, the upper, sea.——5. *Adamantinos.* Compare Explanatory Notes, Ode 1. 6. 13.

6. *Summis verticibus.* The meaning, which we have assigned to this expression, is sanctioned by some of the best commentators, and is undoubtedly the true one. Dacier, however, and others, understand by it the tops or pinnacles of villas. Sanadon applies it in a moral sense to the rich and powerful, ("les fortunes les plus elevées,") while Bentley takes *verticibus* to denote the heads of spikes, so that *summis verticibus* will mean, according to him, "up to the very head," and the idea intended to be conveyed by the poet will be, "*Sic Clavos figit Necessitas, summis verticibus, ut nulla vi evelli possint.*" We will cite, in support of the interpretation adopted by us, the explanatory comment of Mitscherlich: "*Jam qui Necessitatis sive Fati violentiam experitur, in quo vim suam exserit, hunc servata, animataque symbolica ratione, clavis adigit, iis fixum tenet, ut ne elabi queat, idque* summis verticibus, *in summo vertice eos defigendo. De effectu autem, quem clavus per caput adactus producat, poëtam nec cogitasse, nec cogitare potuisse hoc loco, quum Necessitatem a morte diversam inducat, quis non videt?*"

9. *Campestres melius Scythae,* &c. "A happier life lead the Scythians that roam along the plain, whose waggons drag, according to the wonted custom of the race, their wandering abodes." An allusion to the Scythian mode of living in waggons, whence the appellations of ἁμαξόβιοι, ἁμάξοικοι, &c. given to these roving Nomades by the Greeks. Compare *Strabo,* (7.—*vol.* 2. *p.* 361. *ed. Tzschk.*) *Justin.* 2. 2. *Ammian. Marcellin.* 22. 19. and *Aeschylus, P. V.* 734. *ed. Blomf.*

> Σκύθας δ' ἀφίξει νομάδας, οἳ πλεκτὰς στέγας
> πεδάρσιοι ναίουσ' ἐπ' εὐκύκλοις ὄχοις,
> ἐκηβόλοις τόξοισιν ἐξηρτημένοι.

11. *Rigidi Getae.* "The hardy Getae." The Getae originally occupied the tract of country which had the Danube to the North, the range of Haemus to the south, the Euxine to the east, and the Crobyzian Thracians to the west. It was within these limits that Herodotus knew them. Afterwards, however, being dislodged, probably by the Macedonian arms, they crossed the Danube, and pursued their Nomadic mode of life in the steppes between the Danube and the Tyras, or *Dneister.* Compare *Adelung, Mithridates, vol.* 2. *p.* 357. *D'Anville, sur la Nation des Getes.* (*Mem. de l' Acad. des Inscr. vol.* 25. *p.* 34. *seqq.*) and Explanatory Notes, Ode 1. 35. 9.

12. *Immetata jugera.* "Unmeasured acres," i. e. unmarked by boundaries. Alluding to the land being in common. Compare the language of Caesar, in relation to the Germans: "*Neque quisquam agri modum certum aut fines habet proprios.*" (6. 22.) Consult also *Pfister, Geschichte der Teutschen. vol.* 1. *p.* 53. (*Gesch. der europäischen Staaten, von Heeren und Ukert.* 1829.)——*Liberas fruges et Cererem.* "A harvest free to all." *Cererem* is here merely explanatory of *fruges.*——14. *Nec cultura placet,* &c. "Nor does a culture longer than an annual one please them." Alluding to their annual change of abode. Compare Caesar, *l. c.* "*Atque anno post alio transire cogunt.*"——15. *Defunctumque laboribus,* &c. "And a successor, upon equal terms, relieves him who has ended his labours of a year." Compare the language of Caesar in relation to the Suevi (4. 1.) "*Centum pagos habere dicuntur, e quibus quotannis singula millia armatorum bellandi causa educunt. Reliqui, qui domi manserint, se atque illos alunt. Hi rursus anno post in armis sunt: illi domi remanent. Sic neque agricultura, nec ratio atque usus belli intermittitur: sed privati ac separati agri apud eos nihil est, neque longius anno remanere uno in loco incolendi causa licet.*"

17. *Illic matre carentibus,* &c. "There the wife, a stranger to wickedness, treats kindly

the children of a previous marriage, deprived of a mother's care." i. e. is kind to her motherless step-children. Some commentators give a very strange and forced interpretation to *temperare* in this passage, making it equivalent to *miscere pocula*. So that, according to them, the true translation of the sentence is as follows: "There the wife mixes, with no guilty design, the draught for her motherless step-children." The scholium of Acron favours this explanation, but it is notwithstanding decidedly inferior to the one which we have adopted, and by which *temperare* is made to have the force of *parcere*, or *leniter tractare*. (On the construction of this verb, compare *Zumpt, L. G. p.* 271, *Kenrick's transl. 2d ed.*)——19. *Dotata conjux*. "The dowered spouse." Compare, in relation to the idea intended to be conveyed, *Plautus, Aul.* 3. 5. 60. "*Nam quae indotata est, ea in potestate est viri. Dotatae mactant et malo et damno viros,*" and again, *Asin.* 1. 2. 74. "*Argentum accepi, dote imperium vendidi.*"——20. *Nitido adultero*. "The gay adulterer."

21. *Dos est magna parentium*, &c. A noble sentence, but requiring, in order to be clearly understood, a translation bordering upon paraphrase. "With them, a rich dowry consists in the virtue instilled by parental instruction, and in chastity, shrinking from the addresses of another, while it firmly adheres to the marriage compact, as well as in the conviction that to violate this compact is an offence against the laws of heaven, or that the punishment due to its commission is instant death." In rendering the clause *aut pretium emori*, we have rejected the explanation of Gesner, Mitscherlich, Döring and others, as decidedly inferior. That explanation is given by Mitscherlich as follows: "*pretium putant, in pretio habent, pulcherrimum existimant, emori, mortem potius subire quam dedecus illud pati : intentatum vel illatum flagitium morte voluntaria redimunt.*"

27. *Pater Urbium subscribi statuis*. "To be inscribed on the pedestals of statues as the *Father of his Country*." An allusion to Augustus. The title of *Pater Patriae* had not yet been conferred on this monarch by a formal decree of the Senate, though several ancient coins, struck about this period, clearly show that it had already been conceded by the public voice. Compare *Rasche, Lex. Rei Num. vol.* 6. *col.* 621. 622.——28. *Indomitam licentiam*. "Our hitherto ungovernable licentiousness." Compare Ode 4. 15. 10.——30. *Clarus posteritati*. "Illustrious for this to after ages."——*Quatenus*. "Since."——31. *Virtutem incolumem*. "Merit, while it remains with us," i. e. illustrious men, while alive.——32. *Invidi*. Compare the remark of the scholiast, "*Vere enim per invidiam fit, ut boni viri, cum amissi sint, desiderentur.*"

34. *Culpa*. "Crime."——35. *Sine moribus*. "Without public morals to enforce them."——36. *Si neque fervidis*, &c. An allusion to the torrid zone. Compare Explanatory Notes, Ode 1. 22. 22.——38. *Nec Boreae finitimum latus*, &c. "Nor the region bordering on the North, and the snows frozen to the ground." Compare Explanatory Notes, Ode 1. 22. 17.—40. *Horrida callidi*, &c. "If the skilful mariners triumph over the stormy seas? If narrow circumstances, now esteemed a great disgrace, bid us," &c. Compare *Lucian, (pro Mercede Conductis*, 10.—*vol.* 3. *p.* 278. *ed. Bip.*) τὴν πενίαν, πάντα ποιεῖν καὶ πάσχειν ἀναπείθουσαν.

45. *Vel nos in Capitolium*, &c. The idea intended to be conveyed is this: If we sincerely repent of the luxury and vice that have tarnished the Roman name, if we desire another and a better state of things, let us carry our superfluous wealth to the Capitol and consecrate it to the gods, or let us cast it as a thing accursed into the nearest sea.—— *In Capitolium*. We have here a flattering allusion to a remarkable act on the part of Augustus, in dedicating a large amount of treasure to the Capitoline Jove. Compare *Suetonius, vit. Aug.* 30. "*Aedes sacras vetustate collapsas, aut incendio absumtas refecit; easque et ceteras opulentissimis donis adornavit, ut qui in cellam Capitolini Jovis sedecim millia pondo auri, gemmasque ac margaritas quingenties H. S. una donatione contulerit.*" This was after his triumph, A. U. C. 725. as we are informed by *Dio Cassius*, 51. 22. As regards the temples erected by Augustus, and the gifts there consecrated, compare the *Monumentum Ancyranum*,

tab. 1.——46. *Faventium.* "Of our applauding fellow-citizens."——47. *In mare proximum.* The Tyrrhenian sea is probably meant. Things accursed were wont to be thrown into the sea, or the nearest running water: hence, Βάλλ' ἐς ὕδωρ, and *Mitte in aquam* became proverbial expressions for "destroy." Compare *Erasmus. Chil.* 2. *Cent.* 1. *col.* 385. and *Lucian, Tim.* 56. (—*vol.* 1. *p.* 125. *ed. Bip.*)

52. *Tenerae nimis.* "Enervated by effeminate indulgence."——54. *Nescit equo rudis*, &c. "The free-born youth, trained up in ignorance of manly accomplishments, knows not how to retain his seat on the steed and fears to hunt." Among the Romans, those who were born of parents that had always been free were styled *ingenui.* Compare *Heineccius, Antiq. Rom. p.* 231. *ed. Haubold.* As regards the construction of this sentence, it may be observed, that Mitscherlich joins *rudis* with *nescit*, as an instance of the "*copia poetica*," which Döring, however, very properly condemns.——57. *Graeco trocho.* The *trochus* (τρόχος) was a circle of brass or iron, set round with rings, and with which young men and boys used to amuse themselves. It was borrowed from the Greeks.——58. *Seu malis.* "Or, if thou preferest."——*Vetita legibus alea.* All games of chance were forbidden among the Romans by the *Cornelian, Publician*, and *Titian* laws, except in the month of December. These laws, however, were not strictly observed. Compare *Martial. ep.* 4. 4. 17. and *Suetonius, vit. Aug.* 71.

59. *Perjura patris fides.* "His perjured and faithless parent."——60. *Consortem, socium, et hospitem.* "His co-heir, his partner, and the stranger with whom he deals." Consult Various Readings, and compare the remarks of Bentley, as explanatory of the terms *consors* and *socius.* "*Aliud enim* Consors, *aliud*, Socius. *Consortes erant cohaeredes, qui haereditatem non dividebant, sed quicquid ex ea capiebatur in commune conferebant: Socii, qui in quovis negotio, aut re pecuniaria, contractum ineabant, ut lucrum ex ea re vel damnum inter se commune forct.*" To defraud a partner was deemed a most disgraceful offence. Thus *Cicero*, (*pro Rosc. Am.* 40.) "*In rebus minoribus socium fallere turpissimum est . . . . . Recte igitur majores eum, qui socium fefellisset, in bonorum virorum numero non putarunt haberi oportere. At vero T. Roscius non unum rei pecuniariae socium fefellit*," &c.

61. *Indignoque pecuniam*, &c. "And hasten to amass wealth for an heir unworthy of enjoying it." The covetous and fraudulent father toils day and night in accumulating wealth, only for a prodigal heir to squander. Compare, as regards the very expressive term *properet*, the line of *Juvenal*, 14. 178. "*Quis metus aut pudor est unquam properantis avari?*"——62. *Scilicet improbae*, &c. "Riches, dishonestly acquired, increase, it is true, yet something or other is ever wanting to what seems an imperfect fortune in the eyes of its possessor." Compare the scholium of Porphyrion. "*Hoc ad ipsam avaritiae naturam refertur, cui cum nihil desit, semper videtur deesse.*" In illustration of the phraseology *nescio quid*, consult *Crombie's Gymnasium, vol.* 1. *p.* 258. 3*d. ed.* and *Scheller, Praecep. Styli, vol.* 1. *p.* 329.

ODE 25. A beautiful dithyrambic ode in honour of Augustus. The bard, full of poetic enthusiasm, fancies himself borne along amid woods and wilds to celebrate, in some distant cave, the praises of the monarch. Then, like another Bacchanalian, he awakes from the trance-like feelings into which he had been thrown, and gazes with wonder upon the scenes that lie before him. An invocation to Bacchus succeeds, and allusion is again made to the strains in which the praises of Augustus are to be poured forth to the world.

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1. *Tui plenum.* "Full of thy inspiration." Literally, "full of thee."——3. *Velox mente nova.* "Moving swiftly onward under the influence of an altered mind." The epithet *nova* is beautifully descriptive of the effect produced by the all-powerful inspiration of the

god.——*Quibus antris*, &c. The construction is as follows: *In quibus antris audiar meditans inserere*, &c. "In what cave shall I be heard, essaying to enroll the eternal glory of the exalted Caesar amid the stars and the council of Jove?" The expression *audiar meditans* is in keeping with the dithyrambic character of the ode. Compare, with the use of *meditans* in this passage, the Greek μελετῶν, the reference being to exercise and practice on the part of the bard, before a full and perfect effort is openly made.——*Consilio Jovis*. An allusion to the *Dii Consentes* or *Majores*. Their names are given by Ennius, as follows.

"*Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars,*
Mercurius, Jovis, Neptunus, Vulcanus, Apollo."

It may be remarked, in passing, that *Jovis* in this distich is the nominative. Compare, in relation to this old form, *Plautus, Stich.* 2. 2. 1. *Priscian, vol.* 1. *p.* 214. *ed. Krehl. Valerius Probus, p.* 1446. *ed. Putsch.* As regards the metrical reading of the line, the final letter of *Jovis* is dropped before the following consonant. Compare *Carey's Latin Prosody*, § 50. *Schneider, L. G. vol.* 1. *p.* 345.

7. *Dicam insigne*, &c. "I will send forth a lofty strain, new, as yet unuttered by other lips." The pleonastic turn of expression in "*recens, adhuc indictum ore alio*," accords with the wild and irregular nature of the whole piece.——8. *Non secus in jugis*, &c. "So the Bacchanal, awakening from sleep, stands lost in stupid astonishment on the mountain-tops, beholding in the distance the Hebrus, and Thrace white with snow, and Rhodope traversed by barbarian foot." The poet, recovering from the strong influence of the god, and surveying with alarm the arduous nature of the theme to which he has dared to approach, compares himself to the Bacchant, whom the stern power of the deity, that she serves, has driven onward, in blind career, through many a strange and distant region. Awakening from the deep slumber into which exhausted nature had at length been compelled to sink, she finds herself, when returning recollection comes to her aid, on the remote mountain-tops, far from her native scenes, and gazes in silent wonder on the prospect before her; the dark Hebrus, the snow-clad fields of Thrace, and the chain of Rhodope rearing its summits to the skies. Few passages can be cited from any ancient or modern writer containing more of the true spirit of poetry.—Compare, with *exsomnis* in the text, the Greek ἔξυπνος, and consult *H. Steph. Diatr.* 2. 12.

10. *Hebrum*. The Hebrus, now the *Maritza*, is one of the most considerable rivers of Europe. It rises in the central chain that separates the plains of Thrace from the great valley of the Danube. Thucydides says that it takes its source in mount Scomius (2. 96.) and Pliny in Rhodope. (*H. N.* 4. 11.) After receiving several tributary streams, it falls into the Aegaean, near the city of Aenus. Alcaeus, in a verse quoted by the scholiast on *Theocritus, Id.* 7. 111. calls it the fairest of rivers. Ἕβρος κάλλιστος ποταμῶν. (*Cramer's Ancient Greece, vol.* 1. *p.* 316.)——12. *Rhodopen*. Rhodope, now *Dervent*, a chain of mountains in Thrace, forming a continuation of the great range of Scardus, Orbelus, and Scomius, and lying along the North-Eastern borders of Macedonia. Theocritus classes it with the highest summits of the ancient world.

Εὖτε χιὼν ὥς τις κατετάκετο μακρὸν ὑφ' Αἷμον,
ἢ Ἄθω, ἢ Ῥοδόπαν, ἢ Καύκασον ἐσχατοέντα. (*Id.* 7. 77.)

22. *Ut mihi devio libet*. How it delights me as I wander far from the haunts of men."——13. *Vacuum nemus*. "The lonely grove."——14. *O Naïadum potens*, &c. "O god of the Naiads, and of the Bacchantes, powerful enough to tear up with their hands the tall mountain ash trees." A new fit of enthusiasm comes over the bard and he again addresses the god, and again reverts to the subject of his song. As regards the form of invocation here adopted, compare the language of the Orphic Hymn, 53. 6. Ναῖσι καὶ Βάκχαις ἡγούμενε

κισσοφόροισιν.——15. *Baccharumque valentuum*, &c. compare *Euripides, Bacchae* 1009. and, on the resemblance between the movements of the Bacchanalians, and those of the Egyptian priests in celebrating the funeral solemnities of Apis, consult *Sainte-Croix, sur les Mysteres du Paganisme, vol. 2. p. 53. ed. De Sacy.*——16. *Fraxinos.* The *fraxinus* of the Latins answers to the μελία of the Greeks, which latter name appears to be derived from μέλι "honey." It is this tree which distills of itself, or by incisions made in the trunk or branches, a white and sweet liquor, commonly called, in its dried state, *manna of Calabria*, and vended as a medicine. Consult *Calmet's Dictionary, s. v. Manna*, and Explanatory Notes, Ode 2. 9. 8.

19. *O Lenace.* "O god of the wine-press." The appellation *Lenaeus* comes from the Greek Ληναῖος, which is itself a derivative from ληνὸς, "a wine-press." (Compare *Scheneider Wörterb. s. v.*) A festival, called Λήναια, was also celebrated in honour of Bacchus, on which consult *Ruhnken, Auct. Emendat. (Hesych. vol. 2. ad. fin.) Wyttenbach. Biblioth. Crit. part. 7. p. 51.* and *part. 12. p. 59.* and *De Sacy's* note to *Sainte-Croix, sur les Mysteres du Paganisme, vol. 2. p. 76.*——Mitscherlich well explains the concluding idea of this ode, which lies couched under the figurative language employed by the bard. "*Ad argumentum carminis si postrema transferas, erit: Projectissimae quidem audaciae est, Augustum celebrare; sed alea jacta esto.*"

ODE 26. The bard, overcome by the arrogance and disdain of Chloe, resolves no longer to be led captive by the power of Love.

The whole ode has an appearance of having been imitated from the Greek, and from the 10th verse we might be led to suspect that a model had been furnished by the poet Bacchylides.

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1. *Vixi puellis*, &c. The scene is laid in a part of the temple of Venus, and the bard, while uttering his invocation to the goddess, offers up to her his lyre, together with the "*funalia*," the "*vectes*," and the "*harpae*," as a soldier, after the years of military service are over, consecrates to the god of war the arms which had been his companions in battle. It was customary with the ancients, when they discontinued any art, to offer up the instruments connected with it to the deity under whose auspices that art had been pursued.——2. *Et militavi*, &c. Compare *Ovid, Am. 1. 9. 1.* "*Militat omnis amans, et habet sua castra Cupido.*"——3. *Arma.* What these were the poet himself mentions in the 7th verse.——*Defunctum bello.* "Discharged from the warfare of love." The ἄσματα παρακλαυσίθυρα are over, and the duties of the lyre are at an end. Compare Explanatory Notes, Ode 1. 25. 7.——5. *Laevum marinae*, &c. "Which guards the left side of sea-born Venus." The wall, on which he intends to hang the instruments of his revelry, is to the left of the statue of the goddess, and to the right of the worshippers as they enter the temple. The epithet *marina*, which is here applied to Venus, is analogous to the Greek ἀναδυομένη. Sanadon conjectures, that the temple meant by the poet is that of Venus Genetrix, dedicated by Augustus in honour of Julius Caesar, and in which, according to Pliny (*H. N. 35. 10.*), the Venus Anadyomene of Apelles was placed. Others, however, suppose that a domestic chapel is meant.

6. *Ponite.* Addressed to his attendants.——7. *Funalia.* "Torches," carried before the young to light them to the scene of their revels. The term properly denotes torches made of small ropes or cords, and covered with wax or tallow.——*Vectes.* "Bars," either of iron or wood, to force open their mistresses' doors if closed against them.——*Harpas.* "Swords," to be used against the doors if the *vectes* proved insufficient. They were well adapted for such a purpose, being heavy, short, and curved like a faulchion or scymetar. The term *harpe*, or *harpa*, is derived from the Greek (ἅρπη. *Aeol.* ἅρπα.) in which language it

means a sickle. It was with a *harpe* that Perseus cut off Medusa's head (*Ovid. Met.* 5. 69.) and Mercury slew Argus. (*Id.* 1. 717.) Consult Various Readings.

9. *Beatam.* "Rich." Alluding to the flourishing commerce of the island. Compare *Eustathius, ad Dionys. Perieg.* 508. Ὀλβιώτατοι δὲ νησιωτῶν οἱ Κύπριοι διὰ τὸ θαλασσοκρατῆσαι. Pliny (*H. N.* 5. 31.) mentions *Macaria* (Μακαρία), i. e. "the abode of the happy," among the ancient appellations given to this island.——10. *Memphin carentem,* &c. Compare *Bacchylides, (ap. Athen.* 1. 17.—*vol.* 1. *p.* 76. *ed. Schweigh.*) τὴν ἀχείμαντον Μέμφιν. Memphis, a celebrated city of Egypt, on the left side of the Nile, and, according to D'Anville, about fifteen miles above the apex of the Delta. It was the capital of Egypt after Thebes, and was founded, according to Herodotus, by Menes, but, according to Diodorus, by Uchoreus. The modern village of *Myt-Kahyneh* is situated near the principal ruins of this ancient city, though many other villages likewise occupy its extensive site. Compare *Description de l' Egypte, vol.* 8. *p.* 63. *Mannert, Geogr. der Griechen und Römer, vol.* 10. *pt.* 1. *p.* 450.——*Sithonia nive.* Compare Explanatory Notes, Ode 1. 18. 9.

11. *Sublimi flagello,* &c. "Give one blow with uplifted lash to the arrogant Chloe," i. e. chastise her with but one blow, and her arrogance will be humbled. The idea of arming their deities, when offended, with a lash, is one of no unfrequent occurrence among the ancient poets. Compare, in particular, *Oppian. Halieut.* 2. 14. where the wise man is said to yield obedience to the gods, πρὶν χαλεπῇ μάστιγι καὶ οὐκ ἐθέλων ἐλάηται. Consult also *Rasche, Lex. Rei Num. vol.* 3. *col.* 1065.

ODE 27.

Addressed to Galatea, whom the poet seeks to dissuade from a voyage which she intended to make during the stormy season of the year. The train of ideas is as follows: "I will not seek to deter thee from the journey on which thou art about to enter, by recounting evil omens; I will rather pray to the gods that no danger may come nigh thee, and that thou mayest set out under the most favourable auspices. Yet, Galatea, though the auguries forbid not thy departure, think, I entreat, of the many perils which at this particular season are brooding over the deep. Beware lest the mild aspect of the deceitful skies lead thee astray, and lest, like Europa, thou become the victim of thy own imprudence." The poet then dwells upon the story of Europa, and with this the ode terminates.

1. *Impios parrae,* &c. "May the ill-omened cry of the noisy screech-owl accompany the wicked on their way." As regards the *parra,* consult Excursus to this book of Odes.—The leading idea in the first three stanzas is as follows: Let evil omens accompany the wicked alone, when either prosecuting any journey, or about to engage in one. But may those auguries, which attend the departure of her for whose safety I am solicitous, be favourable and happy ones. Consult Various Readings.——2. *Aut ab agro,* &c. "Or a tawny she-wolf running down from the Lanuvian fields." Lanuvium was situate to the right of the Appian way, on a hill commanding an extensive prospect towards Antium and the sea. (Compare *Strabo,* 5.—*vol.* 2. *p.* 178. *ed. Tzschk.* where we must read with Casaubon Λανούβιον for Λαουΐνιον) As the Appian way was the direct route to the port of Brundusium, the animal mentioned in the text would cross the path of those who travelled in this direction ——*Rumpat et serpens,* &c. "Let a serpent also interrupt the journey just begun, if, darting like an arrow athwart the way, it has terrified the horses." *Mannus* means properly a small horse, or nag, and is thought to be a term of Gallic origin. If we give the letter *n* the nasal sound, which it is thought to have had among the Romans, we shall have an approximation to the word *mann-us* in the Gallic "*marc,*" a "horse." Compare *Pausanias,* 10. 19.—*vol.* 4. *p.* 251. *ed. Siebelis, Adelung. Wörterb. s. v. Mähre. Id. Mithridates. vol.* 2. *p.* 63. *Bochart. Geogr. Sacr. col.* 675.

7. *Ego cui timebo*, &c. The construction is as follows: *Providus auspex, suscitabo prece illi, cui ego timebo, oscinem corvum ob ortu solis, antequam avis divina imminentum imbrium repetat stantes paludes.* "A provident augur, I will call forth by prayer, on account of her for whose safety I shall feel anxious, the croaking raven from the eastern heavens, before the bird that presages approaching rains revisits the standing pools." Among the Romans, birds which gave omens by their notes were called *Oscines*, and those from whose flight auguries were drawn received the appellation of *Praepetes*. The cry of the raven, when heard from the east, was deemed favourable, and hence the poet intends to pray for this omen, before the crow, (*avis divina imminentum imbrium*), presages the approach of rain by frequenting the margins of the pools and dipping its head and shoulders in the water. Compare *Aratus*, 217. *seqq. Pliny, H. N.* 18. 35. The ancients thought that crows not only predicted rain, but called it. Compare *Virgil, Georg.* 1. 388. "*Tum cornix plena pluviam vocat improba voce*," and *Lucretius*, 5. 1084.

43. *Sis licet felix*. "Mayest thou be happy." The train of ideas is as follows: I oppose not thy wishes, Galatea. It is *permitted* thee, as far as depends on me or on the omens which I am taking, to be happy wherever it may please thee to dwell.——15. *Laevus picus*. "A wood-pecker on the left." When the Romans made omens on the left unlucky, as in the present instance, they spoke in accordance with the Grecian custom. The Grecian augurs, when they made observations, kept their faces towards the north; hence they had the east or lucky quarter of the heavens on their right hand, and the west on their left. On the contrary, the Romans, making observations with their faces to the south, had the east upon their left hand, and the west upon their right. Both *sinister* and *laevus*, therefore, have, when we speak *Romano more*, the meaning of lucky, fortunate, &c. and the opposite import when we speak *Graeco more*. Compare *Pliny, H. N.* 2. 54. *Servius, ad Virg. Aen.* 2. 693. and especially *Varro*, as quoted by *Festus, s. v. Sinistrae aves.*

17. *Quanto trepidet tumultu*, &c. "With what a loud and stormy noise the setting Orion hastens to his rest." i. e. What tempests are preparing to burst forth now that Orion sets. Compare Explanatory Notes, Ode 1. 28. 21. and, as regards the force of *trepidet* in this passage, Ode 2. 4. 23.——19. *Novi*. Alluding to his own personal experience. He knows the dangers of the Adriatic, because he has seen them. Compare the remarks of *Crombie*, (*Gymasium, vol.* 1. *p.* 82. 3*d ed.*) on the difference in meaning between *noscere* and *scire*. The former is to know, or be acquainted with, any thing, as an object of perception. The latter is to know any thing as a matter of fact, or any truth as an object of conviction.—— *Et quid albus peccet Iapyx*. "And how deceitful the serene Iapyx is." i. e. How deceitful is that serenity which the wind Iapyx brings, and how quickly it can be exchanged for tempests. Compare the epithet *albus*, as applied to the wind *Notus*, Ode 1. 7. 15. and, with regard to the term *Iapyx*, consult Explanatory Notes, Ode 1. 3. 4.

21. *Hostium uxores*, &c. Compare the remark of Erasmus, *Chil.* 3. *cent.* 2. *col.* 647. "*Malum si quod timeretur, deprecabantur abominantes, et in hostium caput imprecantes. Unde et illa figura Graecis pariter ac Latinis scriptoribus familiaris, Hostibus nostris hoc eveniat.*" ——*Caecos motus*. "The dark commotions." On the ambiguous nature of the epithet *caecus* in Latin poetry, and its reference either to what is dark, sudden, uncertain, or concealed, consult *Heyne, ad Virg. Georg.* 2. 502.——24. *Verbere*. Understand *fluctuum*. "Beneath the lashing of the surge."

25. *Sic*. "With the same degree of rashness." Compare Introductory Remarks.—— *Europe*. Welcker (*Ueber eine Kretische Colonie in Theben, Bonn.* 1824.) makes Europa a lunar divinity, and to the same effect are the remarks of R. P. Knight. (*Inquiry*, &c. 144. *Class. Journ. vol.* 25. *p.* 247.) "It is in the character of the destroying attribute," observes this writer, "that Diana is called ΤΑΥΡΟΠΟΛΑ, and ΒΟΩΝ ΕΛΑΤΕΙΑ, in allusion to her being borne or drawn by bulls, like the Destroyer among the Hindoos; and it is probable, that some

such symbolical composition gave rise to the fable of Jupiter and Europa: for it appears that, in Phoenicia, Europa and Astarte were only different titles for the same personage, who was the deity of the Moon." Compare also *Ritter, Vorhalle* p. 456.——26. *Et scatentem belluis pontum*, &c. "And, though bold before, now grew pale at the deep teeming with monsters, and at the fraud and the danger which every where met her view." The term *fraudes* properly denotes, in this passage, danger resulting to an individual from fraud and artifice on the part of another, a meaning which we have endeavoured to express.——28. *Palluit*. This verb here obtains a transitive force, because an action is implied, though not described in it. Compare *Zumpt, L. G. p.* 257. *Kenrick's transl. 2d ed.*——*Audax*. Alluding to the temerity of Europa, at the outset, in trusting herself to the back of the bull.

30. *Debitae Nymphis*. "Due to the Nymphs, in fulfillment of a vow."——31. *Nocte sublustri*. "Amid the feebly-illumined night." The stars alone appearing in the heavens. Compare the Greek ὑπολαμπρος, and the language of Moschus (v. 129.) in relation to the passage of Europa across the seas. ἀλλ' ἀὴρ μὲν ὕπερθεν, ἔνερθε δὲ πόντος ἀπείρων.——33. *Centum potentem urbibus*. Compare the Greek ἑκατόμπολιν. It has been remarked by several ancient writers, that Homer in one passage (*Il.* 2. 649.) ascribes to Crete 100 cities, and in another (*Od.* 19. 174.) only 90; a variation which has been endeavoured to be accounted for, on the supposition that ten of the Cretan cities were founded posterior to the siege of Troy: but, notwithstanding this explanation, which Strabo adopts from Ephorus, it seems rather improbable that the poet should have paid less attention to historical accuracy in the Iliad than in the Odyssey, where it was not so much required. (*Cramer's Ancient Greece, vol.* 1. *p.* 363.) Another mode of explaining the difficulty was, that during the siege of Troy the ten deficient cities had been destroyed by the enemies of Idomeneus. (*Strabo* 10.—*vol.* 4. *p.* 270. *ed. Tzschk.*) The truth is, however, that Homer certainly never composed the Odyssey, if he ever indeed was the author of the Iliad. Consult, on this subject, the excellent remarks of *Constant* (*De la Religion, vol.* 3. *p.* 409. *seqq.*) who bases his arguments on the fact, that the religion and manners which appear in the Odyssey are different from those of the Iliad, and mark a later age.

35. *Pietasque victa furore*. "And filial affection triumphed over by frantic folly." As regards the peculiar force of *pietas* among the Latin writers, compare the remark of *Cicero*, (*De Invent.* 22.) "*Religionem, eam, quae in metu et caerimonia deorum sit, appellant: pietatem, quae erga patriam, aut parentes, aut alios sanguine conjunctos officium conservare moneat.*"——37. *Unde? quo veni?* The stupor and despair of Europa are well depicted by these words. "Whence? whither have I come?"——38. *Vigilansne ploro, an turpe commissum*, &c. "Do I, in my waking senses, mourn the foul offence? Or does some delusive image, which a dream escaping from the ivory gate brings with it, mock me, still free from the stain of guilt?" In the Odyssey (19. 562. *seqq.*) mention is made of two gates, through which dreams issue, the one of horn, the other of ivory: the visions of the night that pass through the former are true; through the latter, false. To this poetic imagery Horace here alludes. Compare *Virgil, Aen.* 6. 894. *seqq.*

48. *Monstri*. A mere expression of resentment, and not referring, as some commentators have supposed, to the circumstance of Jove's having been concealed under the form of the animal, since Europa could not as yet be at all aware of this.——49. *Impudens liqui*, &c. "Basely have I abandoned a father's roof: basely do I delay the death that I deserve."——52. *Nuda*. Compare the explanatory comment of Döring: "*Europa nempe, si vestibus denudata conspecta fuisset a leonibus, eos multo avidius illius corpus, tenerum adhuc et succis plenum, devoraturos esse existimabat.*"——54. *Tenerae praedae*. The dative, by a Graecism, for the ablative. The reference is to herself.——55. *Speciosa*. "While still in the bloom of life."

57. *Vilis Europe*, &c. Europa fancies she hears her father upbraiding her in these words, and the address of the angry parent is continued to the word *pellex* in the 66th line.——*Pa-*

ter urguet absens. A pleasing oxymoron, but difficult to be expressed in a translation. It may be rendered as follows: "My father, though absent, presses close upon my footsteps and exclaims." A paraphrase will make it more intelligible. "I hear my absent father say."——58. *Potes hac ab orno,* &c. "Thou canst terminate thy existence, suspended from this mountain-ash, by means of the girdle that has luckily accompanied thee." In a literal translation *laedere* is equivalent, by litotes, to *frangere.* There is much of bitter sarcasm in the term *lene.*——61. *Acuta leto.* "Sharp with death." On whose sharp projections death may easily be found.——62. *Te procellae crede veloci.* "Consign thyself to the rapid blast." Plunge headlong down.

67. *Remisso arcu.* Cupid is here represented "with bow unbent," as indicative of having accomplished his object.——69. *Ubi lusit satis.* "When she had sufficiently indulged her mirth."——*Abstineto irarum calidaeque rixae.* The Genitive, by a Graecism, for the ablative. Compare *Matthiae, G. G.* § 331. *vol.* 2. *p.* 473. *Blomfield's transl. ed.* 4.——71. *Quum tibi invisus laceranda,* &c. Venus here alludes to the appearance of Jove in his proper form. ——73. *Uxor invicti Jovis,* &c. "Thou knowest not, it seems, that thou art the bride of resistless Jove." Consult Various Readings. We have here, by a Greek idiom, the nominative with the infinitive; the reference being to the same person that forms the subject of the verb. Compare *Matthiae, G. G.* § 535. *vol.* 2. *p.* 807.——75. *Sectus orbis.* "A division of the globe." Literally, "the globe, being divided." The origin of the name *Europe* is variously given. Bochart is of opinion that this quarter of the world was so called from the whiteness of its inhabitants. "Neque nesciebat (sc. Herodotus) a Poenis Europam dici *Ur-appa,* quasi terram λευκόπρόσωπον, quia Europaei Africanos candore faciei multum superant." (Geogr. Sacr. Col. 298.) Gebelin derives the name from the word *Wrab,* signifying "occidental," and expressing the situation of Europe with regard to Africa. Both of these etymologies are worth little. If Europa designate the lunar divinity, the name given to the continent in question may have reference to the progress of Sabaism from east to west.

ODE 28. The poet, intending to celebrate the Neptunalia, or festival of Neptune, bids Lyde bring the choice Caecuban and join him in song.—The female to whom the piece is addressed, is thought to have been the same with the one mentioned in the eleventh ode of this book, and it is supposed, by most commentators, that the entertainment took place under her roof. We are inclined, however, to adopt the opinion, that the day was celebrated at the poet's abode, and that Lyde was now the superintendent of his household.

1. *Festo die Neptuni.* The Neptunalia, or festival of Neptune, took place on the 28th of July, (the 5th day before the Kalends of August.)——2. *Reconditum Caecubum.* "The choice Caecuban." Alluding to the old wine, *laid up* in the farther part of the wine-cellar, and reserved for particular occasions.——3. *Lyde strenua.* "My active Lyde." Some editors, by a change in the punctuation, refer *strenua,* in an adverbial sense, to *Prome.*——4. *Munitaeque adhibe,* &c. "And storm the guarded camp of sobriety." Literally, "do violence to thy fortified wisdom." The poet, by a very pleasing figure, bids her storm the camp of sobriety, and drive away its defenders; in other words, he directs her to dismiss, for once, the lessons of moderation, and indulge with him freely in wine.

5. *Inclinare meridiem sentis.* "Thou seest that the noon is inclining toward the west." Thou seest that the noon is over, and the day declines apace.——7. *Parcis deripere horreo,* &c. "Dost thou delay to hurry down from the wine-room the lingering amphora of the consul Bibulus?" The lighter wines, or such as lasted only from one vintage to another, were kept in cellars: but the stronger and more durable kinds were transferred to another apartment, which by the Greeks was called ἀποθήκη, or πιθών, and which, among the Ro-

mans, was generally placed above the *fumarium*, or drying kiln, in order that the vessels might be exposed to such a degree of smoke as was calculated to bring the wines to an early maturity. It is to this latter apartment that the term *horreum*, in the present passage, refers.—The epithet "lingering," applied to the *amphora*, beautifully expresses the impatience of the poet himself, and by another figure, equally pleasing, it is called the jar of the consul Bibulus, because containing wine made in the consulship of M. Calpurnius Bibulus, A. U. C. 694, and consequently bearing his name. Compare Excursus 4. to the first book of Odes, *p.* 125. *seqq.*

9. *Invicem.* "In alternate strain." The song is to be one of an amoebaean nature, (compare Introductory Remarks to the ninth ode of this book.) The poet is to chant the praises of Neptune, and Lyde those of the Nereids.——10. *Viridis.* In allusion to the colour of the sea. Thus the scholiast, cited by Cruquius, remarks: "*Aquae marinae similes.*"——12. *Cynthiae.* Diana received the appellation of *Cynthia*, from mount Cynthus, in her natal isle of Delos. So the epithet *Cynthius* is given to Apollo. Compare Ode 1. 21. 2.——13. *Summo carmine*, &c. "At the conclusion of thy strain, we will sing together of the goddess, who," &c. When thy strain is ended, we will celebrate in chorus the praises of Venus. After *summo carmine*, the ellipsis may be supplied by *nos una cantabimus.* Döring makes the poet and Lyde sing of Venus in alternate strain, which is certainly less spirited and proper.——*Gnidon.* Compare Explanatory Notes, Ode 1. 30. 1.

14. *Fulgentes Cycladas.* "The Cyclades conspicuous from afar." Compare Explanatory Notes, Ode 1. 14. 20.——*Paphon.* Compare Explanatory Notes, Ode 1. 30. 1.——15. *Junctis oloribus.* "With her yoked swans." In her chariot drawn by swans. Compare *Ovid, Met.* 10. 717. *Propertius*, 3. 2. 39. and *Statius, Silv.* 1. 2. 42. Sappho makes the car of Venus to be drawn by sparrows, on which point consult *Athenaeus*, 9. 46. *vol.* 3. *p.* 446. *ed. Schweigh.* Compare also the remark of Winckelmann (*Essai sur l' Allegorie.—Traités*, &c. *vol.* 1. *p.* 130.) "Sappho peint Venus sur un char traîné par des moineaux; image dont l'art ne paroît pas avoir profité, puisqu' elle ne se trouve sur aucun monument."——16. *Dicetur merita*, &c. "Night too shall be celebrated in a hymn due to her praise." The term *naenia* is beautifully selected here, though much of its peculiar meaning is lost in a translation. As the *naenia*, or funeral dirge, marked the close of existence, so here the expression is applied to the hymn that ends the banquet, and whose low and plaintive numbers invite to repose.

ODE 29. One of the most beautiful lyric productions of all antiquity. The bard invites his patron to spend a few days beneath his humble roof, far from splendour and affluence and from the noise and confusion of a crowded capital. He bids him dismiss, for a season, that anxiety for the public welfare, in which he was but too prone to indulge, and tells him to enjoy the blessings of the present hour, and leave the events of the future to the wisdom of the gods. That man, according to the poet, is alone truly happy, who can say, as each evening closes around him, that he has enjoyed, in a becoming manner, the good things which the day has bestowed; nor can even Jove himself deprive him of this satisfaction. The surest aid against the mutability of Fortune is conscious integrity, and he who possesses this, need not tremble at the tempest that dissipates the wealth of the trader.

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1. *Tyrrhena regum progenies.* "Descendant of Etrurian kings." Literally, "Etrurian descendant of kings." Compare, in relation to the birth and parentage of Maecenas, the Excursus to the second book of Odes.——The origin of the Etrurian nation will ever remain undecided. One of the most popular theories of the day is that of Mannert, which

makes a body of Pelasgi to have migrated from the shores of Lydia to this part of Italy, where they united with the Aborigines, and laid the foundation of the Etrurian confederacy. (*Geogr. der Griechen und Römer, vol.* 9. *p.* 304. *seqq.*) For other hypotheses, consult *Dunlop's Roman Literature, vol.* 1. *p.* 5. *Lond. ed. Niebuhr's Roman History, vol.* 1. *p.* 88. *seqq. Hare and Thirlwall's transl. Müller, Geschichten Hellenischer Stämme und Städte, vol.* 1. *p.* 437. *seqq. Id. Die Etrusker,* (Breslau. 1828.) of which work an abstract is also given in *Beck's Allgemeines Repertorium, vol.* 1. *No.* 1. And, as regards the extensive range given by the ancients to the appellation of Tyrrheni (Τυρρηνοι), compare *Cramer's Ancient Italy, vol.* 1. *p.* 154.

Tibi. "In reserve for thee."——2. *Non ante verso.* "Never as yet turned to be emptied of any part of its contents." The allusion is to the simplest mode practised among the Romans for drawing off the contents of a wine-vessel, by inclining it to one side, and thus pouring out the liquor. As such a method, however, must have been attended with more or less trouble and inconvenience, it is very probable that they had also other contrivances for effecting the same end. Compare Excursus 4. to the first book of Odes, page 124. ——4. *Balanus.* "Perfume." The name *balanus,* or *myrobalanum,* was given by the ancients to a species of nut, whence a precious ointment or perfume was extracted. Compare *Pliny, H. N.* 12. 21. "*Myrobalanum Troglodytis, et Thebaidi, et Arabiae, quae Judaeam ab Aegypto disterminat. commune est, nascens unguento, ut ipso nomine apparet. Quo item indicatur et glandem esse arboris, heliotropio, quam dicemus inter herbas, simili folio. Fructus magnitudine avellanae nucis. Ex his in Arabia nascens Syriaca appellatur, et est candida. Contra in Thebaide nigra. Praefertur illa bonitate olei, quod exprimitur: sed copia Thebaica . . . . Unguentarii autem tantum cortices premunt: medici nucleos, tundentes affusa eis paulatim calida aqua.*"

5. *Eripe te morae.* "Snatch thyself from delay." The poet entreats his patron to abandon for a while, not merely the employments and the cares of a statesman's life, but also the allurements of splendour and affluence, and whatever else is calculated to detain him from the humble dwelling of the bard.——6. *Semper-udum Tibur.* Consult Various Readings, and compare Explanatory Notes, Ode 1. 7. 13.——*Aesulae declive arvum.* "The sloping soil of Aesula." This town is supposed to have stood in the vicinity of Tibur, and, from the language of the poet, must have been situated on the slope of a hill. Pliny (*H. N.* 3. 5.) enumerates Aesula among the Latin towns which no longer existed in his time. The ancient site remains undiscovered. (*Cramer's Ancient Italy, vol.* 2. *p.* 66.) Mannert places it within the territory of the modern town of *Poli.* (*Geogr. der Gr. und R. vol.* 9. *p.* 663.)—— 8. *Telegoni juga parricidae.* An allusion to the ridge of hills on which Tusculum was situated. Tradition assigned the foundation of this city to Telegonus, the son of Ulysses and Circe, who came to this quarter after having killed his father without knowing him. The modern town of *Frascati,* stands below the site of ancient Tusculum. Holstenius would place Tusculum much nearer *Frascati,* but he is corrected by Fabretti and Vulpius, *Vet. Lat.* 12. 1. *p.* 18. Compare also *Nibby, Viaggio Antiquario, vol.* 2. *p.* 43. (*Cramer's Ancient Italy, vol.* 2. *p.* 43.)

9. *Fastidiosam desere copiam.* "Leave for a season that abundance, which, when uninterrupted, is productive only of disgust." Literally, "leave distasteful abundance."—— 10. *Molem propinquam,* &c. "Thy tower, which almost reaches the lofty clouds." Maecenas possessed a magnificent and spacious villa on the Esquiline hill, to which a tower adjoined remarkable for its height. This same tower is said to have afforded Nero a view of the conflagration of Rome. (Compare *Suetonius, vit. Neron.* 38.) The gardens of Maecenas, which surrounded the villa, were among the most delightful in Rome or its vicinity. The ground, which was given to him by Augustus to lay out in gardens, was previously the most unhealthy spot in the city. It had formerly been a burying-place, where the bodies of slaves, and those who had squandered their estates, were interred. Maecenas converted this cemetery into a spot the most salubrious and delightful. Montfaucon, with many

other antiquaries, places the site of Maecenas' gardens between the church of Santa Martina dei Monti and the Aggere Tarquinio ; but the Abate Venuti, perhaps with more probability, thinks that they occupied the space which was afterwards in great part covered with the vast fabric of the baths of Titus, and where now stands the church of St. Pietro ad Vincula. (*Dunlop's Roman Literature, vol.* 3. *p.* 32. *Lond. ed.*)

11. *Beatae Romae.* "Of opulent Rome." For a description of Ancient Rome, the following productions may be consulted with great advantage, *Lipsius de Magnitudine Romana, lib.* 3. *c.* 1. *seqq. Descrizione di Roma Antica. Rom.* 1697. *D'Anville, Mem. sur l'etendue de l' Ancienne Rome.* (*Mem. de l' Acad. des Inscript. vol.* 30. *p.* 210.) *Burton's Antiquities of Rome. Nardini, Roma Antica, ed. Nibby.* 1818. 4 *vols.* 8*vo.* and *Cramer's Ancient Italy, vol.* 1. *p.* 355. *seqq.*

13. *Plerumque gratae,* &c. "Change is often pleasing to the rich."——14. *Parvo sub lare.* "Beneath the humble roof."——15. *Sine aulaeis et ostro.* "Without hangings, and without the purple covering of the couch." Literally, "without hangings and purple." The *aulaea,* or hangings, were suspended from the ceilings of banqueting-rooms, in order to intercept the dust. Compare *Serm.* 2. 8. 54. and *Servius ad Virg. Aen.* 1. 697.——16. *Sollicitam explicuere frontem.* "Have smoothed the anxious brow."

17. *Jam clarus,* &c. "Already the bright father of Andromeda displays his hidden fire." Cepheus, the father of Andromeda, gave the name to a constellation near the tail of the little bear, consisting, according to Hyginus, of 19 stars, according to others, however, of 11, or 17. This constellation rose on the 9th of July (the 7th day before the Ides,) and is here taken by the poet to mark the arrival of the summer-heats. The expression *occultum ostendit ignem* is a beautiful poetic periphrasis for *oritur.*——18. *Procyon.* A constellation, so called from its rising just before the dog-star, (Προκύων, from *πρὸ, ante,* and *κύων, canis,* whence its Latin name of *Antecanis,* or *Ante-canem.*) Compare Cicero (*N. D.* 2. 44.) "*Ante-Canem, Graio Procyon qui nomine fertur.*"——19. *Stella vesani Leonis.* A star on the breast of Leo, and called *tuber leonis.* It rises on the 24th of July, (the 9th day before the Kalends of August.) The sun enters into Leo on the 20th of the same month, (the thirteenth day before the Kalends of August.)

22. *Horridi dumeta Silvani.* "The thickets of the rough Sylvanus." The term *horridus,* as applied to the appearance of this rural deity, is well explained by Mitscherlich. "*Ipsa Silvani imago, qualis a poetis et in monumentis antiquis delineata extat, arundinibus ac frondibus capite et inculto pinus termite manus gravati, satis horridam speciem prae se ferre putanda est.*" There is no propriety whatever in the opinion of some commentators, that *Silvani,* in the present passage, is the nominative plural, and that *quaerunt* must be understood.——24. *Ripa taciturna.* A beautiful allusion to the stillness of the atmosphere.

25. *Tu civitatem,* &c. "Thou, in the mean time, art anxiously considering, what condition of affairs may be most advantageous to the state." Alluding to the office of *Praefectus Urbis,* enjoyed at this period by Maecenas. Such at least is the opinion of one of the scholiasts. Compare Excursus to the second book of Odes.——27. *Seres.* Compare Explanatory Notes, Ode 1. 12. 55. The mention of so remote a nation as the Seres, on the present occasion, is little more than mere ornament, unless the poet intends it as a gentle reproof of the excessive fears of Maecenas.——*Regnata Cyro Bactra.* "Bactra, ruled over by an Eastern king." Bactra, the capital of Bactriana, is here put for the whole Parthian empire. This city, situate on the Oxus, seems to have been a rendezvous of caravans from the remotest antiquity, and at this point it is probable that commerce united eastern and western Asia. As regards the term *Cyro,* compare Explanatory Notes, Ode 2. 2. 17.——28. *Tanaisque discors.* "And the Tanais, whose banks are the seat of discord." Alluding to the dissensions of the Parthians. Compare Explanatory Notes, Ode 3. 8. 19. The poet means to convey the idea, that their civil disunion ought to render them less formidable in the eyes of Maecenas. As regards the Tanais, compare Explanatory Notes, Ode 3. 4. 36.

29. *Prudens futuri*, &c. "A wise deity shrouds in gloomy night the events of the future, and smiles if a mortal is solicitous beyond the law of his being." Compare *Theognis* 1037, *seqq. Pindar*, *Ol.* 12, 13. *Euripides*. *Iphig. Taur.* 476.——32. *Quod adest memento*, &c. "Remember to make a proper use of the present hour:" Compare *Cicero de Senect.* 9. "*Quod adest, eo decet uti*," and the Greek precept, τὸ παρὸν εὖ ϑέσθαι, or εὖ ποιεῖν. So *Cratinus* (*ap. Suid. v.* τὸ παρὸν εὖ ποιεῖν,) ἄνδρας σοφοὺς ἔχρην τὸ παρὸν πρᾶγμ' εἰς δύναμιν ϑέσθαι καλῶς.——33. *Cetera fluminis ritu feruntur*. "The future is borne along like a river's stream." *Cetera* refers to those things that are not under our control, but are subject to the caprice of fortune or the power of destiny. These, according to the poet, it would be as idle to attempt to turn from their course as a river's stream. The comparison is beautifully kept up; and the mingled good and evil which the future has in store, and the vissitudes that are destined to chequer our existence, are likened to the same stream, now "peacefully gliding in mid-channel," and now roaring with all the wildness of a deluge. The Tiber appears to have supplied the image.

41. *Ille potens sui*, &c. "That man will live master of himself, and free from corroding care." Compare the Greek form ἐγκρατὴς ἑαυτοῦ. The force of *laetus* should be particularly marked. No anxious thoughts about the future, no anticipations of impending evil, will disturb his repose.——42. *In diem*. "Each day."——43. *Vixi*. "I have lived," i. e. I have enjoyed, as they should be enjoyed, the blessings with which this day has presented me, and have allowed no gloomy forebodings of the future to mar my felicity.——*Cras vel atra nube*, &c. "To-morrow let father Jove envelope the heavens in darkest clouds, or illumine them with the clear beams of the sun, still shall he not render void whatever is gone by, nor change and undo what the fleeting hour has once borne along with it on its wings." i. e. I care not for the morrow: let it come as it will, either amid storms or sunshine. I have enjoyed the good things of this day, and not even Jove himself can deprive me of them. Compare *Lucian*, (*de conscrib. hist.* 38.—*vol.* 4. *p.* 202. *ed. Bip.*) τὰ μὲν πραχθέντα οὐδὲ Κλωθὼ ἂν ἔτι ἀνακλώσειεν, οὐδ' Ἄτροπος μετατρέψειε. and *Agathon* (*ap. Aristot. Eth.* 6. 2.) μόνου γὰρ αὐτοῦ καὶ ϑεὸς στερίσκεται ἀγένητα ποιεῖν, ἅσα' ἂν ᾖ πεπραγμένα. So *Pliny* (*H. N.* 2. 7.) remarks, "*Ne Deum quidem posse omnia . . . . . nullumque habere in praeterita jus*," &c.

49. *Fortuna saevo*, &c. "Fortune, exulting in her cruel employment, and persisting to play her haughty game, transfers her uncertain honours," &c.——53. *Laudo manentem*. "I praise her while she remains with me." The poet here touches on one of the maxims of the Stoic school. Compare *Seneca*, (*de vit. brev.* 10. 21.) "*Sapiens non amat divitias sed mavult: non in animum illas, sed in domum recipit: non abigit illas, sed abeuntes securus prosequitur.*"——54. *Resigno quae dedit*. "I resign what she has bestowed." *Resigno* is here used in the sense of *rescribo*, and this latter verb is a term borrowed from the Roman law. (Compare *Festus*, *s. v. resignare.*) Among the Romans, when an individual borrowed a sum of money, the amount received and the borrower's name were written in the banker's books. Hence *scribere nummos* signifies, to promise to pay, i. e. to borrow; and *rescribere*, to pay back what one has received, an entry being again made in the banker's books when this was done. Compare the scholium of *Porphyrion*, *ad Serm.* 2. 3. 69. and *Heineccius*, *Antiq. Rom. lib.* 3. *tit.* 22. *p.* 585. *ed. Haubold.*——*Et mea virtute me involvo*. A pleasing image. The wise man wraps himself up in the mantle of his own integrity, and bids defiance to the storms and changes of Fortune. Compare *Accius*, as cited by *Macrobius* (*Sat.* 6. 1.) "*Nam si a me regnum fortuna atque opes Eripere quivit, at virtutem non quiit.*"——55. *Probamque pauperiem*, &c. By another pleasing figure, an humble fortune is here represented under the allegory of a virtuous but unportioned female, whom the poet seeks as a partner, after having bid farewell to the charms and allurements of Fortune.

57. *Non est meum*. "It is not for me." It is no employment of mine. Compare Aristophanes, *Vesp.* 996. οὐ τοῦ ἐμοῦ τρόπου τοῦτο.——*Africis*. Compare Explanatory Notes, Ode 1. 1. 15.——59. *Et votis pacisci*. "And to strive to bargain by my vows." Compare

Persius, Sat. 2. 3. "*Nec tu prece poscis emaci.*"——60. *Cypriae Tyriaeve merces.* Alluding to the commerce carried on between the western regions, and Cyprus and Tyre in the east. The traffic of Tyre, however, was by this time a mere shadow of what it had once been. Compare *Mannert, Geogr. der Gr. und R. vol.* 6. *pt.* 1. *p.* 368 and 550.——62. *Tum.* "At such a time as this." The meaning which the poet intends to convey is, that should he be overtaken along with others by a tempest on the Aegaean, he will have no occasion to bargain with heaven, as it were, for the safety of costly merchandise, but, carrying with him an honest heart and an approving conscience, the richest of treasures, he will escape in safety, by the aid even of a two-oared bark, and leave the vessel, its company, and its rich contents, to sink amid the waves.——64. *Aura geminusque Pollux.* "A favouring breeze, and the twin brothers Castor and Pollux." Compare Explanatory Notes, Ode 1. 3. 2.

ODE 30. The poet's presage of immortality.——It is generally supposed that Horace intended this as a concluding piece for his odes, and with this opinion the account given by Suetonius appears to harmonise, since we are informed by this writer, in his life of the poet, that the fourth book of Odes was added, after a long interval of time, to the first three books, by order of Augustus. Compare the "Chronological Arrangement of the works of Horace," page xxvii of this volume.

1. *Exegi monumentum,* &c. "I have reared a monument more lasting than brass." Compare the beautiful lines of Ovid which terminate the Metamorphoses. "*Jamque opus exegi, quod nec Jovis ira, nec ignes,*" &c.——2. *Regalique situ,* &c. "And loftier than the regal structure of the Pyramids." In relation to the Pyramids of Egypt, compare *Lempriere's Class. Dict. Anthon's ed.*——3. *Imber edax.* "The corroding shower."——*Aquilo impotens.* "The furious North-Eastern blast." Compare Explanatory Notes, Ode 1. 3 13. ——*Innumerabilis annorum series,* &c. "The countless series of years, and the flight of ages."

7. *Libitinam.* Venus Libitina, at Rome, was worshipped as the goddess that presided over funerals, and in her temple all things requisite for interments were either sold or hired out. We have here a remarkable instance of the union of the power which creates with that which destroys. Compare *Plutarch,* (*Rom. Quaest.* 23.—*vol.* 8. *p.* 323. *ed. Hutten.*) Διὰ τί τὰ πρὸς τὰς ταφὰς πιπράσκουσιν ἐν τῷ τεμένει τῷ Λιβιτίνης; The answer he gives to the enquiry is in accordance with the idea just expressed: ὡς μιᾶς θεοῦ τὰς γενέσεις καὶ τὰς τελευτὰς ἐπισκοπούσης. When Horace says that he will escape Libitina, he means the oblivion of the grave.——*Usque ego postera,* &c. In construction *usque* must be joined with *recens.* "Ever blooming with the fresh graces of youth, I shall continue to increase in the praises of posterity."——8. *Dum Capitolium,* &c. Every month, according to *Varro,* (*L. L.* 4.—*p.* 15. *ed. Bip.*) solemn sacrifices were offered up in the capitol. Hence the meaning of the poet, that "as long as the Pontifex Maximus shall ascend to the Capitol," for this purpose, "accompanied by the silent Vestal;" in other words, as long as the Capitol itself shall stand, so long will his fame endure. To a Roman the Capitol seemed destined for eternity.

10. *Dicar, qua violens,* &c. "Where the impetuous Aufidus roars, and where Daunus, scantily supplied with water, ruled over a rustic population, I, become powerful from a lowly degree, shall be celebrated as the first that brought down the Aeolian strains to Italian measures." The meaning of the poet appears to us to be, that, beside the general praises of posterity, he will also enjoy a place in the traditions of his native province of Apulia. Many commentators, however, suppose that Horace merely alludes to himself as having been born in Apulia, and that the idea intended to be conveyed is as follows: "I, an Apulian, and

become powerful from a lowly degree, shall be celebrated," &c. But it will require a very awkward construction to produce such a meaning, for it must be remembered that the scene of action where Horace became *potens ex humili*, was Rome and not Apulia.——*Aufidus.* This Apulian river, now the *Ofanto*, was remarkable for its rapid course, and derives celebrity also from the battle of Cannae, fought in its immediate vicinity. Polybius remarks of this stream, that it is the only one which, rising on the western side of the Apennines, finds its way through that continuous chain into the Adriatic. But it may be doubted whether the historian speaks here with his usual accuracy. It is certain that the Aufidus cannot be said to penetrate entirely through the chain of those mountains, since it rises on one side of it, while the Silarus flows from the other. (*Polyb.* 3. 110.—*Cramer's Ancient Italy, vol.* 2. *p.* 294.)

11. *Pauper aquae Daunus.* Compare Explanatory Notes, Ode 1. 22. 13. The expression *pauper aquae* is here applied, by a bold lyric figure, to Daunus, though referring in spirit to the summer-heats of Apulia. Compare *Epode* 3. 16.——12. *Regnavit populorum.* An imitation of the Greek idiom, ἦρξε λαῶν. Compare *Matthiae, G. G.* § 337. *vol.* 2. *p.* 480.——*Ex humili potens.* Alluding to the humble origin, and subsequent advancement, of the poet. Compare "Life of Horace," page 1. *seqq.* of this volume. Bentley insists, but without any great propriety, as far as we can perceive, that the words *ex humili potens* must be made to refer to Daunus.——13. *Aeolium carmen.* A general allusion to the lyric poets of Greece, but containing, at the same time, a more particular reference to Alcaeus, whom Horace is so frequently supposed to imitate, and to Sappho. Both of these were natives of Lesbos, and wrote in the Aeolic dialect.——14. *Deduxisse.* A beautiful figure. The streams of lyric verse are led down by the bard from the heights of Grecian poesy to irrigate and refresh the literature of Rome.——*Sume superbiam*, &c. "O Melpomene, assume the proud honours that are due to thy deserts, and, propitious, encircle my brow with the laurel of Delphi." Melpomene is here the bard's *own* lyric muse, and her proud honours and her high deserts belong to *him.*

16. *Lauro.* We have translated this term by "laurel," in accordance with the custom of the day, although there is strong reason to believe, with Martyn, that the *laurus* of the ancients was our bay-tree. Compare *Martyn, ad Virg. Georg.* 1. 306.

EXCURSUS.

ON THE *PARRA*.[1]

The ablest commentators are at a loss respecting the particular kind of bird which Horace designates by the name of *Parra*.[2] Dacier gives us our choice between the lark, wren, lapwing and titmouse, without citing, however, any authorities; while, in his translation, he substitutes the owl for them, merely because this bird is one of evil augury in our own times. Nitsch refers to Linnaeus, who calls the lapwing by the name of *parra*; but Linnaeus by no means pretends to say, that the *parra* of the ancients was identical with the bird to which he gives this name in his modern nomenclature. Mitscherlich confesses, that we have no positive information whatever on the subject of the *parra*. According to him, some rank it in the class *Merops*, while others make it the lapwing. He adds, however, that two things are certain in the case of this bird; its having a tuft on the head, and being of a greenish colour; but for neither of these does he cite any authorities. This omission on the part of a commentator otherwise so exact, is owing, no doubt, to two causes: first, that modern authorities have here no weight whatever, and secondly, that in all what the ancients tell us of the *parra*, there is not a word either about its colour or its tuft. They inform us that its cry was disagreeable, and of evil omen; (*Prudent. in Symmach.* 2. 570.) and we read in Festus, that the *parra* was ranked both among the *praepetes*, or those birds which gave omens by their flight, and the *oscines*, or those which gave them by their notes. In Pliny we have two passages on the subject: the first (18. 29.) states, that the *parra* does not show itself from the rising to the setting of Sirius, while the second (10. 29.) says the same thing, not of the *parra* but of the *oenanthe*. Hence some have been led to conclude, that these two names, the one Latin and the other Greek (*οἰναν θη*), designated the same bird, and I entertained at first the hope of collecting some definite information on the subject in Aristotle. Upon consulting, however, this philosopher's history of animals (9. 49.), I found nothing relative to the *oenanthe*, except the observation which Pliny had copied about the rising and setting of Sirius. The learned Schneider tells us nothing farther either in his commentary or Lexicon, and both Gesner and Forcellini are equally barren of information on the point.

It is in Fabrini's edition of Horace (Venice, 1581.)[3] that I think I have discovered the solution of this difficulty. This commentator, who explains Horace word for word in the common language of the day, does not hesitate a moment on the subject of the *parra*, which has embarrassed so many others; he translates it by *paruzza*, and passes on without any remark. I now believed the matter cleared up. *Paruzza* is evidently a derivative of *parra*; it was still used in the vulgar dialect of Italy, in the 16th century. I have nothing more to do, observed I to myself, than to search in the best Italian dictionaries, and I shall have the meaning of the word. Unhappily, I found the term *paruzza* in none of them. I then had recourse to the Italian commentators of the 15th century, and was a little more successful. Landinus does not translate the Latin word *parra*, but he regards it as an onomatopoeea, by reason of the letters *p* and *r*, the sounds of which, according to him, this bird employs in its notes.[4] Mancinelli is more positive. The *parra*, observes this scholar, is now commonly called the *paruzza* in Latium.[5]

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1. Translated from the French of Vanderbourg. "*Les Odes d' Horace, trad. en vers fr. avec des argumens et des notes, et revues pour le texte sur* 18 *manuscrits, par C. Vanderbourg.—Paris*, 1812—13. 3 *vols.* 8*vo*. Compare page LXXXVIII. of this volume.

2. *Ode* 3. 27. 1.

3. Compare page LXXXV. of this volume.

4. The words of Landinus, to which Vanderbourg here alludes, are as follows: "*Avis species est. Hanc puto, per onomatopoeiam, dici a litera p, et r, qua in canendo utitur illa avis.*"

5. "*In Latio nunc vulgo* paruzza *dicitur.*"

I no longer doubted, after this, but that the word *parvzza* belonged to one of the vulgar dialects of Italy, and I began, in consequence, to make enquiries among the natives of this country that were residing at Paris. Many of them informed me, that, in some parts of Venetian Lombardy, *paruzza* was the name given by the lower class to the *screech-owl*, and M. Pitaro remembered having heard this name also applied to the same bird at *San Germano*, a small place in the tract of country corresponding to ancient Latium, and where the inhabitants have preserved, more than any where else, Latin words in their oral dialect. All these probabilities do not, I confess, amount to any thing like a demonstration on this subject, yet they make out a strong case, as all will admit, especially if we take into view that even at the present day the screech-owl is of all birds the one whose cry is most dreaded by the superstitious, and that Buffon expresses its note by the words *grei crei*, which are not much unlike the onomatopoeea of Landinus. 1 In order to clear up the whole matter, the only thing requisite to be ascertained is, whether the screech-owl conceals itself during the dog-days, as Pliny affirms of the *parra*. I consider the objection of no weight, which some might draw from a passage in *Plautus*, (*Asin.* 2. 1. 13.) where the sight of the *parra* appears to offer a happy presage, (which could not certainly be said of the screech-owl,) for the true reading is here very doubtful. 2

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1. As to this fancied resemblance, we may be allowed to express our doubts. Compare with Buffon's account that given by *Bechstein*, (*Gemeinnütz. Naturgesch Deutschlands nach allen drei Reichen*, *vol.* 2. *p.* 359.) "*Sie macht in der Nacht ein klagendes kreischendes Geschrei* Grei, Kreh, Kreh, Krei, *bläst dazu wie ein schlafender schnaubender Mensch* Scheh, Schehi, Schehu, Schihu, *und setzt durch diese widrigen Töne abergläubische Menschen in Schrecken, die sie für den Vorboten eines nahen Todesfalles ansehen, und deswegen* Todtenvogel *nennen.*"

2. The best editions now read *Porro*, in place of *Parra*, in the passage to which Vanderbourg here alludes, and this lection is upported by good MSS.

EXPLANATORY NOTES.

BOOK 4.

ODE 1. The poet, after a long interval of time, gives to the world his fourth book of Odes, in compliance with the order of Augustus, and the following piece is intended as an introductory effusion. The Mother of the Loves is entreated to spare one whom age is now claiming for its own, and to transfer her empire to a worthier subject, the gay, and youthful, and accomplished Maximus. The invocation, however, only shows, and indeed is only meant to show, that advancing years had brought with them no change in the feelings and habits of the bard.

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1. *Bella.* Compare Explanatory Notes, Ode 3. 26. 2.——3. *Bonae.* Horace appears to intimate, by this epithet, that the affection, entertained for him by Cinara, was rather pure and disinterested than otherwise. Compare Explanatory Notes, Epist. 1. 4. 33.——4. *Desine dulcium* &c. "Cease, O cruel mother of the sweet Loves, to bend to thy controul one aged about ten lustra, now intractable to thy soft commands." A lustrum embraced a period of five years. Compare Explanatory Notes, Ode 2. 4. 22.——8. *Quo blandae* &c. "Whither the soothing prayers of the young call thee again and again."——9. *Tempestivius in domum,* &c. "More seasonably, moving swiftly onward with thy swans of fairest hue, shalt thou go to the home of Paullus Maximus there to revel." The poet is thought to allude to Paullus Fabius Maximus, who was afterwards consul with Quintus Aelius Tubero, A. U. C. 743.——*In domum comissabere.* The student will note this construction: The ablative *in domo* would imply that the Goddess was already there.——10. *Purpureis ales oloribus.* The allusion is to the chariot of Venus, drawn by swans, and hence the term *ales* is by a bold and beautiful figure applied to the goddess herself, meaning literally, "winged." As regards the epithet *purpureis,* it must be recollected, that the ancients called any strong and vivid colour by the name of purple, because that was their richest colour. Thus we have *purpureae comae, purpureus capillus, lumen juventae purpureum;* (*Virg. Aen.* 1. 591.) and Albinovanus (*el.* 2. 62.) even goes so far as to apply the term to *snow,* "*Brachia purpurea candidiora nive.*" Wernsdorff's remark on this explains our own text "Purpurea nive *i. e. splendida vel candida, ut sunt* purpurei olores *apud Horatium.*" (*Poet. Min. vol.* 3. *p* 164.) Nor is the usage of modern poetry dissimilar. Thus *Spencer,* "the Morrow next appeared with purple hair," and *Milton,* (*P. L.*) "waves his purple wings." So also *Gray,* "The bloom of young desire and purple light of love."

14. *Et pro sollicitis,* &c. "And not silent in behalf of the anxious accused." *Non tacitus* is put by litotes for *disertus.*——15. *Et centum puer artium.* "And a youth of an hundred accomplishments." Compare the Greek form of expression, μύρια εἰδώς.——17. *Et*

quandoque potentior, &c. "And whenever, more successful than the rich gifts of a rival, he shall laugh at him in triumph, to thee will he erect a marble statue near the Alban lake, beneath a citron dome." *Quandoque*, is put here for *quandocunque*. Compare Ode 4. 2. 34. ——19. *Albanos Lacus*. The Alban lake, which is doubtless the crater of an extinct volcano, is well known in history from the prodigious rise of its waters, to such an extent indeed, as to threaten the whole surrounding country, and Rome itself, with an overwhelming inundation. The oracle of Delphi, being consulted on that occasion, declared, that unless the Romans contrived to carry off the waters of the lake, they would never take Veii, the siege of which had already lasted for nearly ten years. This led to the construction of that wonderful subterraneous canal, or *emissario*, as the Italians call it, which is to be seen at this very day in remarkable preservation below the town of *Castel Gandolfo*. This channel is said to be carried through the rock for the space of a mile and a half, and the water which it discharges unites with the Tiber about five miles below Rome. (*Cic. de Div.* 1. 44. *Liv.* 5. 15. *Val. Max.* 1. 6. *Plut. vit. Camill.—Cramer's Ancient Italy*, 2. 40.)

20. *Sub trabe citrea*. The expression *trabe citrea* does not necessarily indicate the entire roof of the temple, or rather chapel, which Paullus is to consecrate to Venus, but merely that part of it which formed the centre, where the beams met, and which rose in the form of a buckler. It would require no more citron-wood for this than for the tables of Cicero and Pollio. As regards the extravagant value attached by the Romans to this species of wood, the "locus classicus" occurs in *Pliny, H. N.* 13. 15.

22. *Duces*. "Thou shalt inhale."——*Berecyntiae*. Compare Explanatory Notes, Ode 1. 18. 13.——23. *Tibiae*. On the difference between the *tibia* and *fistula* consult Explanatory Notes, Ode 3. 19. 20.——24. *Mixtis carminibus*. "With the mingled harmony."——28. *Salium*. Compare Explanatory Notes, Ode 1. 36. 12.——34. *Rara*. "Imperceptibly." Compare Ode 1. 13. 7.——35. *Decoro*. A Synapheia takes place here, the last syllable *ro* being elided before *Inter* at the beginning of the next line.

ODE 2. The Sygambri, Usipetes, and Tenctheri, who dwelt beyond the Rhine, having made frequent inroads into the Roman territory, Augustus proceeded against them, and, by the mere terror of his name, compelled them to sue for peace. (*Dio Cassius*, 54. 20.—*vol.* 1. *p.* 750. *ed. Reimar.*) Horace is therefore requested by Iulus Antonius, the same year in which this event took place, (A. U. C. 738.) to celebrate in Pindaric strain the successful expedition of the emperor and his expected return to the capital. The poet, however, declines the task, and alleges want of talent as an excuse; but the very language in which this plea is conveyed shows how well qualified he was to execute the undertaking from which he shrinks.

Iulus Antonius was the son of Marc Antony and Fulvia. He stood high in favour of Augustus, and received from him his sister's daughter in marriage. After having filled, however, some of the most important offices in the state, he engaged in an intrigue with Julia, the daughter of the emperor, and was put to death by order of the latter. According to Velleius Paterculus (2. 100.) he fell by his own hand. It would appear that he had formed a plot, along with the notorious female just mentioned, against the life of Augustus. Compare *Lipsius ad Tacit. Ann.* 1. 10.

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2. *Ceratis ope Daedalea*. "Secured with wax by Daedalean art." An allusion to the well-known fable of Daedalus and Icarus. As regards the term *ceratis*, compare the explanation of the scholiast as cited by Cruquius, "*Cera conjunctis, et affixis corpori.*"——3. *Vitreo daturus*, &c. "Destined to give a name to the sparkling deep." As Icarus, according to the common account, gave name to the Icarian sea. (Compare, however, Explanatory

Notes, Ode 1. 1. 15.) The epithet *vitreo*, in this passage, is generally translated "azure," with no great correctness as far as we can perceive. Compare Explanatory Notes, Ode 1. 17. 20.——7. *Fervet immensusque*, &c. "Pindar foams, and rushes onward with the vast and deep tide of song." The epithet *immensus* refers to the rich exuberance, and *profundo ore* to the sublimity, of the bard. Compare with this last expression the fragment of *Cratinus* cited by *Suidas, s. v.* Δωδεκάκρουνον στόμα. and *Callimachus, Hymn in Apoll.* 106. οὐκ ἄγαμαι τὸν ἀοιδὸν, ὃς οὐδ' ὅσα πόντος ἀείδει.

9. *Laurea donandus Apollinari.* "Deserving of being gifted with the laurel of Apollo." Compare Explanatory Notes, Ode 3. 30. 16. and the remark of the scholiast. "*Coronandus laurea corona; laurus Apollini sacer est: hinc lauro coronari poetas dicimus.*" Horace intends to convey the idea, that Pindar is the first of lyric poets, and he then proceeds to enumerate the several departments of this species of verse in which he is peculiarly pre-eminent. These are: 1. *Dithyrambics.* 2. *Paeans*, or hymns and encomiastic effusions: 3. *Epinicia* (ἐπινικια) or songs of victory, composed in honour of the conquerors who had borne away the prizes at the different games of Greece. 4. *Epicedia* (ἐπικήδεια) or funeral songs. Time has made fearful ravages in these celebrated productions, and all that remain to us, with the exception of a few fragments, are forty-five of the ἐπινίκια ἄσματα. Compare *Mohnike, Geschischte der Litteratur der Griecken und Römer, vol. 1. p. 318. seqq. Schoell, Hist. de la Litt. Grecque, vol. 1. p. 275. seqq.*

10. *Nova verba.* "Strange imagery, and the forms of a novel style." Compare the explanation of Mitscherlich: "*Compositione, junctura, significatu denique innovata, cum novo orationis habitu atque structura,*" and also that of Döring: "*Nova sententiarum lumina, nove effictas grandisonorum verborum formulas.*" Horace alludes to the peculiar licence enjoyed by Dithyrambic poets, and more especially by Pindar, of forming novel compounds, introducing novel arrangements in the structure of their sentences, and of attaching to terms a boldness of meaning that almost amounts to a change of signification. Hence the epithet "*daring*," (*audaces*) applied to this species of poetry. Dithyrambics were originally odes in praise of Bacchus, and their very character shows their oriental origin. We must not, however, with Blomfield and others, make Egypt their native country, but must trace them to India. On the Indian origin of Bacchus, consult *Creuzer's Symbolik, trad. par Guigniaut, vol. 1. p. 148*, and the authorities there cited: and, as regards the Dithyrambic verse, compare *Blomfield, in Mus. Crit. vol. 2. p. 70. Graefenhan, ad Aristot. Poet. c. 1. (p. 4.) Schoell, Hist. de la Litt. Grecque. vol. 1. p. 208, 261.*

11. *Numeris lege solutis.* "In unshackled numbers." Alluding to the privilege enjoyed by Dithyrambic poets of passing from one measure to another. We must be careful, however, as far at least as Pindar is concerned, not to attach to this phrase any idea of violation of melody. Plutarch (*de Musica, c. 20. 31.*) speaks in the highest terms of the numbers of this poet; and Boeckh remarks: "*Pindarumque contendo non modo optimos fecisse numeros, sed cur sint optimi, quidque in iis efficiendis aut prospiciendum sit aut carendum, accurate perspexisse.*" (*De Metris Pindari. proocm. p. 2.—Pind. Op. vol. 1. 4to. ed.*) On the metres of Pindar, consult the Dissertation of the profound scholar just named, and also that of Hermann, forming part of Heyne's edition of the poet.

13. *Seu deos, regesve*, &c. Alluding to the *Paeans*. The *reges, deorum sanguinem*, are the heroes of earlier times: and the reference to the Centaurs and the Chimaera call up the recollection of Theseus, Pirithous and Bellerophon. Compare Explanatory Notes, Ode 2. 12. 5. and 1. 27. 23.——17. *Sive quos*, &c. Alluding to the *Epinicia*.—— *Elea palma*. "The Elean palm," i. e. the palm won at the Olympic games, on the banks of the Alpheus in Elis. The Olympic, as the principal, are here put for any of the Grecian games. Compare Explanatory Notes, Ode 1. 1. 3.——18. *Coelestes.* "Elevated in feeling, to the skies." Compare Ode 1. 1. 6. "*Evehit ad deos.*"——*Equumve.* Not only the conquerors, but their horses also, were celebrated in song and honoured with statues. Compare *West's Dissertation*

on the Olympic games, sect. 16. As the praise of the steed therefore was joined with that of the rider or owner, the term *equum*, in the text, is equivalent in spirit to *victorem in certamine equestri*, though not to be so rendered.——19. *Et centum potiore signis*, &c. "And presents them with a gift superior to a hundred statues." The gift is one of his own lyric effusions. There appears to be some allusion here to the story of Pytheas, as related by the scholiast on Pindar, *Nem.* 5. 1.

21. *Flebili.* "Weeping."——*Juvenemve.* Enclitics are, by the best Latin writers, joined to the first word of a clause, unless that should be a monosyllabic preposition. Some few instances, however, may be found, in which this rule has not been observed. The present is the only one in Horace. Compare *Classical Journal, vol.* 9. *p.* 589.——22. *Et vires animumque*, &c. "And extols his strength, and courage, and unblemished morals to the stars, and rescues him from the oblivion of the grave." Literally, "envies black Orcus the possession of him." In relation to the phrase *mores aureos*, compare Explanatory Notes, Ode 1. 9. 5.

25. *Multa Dircaeum*, &c. "A swelling gale raises the Dircaean swan." An allusion to the strong poetic flight of Pindar, who, as a native of Thebes, is here styled "Dircaean," from the fountain Dirce, situate near that city, and celebrated in the history or legend of Cadmus. As regards the term *cycnum*, compare Explanatory Notes, Ode 1. 6. 2.——27. *Ego, apis Matinae*, &c. "I, after the habit and manner of a Matinian bee." Compare Explanatory Notes, Ode 1. 28. 3.——29. *Per laborem plurimum.* "With assiduous toil."——31. *Tiburis.* Alluding to his villa at Tibur. Compare page ix. o this volume, and Explanatory Notes, Ode 1. 7. 13.——32. *Fingo.* The metaphor is well kept up by this verb, which has a peculiar reference to the labours of the bee. Compare the remark of Mitscherlich. "*Fingo, ut apis, quae proprie* mel fingere (πλάττειν) *dicitur.*"

33. *Majore poeta plectro.* "Thou, O Antonius, a poet of loftier strain." Acron informs us in his scholia, that Antonius distinguished himself by an epic poem in twelve books, entitled *Diomedeis.* As regards the term *plectro*, compare Explanatory Notes, Ode 2. 1. 40. and 1. 26. 11.——34. *Quandoque.* For *quandocunque.* "Whenever." Compare Ode 3. 1. 17. ——35. *Per sacrum clivum.* "Along the sacred ascent." Alluding to the *Via Sacra*, or "Sacred Way." This was the street which led directly from the southern gates of Rome to the Capitol, situate on the Mons Capitolinus, and by which the Roman generals led thither their victorious troops in triumphant procession.——36. *Fronde.* Alluding to the laurel-crown worn by commanders when they triumphed.——*Sygambros.* The Sygambri inhabited at first the south side of the Lupia, or *Lippe.* They were afterwards, during this same reign, removed by the Romans into Gaul, and had lands assigned them along the Rhine. Compare *Mannert, Geogr. der Gr. und R. vol.* 3. *p.* 58. Horace here alludes to them before this change of settlement took place.

37 *Quo nihil majus*, &c. Compare Epist. 2. 1. 17.——39. *In aurum priscum.* "To their early gold," i. e. to the happiness of the golden age.——41. *Concines laetosque dies*, &c. We might be led to infer from the general tenor of this part of the ode, that the return of Augustus to his capital was not long delayed. Such, however, was not the case. The Sygambri yielded to his power A. U. C. 738, and yet he did not come back until A. U. C. 751. having been detained during this long interval by the affairs of Gaul and Spain. The public rejoicings therefore, which are mentioned in the 42d line, are to be referred to this latter period, since the games which had been vowed by the people for his safe return were only then celebrated. Compare *Dio Cassius*, 54, 27. and Ode 4. 5. 2. "*Abes jam nimium diu.*" ——42. *Impetrato.* "Obtained by our prayers."——43. *Forumque litibus orbum.* "And the forum free from litigation." The courts of justice were closed at Rome not merely in cases of public mourning, but also of public rejoicing. This cessation of business was called *Justitium.*

45. *Tum.* Alluding to the expected triumphal entry of Augustus. No triumph, however, took place, as the emperor avoided one by coming privately into the city by night. Compare *Dio Cassius*, 54, 25.——*Meae vocis accedet bona pars.* "A large portion of my voice shall join the general cry."——46. *O Sol pulcher.* "O glorious day."——49. *Tuque dum procedis.* "And while thou art moving along in the train of the victor." The address is to Antonius, and the poet means to convey the idea that both this individual and himself are, according to their respective ranks in life, to join in the celebration of the day. Antonius is to bear a part in the triumphal procession, and, as he was connected with Augustus by marriage, his post will be near the emperor's chariot. The poet, on the other hand, intends to mingle in the crowd, and help to swell the general acclamations.——51. *Civitas omnis.* Understand *dicet.*

53. *Te decem tauri*, &c. "Thee ten bulls and as many heifers shall absolve from thy vow, me from mine a tender calf shall free." In the first clause of the sentence understand *solvent.* The allusion is to the fulfillment of vows offered up for the safe return of Augustus.——55. *Largis herbis.* "Amid rich pastures."——56. *In mea vota.* "For the fulfillment of my vows."——57. *Curvatos ignes*, &c. "The bending fires of the Moon, when she brings back her third rising," i. e. the crescent of the Moon when three days old. The comparison is between the crescent of this planet and the horns of the young animal. Compare *Moschus*, 2. 87. κέρα ἀνέτελλε . . . . κεραῖς ὥτε κύκλα σελήνης.——59. *Qua notam duxit*, &c. "Snow-white to the view, where it bears a mark, as to the rest of its body, of a dun colour." The animal is of a dun colour, and bears a conspicuous snow-white mark. This mark, however, is not on the front, as some suppose; such a mode of explaining *fronte curvatos*, &c. is at variance with the true spirit of poetry.——*Niveus videri.* A Græcism, the infinitive supplying the place of the supine.

ODE 3. The bard addresses Melpomene, as the patroness of lyric verse. To her he ascribes his poetic inspiration, to her the honours which he enjoys among his countrymen, and to her he now pays the debt of gratitude in an ode marked by so much sweetness of numbers, beauty of diction, and modesty of sentiment, as to have deservedly challenged the admiration both of ancient and modern times. (Compare, as regards the opinion entertained by Scaliger of its merits, Introductory Remarks, Ode 3. 9.)

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1. *Quem tu, Melpomene*, &c. "Him, on whom thou, Melpomene, hast once looked with a favouring eye, at the hour of his nativity." Compare *Theocritus*, 9. 35. and Gray. "Fair Science frowned not on his humble birth."——3. *Labor Isthmius.* "The Isthmian contest." The Isthmian are here put for any games. Compare Explanatory Notes, Ode 1. 1. 3.——4. *Clarabit pugilem.* "Shall render illustrious as a pugilist."——5. *Curru Achaico.* "In a Grecian chariot." An allusion to victory in the chariot-race.——6. *Res bellica* "Some warlike exploit."——*Deliis foliis.* "With the Delian leaves," i. e. with laurel, which was sacred to Apollo, whose natal place was the isle of Delos. Compare Explanatory Notes, Ode 4. 2. 36, and 3. 30. 16.——8. *Quod regum tumidas*, &c. "For having crushed the haughty threats of kings."

10. *Sed quae Tibur aquae*, &c. "But the waters that flow by the fertile Tibur." *Praefluunt* is put for *praeterfluunt.* Compare, in relation to Tibur and the Anio, Explanatory Notes, Ode 1. 7. 13.——12. *Fingent Aeolio*, &c. The poet means to convey the idea, that the beautiful scenery around Tibur, and the peaceful leisure which is there to be enjoyed, will

enable him to cultivate his lyric powers with so much success, as, under the favouring influence of the Muse, to elicit the admiration both of the present and coming age. As regards the expression *Aeolio carmine*, compare Explanatory Notes, Ode 3. 30. 13.——13. *Romae principis urbium*, &c. "The offspring of Rome, queen of cities." By the "offspring of Rome," are meant the Romans themselves. Compare *Virgil, Aen.* 4. 236. "*Proles Ausonia*," and *Aen.* 10. 429. "*Proles Arcadiae.*"

17. *O testudinis aureae*, &c. "O, Muse, that rulest the sweet melody of the golden shell." Compare Explanatory Notes, Ode 3. 4. 40. and 1. 10. 6. The expression *testudinis strepitum temperas* is a beautiful circumlocution for *citharam tractas.*——19. *O, mutis quoque piscibus*, &c. "O thou, that canst bestow, even on the mute fishes, if it please thee so to do, the music of the dying swan." Compare Explanatory Notes, Ode 1. 6. 2.——22. *Quod monstror digito praetereuntium.* Compare *Persius*, 1. 28. "*At pulchrum est digito monstrari et dicier: hic est.*"——23. *Romanae fidicen lyrae.* "As the minstrel of the Roman lyre."——24. *Quod spiro.* "That I feel poetic inspiration."

ODE 4. The Raeti and Vindelici having made frequent inroads into the Roman territory, Augustus resolved to inflict a signal chastisement on these barbarous tribes. For this purpose, Drusus Nero, then only twenty-three years of age, a son of Tiberius Nero and Livia, and a step-son consequently of the emperor, was sent against them with an army. The expedition proved eminently successful. The young prince, in the very first battle, defeated the Raeti at the Tridentine Alps, and afterwards, in conjunction with his brother Tiberius, whom Augustus had added to the war, met with the same good fortune against the Vindelici, united with the remnant of the Raeti and with others of their allies. (Compare *Dio Cassius*, 54. 22. *Vell. Paterc.* 2. 95.) Horace, being ordered by Augustus (*Sueton. Vit. Horat.*) to celebrate these two victories in song, composed the present ode in honour of Drusus, and the fourteenth of this same book in praise of Tiberius.—The piece we are now considering consists of three divisions. In the first, the valour of Drusus is the theme, and he is compared by the poet to a young eagle and lion. In the second, Augustus is extolled for his paternal care of the two princes, and for the correct culture bestowed upon them. In the third, the praises of the Claudian line are sung, and mention is made of C. Claudius Nero, the conqueror of Hasdrubal, after the victory achieved by whom over the brother of Hanibal, Fortune again smiled propitious on the arms of Rome.

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1. *Qualem ministrum*, &c. The order of construction is as follows: *Qualem olim juventas et patrius vigor propulit nido inscium laborum alitem ministrum fulminis, cui Jupiter, rex deorum, permisit regnum in vagas aves, expertus* (eum) *fidelem in flavo Ganymede, vernique venti, nimbis jam remotis, docuere paventem insolitos nisus; mox vividus impetus*, &c. . . . . (talem) *Vindelici videre Drusum gerentem bella sub Raetis Alpibus.* "As at first, the fire of youth and hereditary vigour have impelled from the nest, still ignorant of toils, the bird, the thunder-bearer, to whom Jove, the king of gods, has assigned dominion over the wandering fowls of the air, having found him faithful in the case of the golden-haired Ganymede, and the winds of spring, the storms of winter being now removed, have taught him, still timorous, unusual darings; presently a fierce impulse, &c. . . . . such did the Vindelici behold Drusus waging war at the foot of the Raetian Alps."——*Alitem.* Alluding to the eagle. The ancients believed that this bird was never injured by lightning, and they therefore made it the thunder-bearer of Jove. Compare *Pliny, (N. H.* 10. 3.)

7. *Vernique.* Consult Various Readings.——11. *Draconcs.* The conflicts of the eagle with serpents are frequently alluded to by the ancient writers. Compare *Pliny* (*H. N.* 10. 4.) and the authorities cited by Cerda, *ad Virg. Aen.* 11. 751.——12. *Amor dapis atque pugnae.* "A desire for food and fight."——14. *Fulvae matris ab ubere,* &c. "A lion just weaned from the dug of its tawny dam."——16. *Dente novo peritura.* "Doomed to perish by its early fang."

17. *Raetis Alpibus.* The Raetian or Tridentine Alps extended from the *St. Gothard,* whose numerous peaks bore the name of Adula, to *Mount Brenner* in the *Tyrol.* The *Raeti* themselves were a numerous and powerful nation, of a warlike and cruel character. On the south they extended as far as Verona and Comum, while in the opposite direction they reached far on the northern side of the Alps, between the Helvetii and Vindelici. (Compare *Strabo,* 4—*vol.* 2. *p.* 84. *ed. Tzschk. Plin.* 3. 20. *Ptol. p.* 55.) Respecting their origin, we are taught by Livy, 5. 35. to consider them, like many other Alpine nations, as a remnant of the ancient Tuscans, who, on the invasion of the Gauls, left the plains to seek for shelter in the mountains under the command of a chief named Raetus, from whom they derived their new appellation. (Compare *Justin,* 20. 5. *Plin.* 3. 20.) Livy seems to consider this account, as far as the Raeti more especially are concerned, to be beyond doubt; and he adds, as a proof of the fact, that the Raeti, though rendered wild and savage by this change of soil and climate, retained enough of their former language, however altered and corrupted from the original dialect, to establish the identity of the two idioms. Some modern writers have fancied that they could discover, in the language of the *Grisons,* who now in a great measure represent the ancient Raeti, some proofs of the facts asserted by the Roman historian. Others again have held a very opposite opinion to that of Livy; for, so far from admitting that the Raeti are descended from the Tuscans, they maintain that the reverse is the case. The academician Freret is the author of this hypothesis. Compare *Mem. de l'Acad. vol.* 18. *p.* 98. *Gibbon's Miscellaneous Works, vol.* 3. *p.* 240.—(*Cramer's Ancient Italy, vol.* 1. *p.* 72.) Mannert adopts the former account. His chapters on the Raeti and Vindelici are particularly worth consulting. (*Geogr. der Gr. und R. vol.* 3. *p.* 505. *seqq.*)

18. *Vindelici.* The country of the Vindelici extended from the city of Brigantia, on the Lacus Brigantinus, or lake of *Constance,* to the Danube, while the lower part of the Oenus, or *Inn,* separated it from Noricum. A powerful colony was established by the Romans in the angle formed by the two rivers Vindo and Licus, (now the *Wertach* and the *Lech;*) whence it would seem that the nation derived its name. The colony was called Augusta, an appellation still preserved in *Augsburg.* Compare *Cluverius, Notitia Orb. Ant. vol.* 1. *p.* 412. *seqq. Mannert. Geogr. der Gr. und R. vol.* 3. *p.* 518. *seqq.*——*Quibus mos unde deductus,* &c. "To whom from whence the custom be derived, which, through every age, arms their right hands against the foe with an Amazonian battle-axe, I have omitted to enquire." On this interpolation, consult Various Readings.——20. *Amazonia securi.* The Amazonian battle-axe was a double one. Thus, Baxter remarks: "*Amazonia sagaris duplex erat securis, uno manubrio immissa; ut ex vetusto marmore probavit Torrentius.*"

24. *Consiliis juvenis revictae.* "Subdued, in their turn, by the skilful operations of a youthful warrior." Compare Introductory Remarks.——25. *Sensere, quid mens,* &c. "Felt, what a mind, what a disposition, duly nurtured beneath an auspicious roof, what the paternal affection of Augustus toward the young Neros, could effect." The Vindelici at first *beheld* Drusus waging war on the Raeti, now they themselves were destined to *feel* the prowess both of Drusus and Tiberius, and to experience the force of those talents which had been so happily nurtured beneath the roof of Augustus.

29. *Fortes creantur fortibus.* The epithet *fortis* appears to be here used in allusion to the meaning of the term *Nero,* which was of Sabine origin, and signified "courage," "firmness of soul." Compare *Aulus Gellius,* 13. 21. "Nerio *sive* Nerienes *Sabinum verbum est; eoque significatur virtus et fortitudo.*" *Neriene* was also the name, among the same nation, for the

goddess of valour and the wife of Mars. Compare *Plautus, Truc.* 2. 6. 34. *Marl. Capell.* 1. 3. and *Micali, l'Italia avanti il dominio dei Romani, vol.* 2. *p.* 48. 2*d ed.* Etymologists think they discover an analogy between the term *Nerio* and the Greek νεῦρον. Compare *Forcellini, Lex. Tot. Lat. s. v.*——30. *Patrum virtus.* "The spirit of their sires."——33. *Doctrina sed vim,* &c. The poet, after conceding to the young Neros the possession of hereditary virtues and abilities, insists upon the necessity of proper culture to guide those powers into the path of usefulness, and hence the fostering care of Augustus is made indirectly the theme of praise. The whole stanza may be translated as follows: "But it is education that improves the powers implanted in us by nature, and it is good culture that strengthens the heart: whenever moral principles are wanting, vices degrade the fair endowments of nature."

37. *Quid debeas, O Roma, Neronibus,* &c. We now enter on the third division of the poem, the praise of the Claudian line, and the poet carries us back to the days of the second Punic contest, and to the victory achieved by C. Claudius Nero over the brother of Hannibal. ——38. *Metaurum flumen.* The term *Metaurum* is here taken as an adjective. The Metaurus, now *Metaro,* was a river of ancient Umbria, emptying into the Adriatic, and rendered ever memorable by the defeat of Hasdrubal, A. U. C. 545. Both the Roman consuls. C. Claudius Nero and M. Livius Salinator, were present in the fight, but the chief merit of the victory was due to Nero, for his bold and decisive movement, in effecting a junction with Livius before either Hannibal was apprized of his departure or Hasdrubal of his approach. Compare *Livy,* 27. 43. *seqq.* The battle must have taken place near *Fossombrone,* and on the left bank of the Metaurus. Though Livy has given no precise description of the spot, it may be collected that it was in that part of the course of the river where it begins to be enclosed between high and steep rocks (27. 47.) Tradition has preserved a record of the event in the name of a hill between *Fossombrone* and the pass of *Furlo,* called *Monte d' Asdrubale.* (*Cramer's Ancient Italy, vol.* 1. *p.* 260.) Horace may well lay stress on the importance of this victory. Had the two brothers effected a junction, the consequences would have been fatal to the existence of Rome. Compare the language of Florus (2. 6. 49.) "*Actum erat proculdubio, si vir ille se cum fratre junxisset.*"

Hasdrubal. This name is thought to denote "the help of Baal." An inscription gives the form *Hazrubal.* Compare *Gesenius, Geschichte der hebräischen Sprache und Schrift. p.* 229.

39. *Pulcher ille dies.* "That glorious day." *Pulcher* may also be joined in construction with *Latio,* and the expression be rendered, "rising fair on Latium." According to the first mode of interpretation, however. *Latio* is the ablative: *tenebris fugatis Latio.* ("When darkness was dispelled from Latium.") This appears preferable.——41. *Qui primus alma risit adorea.* "Which was the first that smiled with benignant victory." *Adorea* properly means an allowance of corn to an army, after the gaining of a victory. Hence it is used to denote the victory itself, and also "glory," "honour," "renown," &c. Compare *Pliny, H. N.* 18. 2. Festus indeed assigns a different explanation: "*Adoream laudem, sive gloriam dicebant: quia gloriosum eum putabant esse, qui farris copia abundaret.* Scaliger, however, is evidently right in imputing the blame of this to Paul Winfrid, and not to Festus himself. "*Glossarium vetus,*" observes Scaliger, "*cujus ope multa vetustatis situ sepulta eruimus:* Adoriosus, ἔνδοξος Ασπομπιος ἀδορνικηας πεμπιος. *Lege:* Adoriosus, ἔνδοξος ὡς Πομπήϊος. Ador, νίκη ὡς Πομπήϊος. *Quin intelligat nostrum Pompeium Festum dubitandum non est. Hinc, quam multa ad arbitrium suum mutaverit, mutilaverit, perverterit Longobardus iste, facile adverti potest. Nam quae glossarius ille annotat, ex hoc integro loco deprompta fuerunt sine ullo dubio. Adorea pro laude accipi coepta est, postquam praemium militibus frumentum erat, parta victoria.*" (*Jos. Scal. ad Pomp. Fest. p.* VII. *ed.* 1593. *Santandr.*)

42. *Dirus per urbes,* &c. "Since the dire son of Afric sped his way through the Italian cities, as the flame does through the pines, or the south-east wind over the Sicilian

waters.' By the '*dirus Afer*,' Hannibal of course is meant. *Equitavit*, which is to be supplied with *Afer* and *flamma* respectively, is in all three clauses the aorist, but the student will observe, that, in the first clause, it has its common reference to past time, whereas in the other two clauses it denotes what always takes place, what is wont to happen. (Compare *Matthiae, G. G.* § 503.—*vol.* 2. *p.* 735. 4*th ed.*) as regards the peculiar meaning of the term itself, it may be remarked, that nothing could better serve to convey the idea of a foe rendered insolent by success, and extending his praedatory ravages over the land. Compare the Greek forms καθιππεύειν, καθιππάζεσθαι χώραν, and *Wesseling ad Diod. Sic.* (13. 109.—*vol.* 5. *p.* 636. *ed. Bip.*) Nor should the lyric boldness and beauty of *equitavit*, as applied to *flamma* and *Eurus*, be passed unnoticed. Compare *Sophocles Antig.* 973. Βορέας ἄμιππος, and *Euripides. Phoen.* 218. Ζεφύρου ἱππεύσαντος. Consult also the remarks of Lowth, on the imagery of the 104th psalm. (*De Sacr. Poes. Hebr. prael.* 8.—*p.* 76. *ed. Oxon.* 1821.)

44. *Post hoc secundis*, &c. "After this, the Roman forces kept continually increasing in strength, by a succession of prosperous conflicts, and the temples, desolated during the impious inroad of the Carthaginians, had their gods again erect." As regards the term *tumultus*, compare Explanatory Notes, ode 2. 14. 14. The expression *deos habuere rectos* has been here rendered literally. It refers, however, not so much to any replacing of the statues of the gods upon their pedestals, as to a general renewing of sacred rites, which had been interrupted by the disasters of war. The phraseology is imitated from the Greek, in which language ὀρθῶσαι is often used in the sense of "to restore," "to renew," and the term ὀρθὰ is applied to things that are brought back to their former condition.——49. *Dixitque tandem perfidus Hannibal.* Vanderbourg remarks of this passage: "C'est avec raison, que plusieurs interprètes ont admiré l' artifice, par lequel Horace rend cet éloge des Romains plus grand et plus dramatique, en le mettant dans la bouche de leur plus cruel ennemi."——50. *Cervi.* "Like stags."——51. *Quos opimus*, &c. "Whom to elude by flight is a glorious triumph." The expression *fallere et effugere*, may be compared with the Greek idiom, λαθόντας φεύγειν, of which it is probably an imitation. As regards the epithet *opimus*, it contains an evident allusion to the *spolia opima.*

53. *Quae cremato fortis ab Ilio pertulit.* "Which bravely bore from Ilium reduced to ashes." With regard to the pretended descent of the Romans from the Trojans, consult Explanatory Notes, Ode 3. 3. 58.——56. *Ausonias ad urbes.* "To the Italian cities." The Ausonians would seem to have been a part of the great Oscan nation. "Their name," observes Niehbuhr, "has a sound that seems quite foreign in Italy, which it acquired in the mouth of the Greeks. The Italian form can have been no other than Auruni; for, from this Aurunci is manifestly derived; and the opinion of Dio Cassius and Servius is, in fact, superfluous, to prove that the Ausonians and Auruncians were one people." (*Rom. Hist. vol.* 1. *p.* 57. *Hare and Thirlwall's transl.*) As regards the very extended meaning given to the appellation *Ausonian* among the poets, by which it is made, in fact, equivalent to *Italian*, consult *Heyne, Excurs.* 4. *ad. Aen.* 7. 37.—— 58. *Nigrae feraci frondis*, &c. "On Algidus abounding with thick foliage." Compare Explanatory Notes, Ode, 1. 21. 6.

61. *Hydra.* For the fable of the Lernaean hydra, compare *Ovid, Met.* 9. 69. *seqq.* and *Apollodorus*, 2. 5. 2. Dupuis, who explains, on astronomical principles, all the twelve labours of Hercules, (or the Sun,) gives a very ingenious solution to that part in particular which relates to the re-production of the hydra's heads during the conflict. The great length to which the constellation of the hydra extends, passing under the three signs of Cancer, Leo, and Virgo, prevents of course all the stars composing it from being merged at one and the same time amid the solar fires. The first portions, therefore, of this constellation emerge from the solar rays, and re-appear, while the other parts are still invisible, and thus the hydra seems, as it were, to reproduce itself in proportion as the sun, moving along, causes it to disappear. (*Dupuis, Origine de tous les Cultes, vol.* 2. *p.* 178. *seqq. ed.* 1822.)——62. *Vinci dolentem.* "Apprehensive of being overcome." It was by the aid of Iolaus, who applied fire

to the wounds, that the hydra was at last overcome: an evident allusion to the summer heats. Compare *Dupuis, l. c.*——63. *Colchi.* Alluding to the dragon that guarded the golden fleece.——64. *Echioniaeve Thebes.* "Or Echionian Thebes." The poet here refers to the story of Cadmus and the dragon, and the epithet "Echionian" is applied to Thebes in allusion to Echion, who was among the number of those that sprang from the teeth of the animal when sown, and one of the five that survived the conflict. Having aided Cadmus in building Thebes, he received from that prince his daughter Agaue in marriage. (Compare *Apollodorus*, 3. 43. and *Pausanias*, 9. 5.—*vol.* 4. *p.* 17. *ed. Sichelis.*) Müller derives the name of Thebes, along with Varro (*R. R.* 3. 1.) from the term τηβαι, used by the Boeotian Aeolians to denote "hills." Thus Varro remarks (*l. c.*) "*Nec minus oppidi quoque nomen Thebae indicant antiquiorem esse agrum, quod ab agri genere, non a conditore nomen ei est impositum. Nam lingua prisca et in Graecia Aeolis Boeotii sine afflatu vocant colles Tebas: et in Sabinis, quo e Graecia venerunt Pelasgi, etiam nunc ita dicunt: cujus vestigium in agro Sabino via Salaria non longe a Reate milliarius clivus appellatur Thebae.*" Compare *Ersch und Gruber. Encyclop. p.* 250. under the article *Boeotien.*

65 *Pulchrior evenit.* "It comes forth more glorious than before."——66. *Integrum victorem.* "An opponent, hitherto firm in strength and certain of success." Rome and Carthage are here beautifully compared to two wrestlers, the one weakened, yielding, and on the point of being overcome, the other still fresh and vigorous, and every moment expecting to be crowned with success. On a sudden the scene changes, and the former, with collected powers, and in one last and desperate effort, prostrates the latter in the dust. Compare the remarks of Mitscherlich. "*Cogita, par luctatorum compositum; illum, adversario statu dejecto ac labante, victoriae jam imminentem, hunc collectis viribus insurgentem, alterumque integrum adhuc, hoc est, ne loco quidem motum, uno impetu prosternentem.*"——68. *Conjugibus loquenda.* "To be made a theme of lamentation unto widowed wives." Or, more literally, though less intelligibly, "to be talked of by wives." Some prefer giving a different turn to this clause, by which *conjugibus* is made the dative. The meaning will then be: "to be related by the victors to their wives," i. e. after they have returned from the war This, however, is wanting in force and dignity.

69. *Nuntios superbos.* "Proud messages." Compare the account given by Livy (23. 12.) of Mago's mission and statement to the Carthaginian senate, after the battle of Cannae, relative to the exploits of Hannibal, and of the golden rings which the conqueror had directed him to display to his countrymen.——70. *Occidit, occidit spes omnis.* "Fallen, fallen is all our our hope." Compare the words which Livy (27. 51.) puts in the mouth of Hannibal, when the head of his brother was thrown by the Romans before his outposts, and he became apprised of the full extent of the disaster. "*Hannibal, tanto simul publico familiarique ictus luctu,* agnoscere se fortunam Carthaginis, *fertur dixisse.*"——73. "*Nil Claudiae non perficient manus.* "There is nothing now which the prowess of the Claudian line will not effect." i. e. Rome may now hope for every thing from the prowess of the Claudii. We cannot but admire the singular felicity that marks the concluding stanza of this beautiful ode. The future glories of the Claudian house are predicted by the bitterest enemy of Rome, and our attention is thus recalled to the young Neros, and the martial exploits which had already distinguished their career.——74. *Quas et benigno numine,* &c. "Since Jove defends them by his benign protection, and sagacity and prudence conduct them safely through the dangers of war." As regards the expression *acuta belli*, compare the Greek forms ὀξὺς Ἄρης, ὀξὺς ἀγών, θοαὶ μάχαι (*Pind. Pyth.* 8. 37.) δι' ὀξείας ἐραμεῖν, which last passed into a proverb, &c.

ODE 5. Addressed to Augustus, long absent from his capital, and invoking his return in the most beautiful and polished numbers.

1. *Divis orte bonis.* "Descended from propitious deities." An allusion to the divine origin of the Julian line. Compare *Thallus*, 1. 2. (*Anthol. Gr. vol. 2. p.* 150. *ed. Jacobs.*) Καῖσαρ . . . . αἰθερίην γένεσιν σέο μέλπομεν, where the poet addresses Tiberius. Some commentators, however, give a different turn to this clause, and render it, "Born beneath the influence of favouring deities," an idea which Ramler adopts in his German version, "vom Himmel gesandt." Such an interpretation is, we conceive, decidedly inferior to the one first given, and strong doubts may also be entertained of its correctness as regards the Latinity of the passage. Gargallo, in his Italian version, has "Prole di fausti numi," and remarks, in his notes: "Nell' aggiunto *bone* agguaglia Augusto agli Dei e vedremo che *Laribus suum miscet numen.* Abbiam anche detto, annot. ode 5. l. 3. che già erasi cominciato ad inalzargli templi ed altari, il che mi porta a credere che *orte divis bonis* riferiscasi alla divina origine della famiglia Giulia, anzichè ad intendere che significhi esser nato per favore de' numi propizi."

2. *Abes jam nimium diu.* "Already too long art thou absent." Compare Explanatory Notes, Ode 4. 2. 41.——3. *Patrum sancto consilio.* "To the venerable assembly of the Fathers." As regards the distinction between *sacer*, *sacrosanctus*, and *sanctus*, Crombie (*Gymnasium, vol. 2. p.* 304, *seqq. 3d. ed.*) remarks as follows: "*Sacer*, 'sacred,' denotes 'what is dedicated or consecrated to some deity,' not by private individuals, but by public appointment. Hence, says Festus, places where private sacred offices were performed were not deemed sacred. *Sacrosanctus* denotes what was by a public decree, and a solemn oath, declared sacred and inviolable under the penalty of death. *Sanctus* differs from these, as being the generic term. '*Omnia sacra, et omnia sacrosancta,*' says Manutius, '*dicuntur* sancta; *non item omnia sancta,* sacra et sacrosancta.' We say *Aedes sacra,* and *Templum sanctissimum.* (*Cic. pro Scxt.*) We say, also, *tribuni sacrosancti,* and *tribuni sancti. Cic. de leg.* 3. "Sancti Dii, *sed non* sacri, *vel* sacrosancti. *Proprie* divina sancta *sunt;* humana *vero* sacra *et* sacrosancta. *Homines autem non vere, sed similitudine bonitatis* sancti *et* divini *vocantur.*" Compare *Heineccius, Antiq. Rom. lib.* 2. *tit.* 1. §. 8.—*p.* 361. *ed. Haubold.*

5. *Lucem redde tuae,* &c. "Auspicious prince, restore the light of thy presence to thy country."——8. *Et soles melius nitent.* "And the beams of the sun shine forth with purer splendour."——9. *Ut mater juvenem,* &c. "As a mother, with vows, and with omens, and with prayers, invokes the return of her son, whom the south wind, with envious blast, keeps away from his sweet home, beyond the waters of the Carpathian sea, delaying longer than the annual period of his stay, nor turns away her face from the winding shore, so thy country, pierced with faithful regrets, seeks for her Caesar." Compare the expression *desideriis icta* with the Greek *πόθῳ βληθεῖσα, ἱμέρῳ πεπληγμένη,* &c.——17. *Etenim.* "And no wonder she does so, for, by thy care," &c. Equivalent to *καὶ γὰρ.* Compare *Hoogeveen Doctr. Part. ed. Schütz. p.* 259. *Glasg.*——*Tuta.* Consult Various Readings.——18. *Almaque Faustitas.* "And the benign favour of heaven," i. e. Benignant prosperity. "Videtur *Horatius,*" observes Forcellini, "*significare deam feturis armentorum praesidem.*" In this he is evidently incorrect. The allusion is a general one to national prosperity, and *Faustitas,* in the text, is analogous to the *Felicitas Temporum* of the Roman medals. Compare *Rasche, Lex. Rei Num. vol.* 3. *col.* 952.——19. *Volitant.* "Pass swiftly." i. e. are impeded in their progress by no fear of an enemy. Compare the language which Suetonius (*vit. Aug.* 98.) ascribes to the passengers and crew of an Alexandrean vessel that had just arrived as Augustus was sailing by the Sinus Puteolanus. "*Candidati coronatique et thura libantes fausta omina et eximias laudes congesserant:* Per illum se vivere: per illum navigare; libertate atque fortunis per illum frui."——20. *Culpari metuit Fides.* "Good faith shrinks from the imputation of blame."

21. *Nullis polluitur,* &c. Alluding to the *Lex Julia,* "*de adulterio,*" passed by Augustus, and his other regulations against the immorality and licentiousness which had been the order of the day. Compare the words of Heineccius. "*Quum diffluentem luxu civitatem Romanam et ad omnem stuprorum adulteriorumque licentiam projectam cerneret, coercendi hujus ma-*

li causa severissimam de adulteriis et stupris legem tulit: vid. L. 1. D. ad L. Jul. de adult. Suetonius, Octav. August. c. 34. Unde Horatius Carm. 4. 5. 21. seqq. hanc Augusti providentiam celebrat." (*Antiq. Rom. lib. 4. tit. 18. § 51.—p. 780. ed. Haubold.*)——22. *Mos et lex maculosum*, &c. "Purer morals and the penalties of the law have brought foul guilt to subjection." Compare preceding note. Augustus was invested by the senate, repeatedly for five years, with the office and title of *Magister morum*. Compare *Suetonius*, (*Vit. Aug.* 37.) "*Recepit et morum legumque regimen aeque perpetuum*," where *perpetuum* refers merely to the constant renewal of these powers after the lapse of five years. Thus *Dio Cassius* (54. 10.) remarks: Ἐπιμελητὴς τῶν τρόπων ἐς πέντε ἔτη παρακληθεὶς διεχειροτονήθη· and again (c. 30.) μετὰ τοῦτο ὁ Αὔγουστος ἐπιμελητής τε καὶ ἐπανορθωτὴς τῶν τρόπων ἐς ἕτερα πέντε ἔτη αἱρεθείς.——23. *Simili prole.* "For an offspring like the father." Compare the remark of Mitscherlich: "*Castitatis fideique uxoris in maritum maximum apud antiquos argumentum proles marito similis.*" Thus Hesiod (ἔργ. καὶ ἡμ. 233.) enumerates among the felicities of good men, that τίκτουσιν δὲ γυναῖκες ἐοικότα τέκνα γονεῦσιν. (Consult also *Theocritus*, 17. 44. *Catullus*, 58. 225. *Athenaeus*, 5. 16.—*vol. 2. p. 235. ed. Schweigh.*, &c.)——24 *Culpam Poena premit comes.* "Punishment presses as a constant companion upon guilt." Compare the explanatory comment of Mitscherlich: "*Flagitia statim vindicantur; ne dilatione robur acquirant, latiusque serpant impunitatis illectamento.*"

25. *Quis Parthum paveat*, &c. The idea intended to be conveyed is this: The valour of Augustus having triumphed over the Parthians, the Scythians, the Germans, and the Cantabri, what have we now to dread? As regards the Parthians, compare Explanatory Notes, Ode 1. 26. 3. and 3. 5. 3.——*Gelidum Scythen.* "The Scythian, the tenant of the North." By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni. Their inroads had been checked by Lentulus, the lieutenant of Augustus, but the honour is here assigned to the emperor himself. Compare Explanatory Notes, Ode 3. 8. 23.——26. *Quis, Germania quos horrida*, &c. "Who, the broods that horrid Germany brings forth." The epithet *horrida* has reference, in fact, to the wild and savage appearance, and the great stature, of the ancient Germans; so that, with a little more freedom in translating, it may be regarded as equivalent to *horridos*, and agreeing with *fetus*. "The fear-inspiring tribes which Germany brings forth." Compare the language of Tacitus (*Mor. Germ.* 4) with regard to the appearance of the ancient Germans. "*Habitus corporum . . . . idem omnibus; truces et caerulei oculi, rutilae comae, magna corpora.*" Some commentators, however, though we think with less correctness, refer *horrida* to the wild nature of the country and the severity of the climate, and cite, in support of this, the account given by the writer just quoted, (*M. G.* 2.) "*informem terris, asperam coelo, tristem cultu adspectuque.*"——28. *Iberiae.* Compare Explanatory Notes, Ode 2. 6. 2.

29. *Condit quisque diem*, &c. "Each one closes the day on his own hills." i. e. each one passes the day, &c. On this use of the verb *condo*, consult *Heyne ad Eclog.* 9. 52. and compare *Callimachus, Epig.* 2. 3. ἥλιον ἐν λέσχῃ κατεδύσαμεν. Horace wishes to convey the idea, that, under the auspicious rule of Augustus, all is peace: no war calls off the vine-dresser from his vineyard or the husbandman from his fields.——30. *Viduas ad arbores.* "To the widowed trees." The check given to agriculture, by the civil wars, is beautifully alluded to in the epithet *viduas*. The vine-dresser had been torn from his native hills, and the union of the vine to the poplar and the elm had been broken off; but beneath the sway of Augustus 'laughing Ceres re-assumes her reign,' and the vine is again united to the trees which it had loved. Compare Excursus 1. to the first book of Odes.——31. *Et alteris te mensis*, &c. "And at the second table invokes thee as a God." The expression 'second table' must not be here understood as applying literally to a change of the table from which they ate. It means nothing more than what is styled at the present day the dessert. The *coena* of the Romans usually consisted of two parts, called *mensa prima*, (the first course,) consisting of different kinds of meat; and *mensa secunda* or *altera*, (the second course,) consisting of fruits and sweetmeats. The wine was set down on the table with the dessert, and before they began drinking, libations were poured out to the gods. This by a decree of the senate was

done also in honour of Augustus after the battle of Actium. Compare *Dio Cassius*, (51. 19. —*vol.* 1. *p.* 651. *ed. Reimar.*) καὶ ἐν τοῖς συσσιτίοις, οὐχ ὅτι τοῖς κοινοῖς, ἀλλὰ καὶ τοῖς ἰδίοις, πάντας αὐτῷ σπένδειν ἐκέλευσαν. Consult also *Ovid. Fast.* 2. 637 *seqq.*

33. *Te multa prece*, &c. "Thee he worships in many a prayer, thee with the pure wine poured forth from the goblets; and blends thy protecting divinity with that of the Lares, as grateful Greece does those of Castor and the mighty Hercules." By the *lares* are here meant, not the household gods of the individual, but the *lares publici*, θεοὶ πατρῷοι, among whom Augustus is therefore ranked by the prayers of his people. There were not only *lares domestici*, but also *publici*, *compitales*, *viales*, &c. Compare *Gruter, Inscript. p.* 78. 1. *p.* 106. 12. &c. As to the *lares marini*, mentioned by Heineccius, it is more than probable that some error exists. He would seem to have had in view the words of Servius (*ad. Aen.* 3. 134.) "*mediozimorum, id est, marinorum.*" But Barth (*ad Stat. Theb.* 4. 437) and D'Arnaud (*Var. Conj.* 1. 14.) are no doubt correct in reading *aeriorum* for *marinorum*.——As regards the Dioscuri (Castor and Pollux), and Hercules, the poet means to convey the idea, that Greece, grateful for benefits received, offers them libations, and ranks them among her gods. Compare *Ion*, 2. 5. (*Anth. Gr. vol.* 1. *p.* 94. *ed. Jacobs.*) σπένδοντες δ' ἀγνῶς Ἡρακλεῖ . . . . ἐκ Διὸς ἀρχόμενοι.

37. *Longas, O utinam*, &c. "Auspicious prince, mayest thou afford long festal days to Italy." i. e. long may that peace and security be ours, which we owe to thy superintending care. Long mayest thou rule over us, father, and guardian of thy people.——38. *Dicimus integro*, &c. "For this we pray, in sober mood, at early dawn, while the day is still entire; for this we pray, moistened with the juice of the grape, when the sun is sunk beneath the Ocean." *Integer dies* is a day of which there has not been one moment used. By the expression "*cum sol Oceano subest*," the poet refers to meetings around the nocturnal board.

ODE 6. The poet, being ordered by Augustus to prepare a hymn for the approaching Saecular celebration, composes the present ode as a sort of prelude, and entreats Apollo that his powers may prove adequate to the task enjoined on him.

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1. *Proles Niobea.* The story of Niobe is well known. The only particular worth remarking here, is the discrepancy which exists among the ancient writers relative to the number of her offspring. Homer (*Il.* 24. 602. *seqq.*) assigns her six sons and six daughters, Hesiod, according to Apollodorus (3. 5. 6.), gives ten sons and as many daughters, while Alcman made the whole number ten, and Mimnermus and Pindar, twenty. (*Aelian, V. H.* 12. 36.) The common account, which Apollodorus follows, says seven sons and seven daughters. Heyne's explanation of this fable is far from being satisfactory. "*Etiam haec fabula a pertenuibus initiis ducta; cum Niobe, partu felix, liberis acuta febri amissis gravissimum dolorem esset experta; ita ut in saxi morem obriguisse stupore animi dicta esset.*" (*ad Apollod. p.* 238.) Still, it is better than that of Palaephatus, (9.—*p.* 56. *ed. Fich.*) who makes Niobe to have erected a statue of herself on the tomb of her children. There is a noble collection of detached figures, at the present day, in the Medicean gardens, representing Niobe and her children about the beginning of the action. The whole is executed in a surprisingly beautiful manner. (Compare *Elmes' Dictionary of the Fine Arts. s. v.*)——*Magnae vindicem linguae.* "The avenger of an audacious tongue." The unfortunate Niobe, proud of her numerous offspring, arrogantly preferred herself to Latona, because the latter was the mother of two children only; τῆς Λητοῦς εὐτεκνωτέρα εἶπεν ὑπάρχειν.——2. *Tityosque raptor.* Compare Explanatory Notes, Ode 2.

3. *Sensit.* "Felt."——*Trojae prope victor altae.* Achilles is thus styled, in allusion to his having slain Hector, the main support of Troy. As regards the epithet *alta*, applied to the city, compare the Homeric form of expression, πόλις Πριάμου αἰπύς.——*Phthius Achilles.* When the poet here states that Achilles felt the power of the god, he would seem to have in view the prediction of Hector. (*Il.* 22. 359.) that the son of Thetis was to fall by the hands of Paris and Phoebus. Quintus Smyrnaeus, (*Paralip.* 3. 61.), makes him to have been slain by the arrows of Apollo, while, according to other authorities, and among them *Virgil. Aen.* 6. 57. the god directed the arrows of Paris, and guided them to their mark.—As regards the epithet *Phthius*, and the native country of Achilles, we cannot perhaps find a better elucidation than in the words of Cramer, (*Ancient Greece, vol.* 1. *p.* 397.) "Phthiotis, according to Strabo, included all the southern portion of Thessaly, as far as mount Oeta and the Maliac gulf. To the west it bordered on Dolopia, and on the east reached the confines of Magnesia. Referring to the geographical arrangement adopted by Homer, we shall find that he comprised within this extent of territory, the districts of Phthia and Hellas properly so called, and, generally speaking, the dominions of Achilles, together with those of Protesilaus and Eurypylus. (*Strab.* 9. *p.* 432.—*vol.* 3. *p.* 589. *seqq. ed. Tzschk.*) Many of his commentators have imagined that Phthia was not to be distinguished from the divisions of Hellas and Achaia, also mentioned by him; but other critics, as Strabo observes, were of a different opinion, and the expressions of the poet certainly lead us to adopt that notion in preference to the other. (*Il.* 2. 683. and 9. 478.) Again, it has been doubted, whether under the name of Hellas he meant to designate a tract of country or a city. Those who inclined to the former opinion, applied the term to that portion of Thessaly which lay between Pharsalus and Thebae Phthiotiae; while those who contended for the latter, identified it with the ruins of Hellas, in the vicinity of Pharsalus, close to the river Enipeus and the town of Melitaea. *Strabo.* 9. *p.* 431."

5. *Caeteris major, tibi miles impar.* "A warrior, superior to the rest of the Greeks, but an unequal match to thee." Compare the expression *caeteris major* with the ἄριστος Ἀχαιῶν of Homer.——6. *Filius quamquam Thetidos marinae.* The idea intended to be conveyed is this: Though he was the son of a goddess, and though he proved the truth of his origin by the might of his arm, &c.——7. *Dardanus turres quateret,* &c. When the poet makes the Dardan towers tremble beneath the blow inflicted by the spear of Achilles, we must remember that the reference is to heroic times, and not to our own degenerate days, οἷοι νῦν βροτοί εἰσι. Compare also the language of Döring: "*Cogita sermonem esse de temporibus historicis ubi non machinis et operibus muri oppugnabantur, sed hastarum ictibus, magnorum lapidum jactu et manibus adeo conrellebantur.*" Nor should the remark of Mitscherlich be omitted. "*Excelsissima imago, qua vastae vires Achillis magnifice repraesentantur.*" The description which Homer gives of the spear of Achilles may also be here cited.

——ἔγχος
βριθὺ, μέγα, στιβαρόν, τὸ μὲν οὐ δύνατ' ἄλλος Ἀχαιῶν
πάλλειν, ἀλλά μιν οἶος ἐπίστατο πῆλαι Ἀχιλλεύς.

7. *Mordaci ferro.* "By the biting steel," i. e. the sharp-cutting axe.——10. *Impulsa* "overthrown."—11. *Procidit late.* The poet appears to have had in view the passage of the Odyssey (24. 39.) where Agamemnon addresses the shade of Achilles: σὺ δ' ἐν στροφάλιγγι κονίης κάββε, μέγας μεγαλωστί.——*Posuitque collum in pulvere Teucro.* "And reclined his neck in Trojan dust." Compare the Homeric form of expression: κάππεσεν ἐν κονίῃσι.——13. *Ille non,* &c. The poet means, that, if Achilles had lived, the Greeks would not have been reduced to the dishonourable necessity of employing a stratagem for the reduction of Troy, but would have taken it in open fight.——*Equo Minervae sacra mentito.* "In the horse that belied the worship of Minerva," i. e. which was falsely pretended to be an offering (ἀνάθημα) to the goddess. The story of the wooden horse is too well known to be detailed here. Com-

pare *Heyne, Excurs.* 3. *ad. Aen.* 2. where the opinion is very properly condemned, that the wooden horse was only a large kind of battering machine, shaped like that animal. How much trifling the ancients were guilty of in relation to this fable, may be seen from the remark of Servius, where the dimensions of the Trojan horse are given as 120 by 30! but it is not added whether feet or cubits.——14. *Male feriatos.* "Rejoicing in an evil hour." Compare the explanation of Döring, "*Stulte et inauspicato dies festos de Graecorum discessu celebrantes.*" Consult *Virgil, Aen.* 2. 248. *seqq.*——16. *Falleret.* For *fefellisset.* So, in the 18th verse, *ureret* for *ussisset.*

17. *Palam gravis.* "Openly terrible."——18. *Nescios fari infantes.* An imitation of the Greek form, νήπια τέκνα.——*Etiam latentem matris in alvo.* Language strikingly descriptive of a barbarous age. Compare the words of Agamemnon. *Il.* 6. 57. *seqq.*——21. *Ni, tuis flexus,* &c. "Had not the father of the gods, swayed by thy entreaties and by those of the lovely Venus, granted to the fortunes of Aeneas walls reared under more favourable auspices." The allusion is to Rome, and to the pretended descent of the Romans from the Trojan race. Compare Explanatory Notes, Ode 3. 3. 59.

25. *Doctor Argivae fidicen Thaliae.* "God of the lyre. Instructer of the Grecian Muse." *Thaliae* is here equivalent to *Musae lyricae,* and Apollo is invoked as the deity who taught the Greeks to excel in lyric numbers. Compare *Euripides. Med.* 424. *seqq.* ὤτασε θέσπιν ἀοιδὰν Φοῖβος ἀγήτωρ μελέων, which Bentley also cites in confirmation of *ductor* as the true lection. But consult on this point Various Readings.——26. *Xantho.* The allusion is here to the Lycian, not the Trojan, river. This stream, though the largest in Lycia, was yet of inconsiderable size. On its banks stood a city of the same name, the greatest in the whole country. About 60 stadia eastward from the mouth of the Xanthus was the city of Patara, famed for its oracle of Apollo. Compare Explanatory Notes, Ode 3. 4. 64. and *Mannert, Geogr. der Gr. und R. vol.* 6. *pt.* 3. *p.* 162. 170.—— *Dauniae defende decus Camenae.* "Defend the honour of the Roman Muse." Grant, that in the Saecular hymn, which the imperial Augustus bids me compose, I may support the honour of the Roman lyre, and continue to merit the applause of my countrymen. *Dauniae* is here equivalent to *Italae,* i. e. *Romanae.* Compare Explanatory Notes, Ode 2. 1. 34. and 1. 22. 13.

28. *Levis Agyieu.* "O youthful Apollo." The appellation *Agyieus* is of Greek origin (Ἀγυιεὺς), and, if the common derivation be correct, denotes "the guardian deity of streets," (from ἀγυιὰ, "a street,") it being the custom at Athens to erect small conical cippi, in honour of Apollo, in the vestibules and before the doors of their houses. Here he was invoked as the averter of evil, and the worship here offered him consisted in burning perfumes before these pillars, in adorning them with myrtle garlands, hanging fillets upon them, &c. We must not suppose, however, that this custom originated in Athens. It appears to have been borrowed from the Dorians, and introduced into this city in obedience to an oracle. Thus Porphyrion remarks in his scholia on the present passage: "*Ex responso sui* (Pythii) *oraculi in viis publicis urbis suae Athenienses statutis altaribus sacrificare Apollini instituerunt et Agyeum appellare.*" Compare the scholiast to *Aristophanes, Vesp.* 870. *Pausanias,* 8. 53. *Müller, Dorier,* 1. 299. *seqq.* As regards the pillars erected at Athens, the ancients seem to be at a loss whether to regard them as altars, or as a species of statues. Compare, on this point, the Scholiast to *Aristophanes, Vesp* 870. and *Thesm.* 496. *Harpocration. Hesychius. Helladius* (*ap. Phot. c.* 279. *p.* 1596.) *Plautus,* (*Merc.* 4. 1. 9.) *Steph. Byzant. s. v.* ἀγυιὰ. *Otto,* (*de diis vialibus*) and *Zoega, de Obeliscis, p.* 210. Müller states that this emblem of Apollo appears on coins of Apollonia in Epirus, Aptera in Crete, Megara, Byzantium, Oricum, Ambracia, &c. (*Müller, Dorier. l. c.*)

29. *Spiritum Phoebus mihi,* &c. The bard, having addressed his prayer to Apollo in the preceding stanza, now fancies that the supplication has been heard, and, breaking forth into a strain of poetic enthusiasm, addresses himself to the chorus of maidens and youths whom

he supposes to be standing around and awaiting his instructions. My prayer is granted, "Phoebus has given me poetic inspiration, Phoebus has given me the art of song, and the name of poet."——31. *Virginum primae*, &c. "Ye noblest of the virgins, and ye boys sprung from illustrious sires." The maidens and youths who composed the chorus at the Saecular celebration, and whom the poet imagines that he has here before him, were chosen from the first families.——33. *Deliae tutela deae.* "Ye that are protected by the Delian Diana." Compare *Catullus*, 34. 1. *seqq.* "*Dianae sumus in fide Puellae, et pueri integri,*" and the remark of *Döring, ad loc.* "Diana enim et ipsa servabat castitatem et a castis coli volebat." Consult also *Spanheim, ad Callim. Hymn. in Dian.* 5.——34. *Lyncas.* Compare Explanatory Notes, Ode 2. 13. 40.

35. *Lesbium servate pedem*, &c. "Observe the Lesbian measure, and the striking of my thumb." The Lesbian measure is only another name for the Sapphic, as invented by Sappho, the celebrated poetess of Lesbos. In this species of verse, both the Saecular hymn and the present ode are composed. As regards the expression *pollicis ictum*, two opinions exist; some commentators referring it to the mode of marking the termination of cadences and measures, by the application of the thumb to the strings of the lyre; and others, on the contrary, supposing it to allude merely to the beating of time, without the thumb's coming at all in contact with an instrument. The former is undoubtedly the more correct interpretation, and we have translated the term *ictum* in accordance with it. Should the latter, however, be preferred, the word "beating" must be substituted for "striking." Vanderbourg seems to incline toward the opinion which we have ventured to reject, and it will be but just therefore to subjoin his note, notwithstanding its length, for the sake of those who may agree with him. "Dacier montre fort bien qu'il y a deux manières d'entendre le vers, *pollicis ictum.* On peut, avec les vieux scholiastes, présumer qu' Horace se suppose déja jouant de la lyre pour diriger la voix de ses choeurs; *ictus pollicis* désigne alors le mouvement du pouce qui pince les cordes, et qui, ajoute Dacier, marquoit ordinairement les fins des cadences et des mesures. Dans l'autre opinion *ictus pollicis* designe seulement le battement de la mesure, sans que pour cela le pouce touche la lyre. C'est en commentant le v. 274. de l' Art poetique que Dacier la développe et s'appuie de deux autorités. D'abord le vieux scholiaste de Juvenal observe sur le v. 170. de la satyre 11. que du temps de son auteur on battoit la mesure avec des coquilles, parce qu' alors les maitres du choeur ne la battoient pas encore avec les mains: *Testis enim antea percutiebant, saltantibus pantomimis, quia tunc non erat ut mesochori percuterent manibus.* Ceci prouve, qu' indépendamment des accords de la lyre, il y avoit alors, comme aujourd'hui, une maniere de battre la mesure qui n'avoit egard qu'au temps. La seconde autorité est celle de Terentianus Maurus. En expliquant la maniere de scander les vers iambiques, il dit que les maîtres ont coutume d'en marquer les repos *pollicis sonore vel plausu pedis* (v. 534.) Le frappement du pied, donné pour équivalent au bruit du pouce, me semble prouver que la lyre n'étoit pour rien dans le dernier. Dacier a comparé les coquillages, dont il est question dans Juvénal, aux castagnettes modernes. Le *sonor pollicis* de Terentianus Maurus ne seroit-il pas ce claquement du pince, dont la villageois de quelques provinces se servent pour marquer la mesure en dansant?"

37. *Rite Latonae puerum canentes.* "Duly celebrating in song the son of Latona." Compare the Greek form of expression, Λητοῦς παῖδα. The Saecular hymn turns principally upon the praises of Apollo and Diana.——38. *Crescentem face Noctilucam.* "The goddess that shines in the night-season, increasing in the splendour of her beams." Diana was worshipped at Rome under the appellation of *Noctiluca*, and had a temple erected to her on the Palatine hill. This name alludes as well to her shining by night, as to the circumstance of her temple being adorned during that period with lights. Thus Varro remarks: (*L. L.* 4. 10.) "*Luna, quod sola lucet noctu: itaque ea dicta Noctiluca in Palatio, nam ibi noctu lucet templum.*" Compare the Greek epithets νυκτιφαὴς, νυκτιλαμπὴς, &c.——39. *Prosperam frugum.* "Propitious to the productions of the earth." Compare the Greek φερέκαρπον, and *Catullus*, 34. 19. *seqq.* "*Rustica agricolae bonis Tecta frugibus exples,*" where the allusion is to the

same goddess.——*Celeremque pronos*, &c. "And swift in rolling onward the rapid months." *Celerem volvere menses* is a Graecism for *celerem in volvendis mensibus*. As regards the epithet *pronos*, compare the explanation of Döring: "*prono adeoque praecipite cursu labentes.*"

41. *Nupta jam dices.* "United at length in the bands of wedlock, thou shalt say." *Jam* is here used for *tandem*. (Compare *Schütz, Doctr. Part. L. L. p.* 206.) The poet, in the beginning of this stanza, turns to the maidens, and addresses himself to the leader of the chorus as the representative of the whole body. The inducement which he holds out to them for the proper performance of their part in the celebration, is extremely pleasing; the prospect, namely, of a happy marriage; for the ancients believed, that the virgins composing the chorus at the Saecular and other solemnities were always recompensed with a happy union. Compare *Callimachus, Hymn. in Apoll.* 14. and *Spanheim, ad loc.*——42. *Saeculo festas referente luces.* "When the Saecular period brought back the festal days." The Saecular games were celebrated once every 110 years. Before the Julian reformation of the calendar, the Roman was a lunar year, which was brought, or was meant to be brought, into harmony with the solar year by the insertion of an intercalary month. Joseph Scaliger has shown that the principle was to intercalate a month, alternately of 22 and 23 days, every other year during periods of twenty-two years, in each of which periods such an intercalary month was inserted ten times, the last *biennium* being passed over. As five years made a *lustrum*, so five of these periods made a *saeculum* of 110 years. (*Scaliger, de emendat. temp. p.* 80. *seqq.*—*Niebuhr's Roman History, vol.* 1. *p.* 334. *Hare and Thirlwall's transl.*)——43. *Reddidi carmen.* "Recited a hymn." Compare the explanation of Döring. "*Chorodidascalus enim choro carmen, dum illud docet, tradit; chorus autem carmen*, dum illud canit, reddit.——*Docilis modorum*, &c. "After having learnt, with a docile mind, the measures of the poet Horace." *Modorum* refers as well to the movements as to the singing of the chorus."

ODE 7. This piece is similar, in its complexion, to the fourth ode of the first book. In both these productions the same topic is enforced, the brevity of life and the wisdom of present enjoyment.—The individual to whom the ode is addressed, is the same with the Torquatus to whom the fifth epistle of the first book is inscribed. He was grandson of L. Manlius Torquatus, who held the consulship in the year that Horace was born. (Ode 3. 21. 1.) Vanderbourg remarks of him as follows: "On ne connoit ce Torquatus que par l'Ode qui nous occupe, et l'epitre 5 du livre 1, qu' Horace lui addresse pareillement. Il en resulte que cet ami de notre poète etoit un homme eloquent et fort estimable, mais un peu attaqué de la manie de thésauriser, manie d'autant plus bizarre chez lui, qu'il étoit, dit-on, célibataire et n'entassoit que pour des collateraux."

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1. *Diffugere nives:* &c. "The snows are fled: their verdure is now returning to the fields and their foliage to the trees." The beauty and spirit of *diffugere* are worthy of all praise.——3. *Mutat terra vices.* "The earth changes its appearance." Compare the explanation of Mitscherlich. "*Vices terrae de colore ejus, per annuas vices apparente, ac pro diversa anni tempestate variante, dictae.*"——*Et decrescentia ripas*, &c. "And the decreasing rivers begin to flow along their banks." The season of inundations has gone by, and the streams, no longer swollen by the melting of the snows, now confine themselves to their banks. The poet alludes, of course, to an advanced period of the spring. Compare *Seneca, Herc. Oet.* 588. where the reference is to the Achelous at the close of that season.

——"*cum jam tumidas,*
Vere peracto, poneret undas
Gracilisque gradu serperet aequo."

5. *Gratia.* Compare Explanatory Notes, Ode 1, 30. 5.——*Audet ducere choros.* "Ventures to lead up the dances." Compare Ode 1. 4. 6.——7. *Immortalia ne speres,* &c. "Hope not for a never-ending existence; of this the year warns thee, and the hour that hurries along with it the grateful day." The idea of the poet is, that the vicissitudes of the seasons should remind us of the brevity, and the changing character, of our own existence.——9. *Frigora mitescunt Zephyris.* "The winter-colds are beginning to moderate under the breezes of the west." Compare Ode 1. 4. 1.——*Ver proterit Aestas.* "Summer tramples upon Spring." *Proterit* beautifully describes the hot and ardent progress of the Summer season. Compare the remark of Jani: "Proterit, *pedibus conculcat, sive protudit: quam ornate apteque ad rapidam vim ferociamque cujus notio Aestatis propria!*"——10. *Interitura, simul,* &c. "Doomed in its turn to perish, as soon as fruitful Autumn shall have poured forth its stores." *Simul* is here put for *simul ac.*——12. *Bruma iners.* Compare *Bion.* 6. 5. χεῖμα δύσεργον.

13. *Damna tamen celeres,* &c. "The rapid months, however, repair the losses occasioned by the change of the seasons." Before the Julian reformation of the calendar, the Roman was a lunar year. Hence *lunae* was frequently used in the language of poetry, even after the change had taken place, as equivalent to *menses.*—The idea intended to be conveyed in this and the three following lines is one which a purer faith has long since taught us to reject. The seasons that now end, exclaims the bard, re-appear with the revolving months, but we, when once we have descended to the shades, are to remain there forever. Compare *Catullus,* 5. 4. *seqq.*

> "*Soles occidere et redire possunt:*
> *Nobis cum semel occidit brevis lux,*
> *Nox est perpetua una dormienda.*"

15. *Pius Aeneas,* &c. In order to show that none are exempt from the power of death, the poet here enumerates some of the most celebrated names in the earlier history of Rome.—The epithet *dives* alludes merely to the wealth and power of Tullus and Ancus, as monarchs; with a reference, at the same time, however, to primitive days, since Claudian (15. 109.) when comparing Rome under Ancus with the same city under the emperors, speaks of the "*moenia pauperis Ancī.*"——16. *Sumus.* Equivalent to *manemus.* As regards the idea intended to be conveyed, compare *Anacreon.* 4. 9. Ὀλίγη κόνις κεισόμεσθα, and the language of a tragic fragment, (*ap. Grot. Exc. Trag. p.* 623.) ὁ θανὼν τὸ μηδέν ἐστι καὶ σκιὰ κατὰ χθονός. So also *Ovid,* (*Met.* 8. 496.) "*Vos cinis exiguus gelidaeque jacebitis umbrae.*"

17. *An adjiciant,* &c. "Whether the gods above intend to add to-morrow's hours to this day's sum," i. e. to the sum of existence which this day has made."——19. *Amico quae dederis animo.* "Which thou shalt have bestowed upon thyself." *Amico* is here put simply for *tuo,* in imitation of the Greek idiom, by which φίλος is used for ἐμός, σός, ἑός. Thus φίλος θυμός· *Theognis,* 1067. φίλον κῆρ. *Homer. Il.* 1. 491, &c. The phrase *animo dare* is also imitated from the Greek, δοῦναι, or χαρίζεσθαι, ψυχῇ. Thus, in *Theocritus,* (16. 24.) we have ἀλλὰ τὸ μὲν ψυχᾷ, τὸ δὲ καί τινι δοῦναι ἀοιδῶν. Compare also the Latin forms *genio dare, genio indulgere,* and the remarks of *Voss, ad Virg. Georg. p.* 145. *seqq.*

21. *Et de te splendida,* &c. "And Minos shall have passed his impartial sentence upon thee." *Splendida arbitria* here denotes a clear, impartial decision, the justice of which all can see and must immediately acknowledge. So the Bandusian fount is styled (Ode 3. 13. 1.) *splendidior vitro,* "clearer than glass." Compare Forcellini's explanation of the present passage: "*Praeclaram et aequam sententiam et probatam omnibus.*" Ernesti, (*Clav. Cic.*), among other meanings of *splendidus,* assigns the following, which appears peculiarly applicable to the present case. "*Excellens, cujus vis et praestantia ferit oculos omnium.*"——24. *Restituet.* "Shall restore to the light of day."——*Pietas.* Compare Explanatory Notes,

Ode 2. 14. 5.——26. *Infernis tenebris.* "From the darkness of the lower world."——26. *Hippolytum.* Consult *Lempriere's Classical Dictionary, Anthon's ed.* 1829. *s. v.*——28. *Pirithoo.* Compare Ode 3. 4. 80. and *Lempriere's Class. Dict. s. v.*

ODE 8. Supposed to have been written at the time of the Saturnalia, at which period of the year, as well as on other stated festivals, it was customary among the Romans for friends to send presents to one another. The ode before us constitutes the poet's gift to Censorinus, and, in order to enhance its value, he descants on the praises of his favourite art.—There were two distinguished individuals at Rome of the name of Censorinus, the father and son. The latter, C. Marcius Censorinus, is most probably the one who is here addressed, as in point of years he was the more fit of the two to be the companion of Horace, and as Velleius Paterculus (2. 102.) styles him, *virum demerendis hominibus genitum.* He was consul along with C. Asinius Gallus, A. U. C. 746.

1. *Donarem pateras,* &c. "Liberal to my friends, Censorinus, I would bestow upon them cups and pleasing vessels of bronze." Or, more freely: "I would liberally bestow on my friends, Censorinus, cups and vases of beauteous bronze." The poet alludes to the taste for collecting antiques, which then prevailed among his countrymen. The *paterae* were broad cups, used for libations, (compare Explanatory Notes, Ode 1. 31. 2.), unless drinking-goblets be here meant, as in *Virgil, Aen.* 1. 739. As regards the expression *commodus meis sodalibus,* compare the Greek form ἄρμενος τοῖς ἐμοῖς φίλοις, and the language of Plato (28. 1.—*Anal. Brunck.* 1. 174.) in relation to Pindar, ἄρμενος ἦν ξείνοισι ἀνὴρ ὅδε.——3. *Tripodas,* The term tripod is applied, in archaeology, to any sort of vessel, table, seat, or instrument having three feet. The ancients made very common use of the tripod for domestic purposes, to set their lamps or vases upon, and also in religious ceremonies. Perhaps the most frequent application of all others was to serve water out in their common habitations. In these instances, the upper part was so disposed as to receive a vase. (*Elme's Dictionary of the Fine Arts, s. v.*) On the subject of Tripods generally, consult *Montfaucon, vol.* 2. *pt.* 1. *pl.* 52 and 53. *Spanheim, ad Callim. Hymn. in Del.* 90. *Thesaurus Ant. Rom.* of *Graevius, vol.* 5. *p.* 317. *seqq. Museum Kircherianum, class.* 1. *p.* 4. *seqq.*——*Praemia fortium Graiorum.* Tripods were frequently given as prizes at the public celebrations of the Greeks. Compare *Homer, Il.* 19. 264. *Hesiod. Scut. Herc.* 312. *Pindar. Isthm.* 1. 27. *Spanheim, ad Callim. Hymn. in Del.* 90.

4. *Neque tu pessima munerum ferres.* "Nor shouldst thou receive the meanest of gifts." A litotes, for *tu optima et rarissima munera ferres.*——5. *Divite me scilicet artium,* &c. "Were I rich in the works of art, which either a Parrhasius or a Scopas produced; the latter in marble, the former by the aid of liquid colours, skilful in representing at one time a human being, at another a god." *Sollers ponere hominem* is a Graecism for *sollers in ponendo homine,* or *hominem ponendi.* As regards the use of *ponere* itself, like the Greek ἱστάναι in reference to the exertions of art, compare *Ovid, A. A.* 3. 401. "*Si Venerem Cous nunquam posuisset Apelles,*" and consult *Heinsius, ad Ovid. l. c.* and *Burmann, ad Ov. Met.* 10. 516.—The artists here mentioned are taken by the poet as the respective representatives of painting and statuary. Consult, in relation to them, *Lempriere's Class. Dict. Anthon's. ed.*

9. *Sed non haec mihi vis,* &c. "But I possess no store of these things, nor hast thou a fortune or inclination that needs such curiosities." In other words: I am too poor to own such valuables, while thou art too rich and hast too many of them, to need or desire any more.——11. *Gaudes carminibus,* &c. "Thy delight is in verses, verses we can bestow, and can fix a value to the gift." The train of ideas is as follows: Thou carest far less for the

things that we have mentioned than for the productions of the Muse. Here we *can* bestow a present, and can explain, moreover, the true value of the gift. Cups, and vases, and tripods, are estimated in accordance with the caprice and the luxury of the age, but the fame of verse is immortal. The bard then proceeds to exemplify the never-dying honours which his art can bestow.

13. *Non incisa notis*, &c. "Not marbles, marked with public inscriptions, by which the breathing of life returns to illustrious leaders after death." *Incisa notis publicis*, literally, "engraved with public inscriptions," a form of expression, however, which the idiom of our language rejects. A similar instance occurs in Livy, 6. 29. *tabula incisa literis*.—Nothing can be more beautifully poetic than the idea contained in the words *per quae spiritus et vita redit*, &c. the hero again breathes the breath of life amid the recollections and the praises of his countrymen.——15. *Non celeres fugae*, &c. "Not the rapid flight of Hannibal, nor his threats hurled back upon him." The expression *celeres fugae* refers to the sudden departure of Hannibal from Italy, when recalled by the Carthaginians to make head against Scipio. He had threatened that he would overthrow the power of Rome; these threats Scipio hurled back upon the invader, and humbled the pride of Carthage in the field of Zama.——17. *Non stipendia Carthaginis impiae*. "Not the tribute imposed upon perfidious Carthage." Compare *Livy*, 38. 53. "*Ideo Syphacem cepit, Hannibalem dejecit, Carthaginem victigalem nobis fecit.*" Consult also Various Readings.——18. *Ejus, qui domita*, &c. The order of construction is as follows: *Clarius indicant laudes ejus, qui rediit lucratus nomen ab Africa domita, quam*, &c. Scipio obtained the *agnomen* of *Africanus*, from his conquests in Africa, a title subsequently bestowed on the younger Scipio, the destroyer of Carthage.——20. *Calibrae Pierides*. "The Muses of Calabria." The allusion is to the poet Ennius, who was born at Rudiae in Calabria, and who celebrated the exploits of his friend and patron, the elder Scipio, in his Annals or metrical chronicles, and also in a poem connected with these Annals, and devoted to the praise of the Roman commander. Compare *Dunlop's Roman Literature, vol.* 1. *p.* 117 and 120.——*Neque si chartae sileant*, &c. "Nor, if writings be silent, shalt thou reap any reward for what thou mayest have laudibly accomplished." An evident imitation of *Pindar, Ol.* 10. 109. *seqq.* Καὶ ὅταν, καλὰ ἔρξαις, ἀοιδᾶς ἄτερ, κ. τ. λ. The construction in the text is *mercedem* (illius) *quod bene feceris*.

22. *Quid foret Iliae*, &c. "What would the son of Ilia and of Mars be now, if invidious silence had stifled the merits of Romulus?" In other words; Where would be the fame and the glory of Romulus, if Ennius had been silent in his praise. Horace alludes to the mention made by Ennius, in his Annals, of the fabled birth of Romulus and Remus.—As regards Ilia, compare Explanatory Notes, Ode 3. 9. 8.——24. *Obstaret*. Put for *obstitisset*.——25. *Ereptum Stygiis fluctibus Aeacum*, &c. "The power, and the favour, and the lays of eminent poets, consecrate to immortality, and place in the islands of the blessed, Aeacus rescued from the dominion of the grave." *Stygiis fluctibus* is here equivalent to *morte*. Compare the Greek form of expression κῦμ' Ἀΐδα. (*Pind. Nem.* 7. 45.)——27. *Divitibus insulis*. The poet evidently alludes to the earlier mythology, by which Elysium was placed in one or more of the isles of the western ocean. Compare Explanatory Notes, Ode 2. 13. 23. and, as regards the fabled employment of Aeacus, compare the note on the 22d verse of the same ode.——*Consecrat* The zeugma in this verb is worthy of notice. Compare Ode 1. 26. 11.

29. *Sic Jovis interest*, &c. "By this means the unwearied Hercules participates in the long-wished-for banquets of Jove." *Sic* is here equivalent in effect to *carminibus poetarum*.——31. *Clarum Tyndaridae sidus*. Understand *Sic* at the beginning of this clause. "By this means, the Tyndaridae, that bright constellation." The allusion is to Castor and Pollux. Compare Explanatory Notes, Ode 1. 3. 2.——33. *Ornatus viridi tempora pampino*. We must again understand *sic*. "By this means, Bacchus, having his temples adorned with the verdant vine-leaf, leads to a successful issue the prayers of the husbandmen." Or, in

other words, By the songs of bards Bacchus is gifted with the privileges and the attributes of divinity.—With respect to Bacchus, considered as a deity of the country, compare Explanatory Notes, Ode 3. 8. 7.

ODE 9. In the preceding ode the poet asserts, that the only path to immortality is through the verses of the bard. The same idea again meets us in the present piece, and Horace promises, through the medium of his numbers, an eternity of fame to Lollius. My lyric poems are not destined to perish, he exclaims; for, even though Homer enjoys the first rank among the votaries of the Muse, still the strains of Pindar, Simonides, Stesichorus, Anacreon and Sappho, live in the remembrance of men; and my own productions, therefore, in which I have followed the footsteps of these illustrious children of song, will, I know, be rescued from the night of oblivion. The memory of those whom they celebrate descends to after ages with the numbers of the bard, while, if a poet be wanting, the bravest of heroes sleeps forgotten in the tomb. Thy praises then, Lollius, shall be my theme, and thy numerous virtues shall live in the immortality of verse.

M. Lollius Palicanus, to whom this ode is addressed, enjoyed, for a long time, a very high reputation. Augustus gave him, A. U. C. 728. the government of Galatia, with the title of propraetor. He acquitted himself so well in this office, that the emperor, in order to recompense his services, named him consul, in 732, with L. Aemilius Lepidus. In this year the present ode was written, and thus far nothing had occurred to tarnish his fame. Being sent, in 737, to engage the Germans, who had made an irruption into Gaul, he had the misfortune, after some successes, to experience a defeat, known in history by the name of *Lolliana clades*, and in which he lost the eagle of the fifth legion. It appears, however, that he was able to repair this disaster and regain the confidence of Augustus; for this monarch chose him, about the year 751. to accompany his grandson Caius Caesar, into the East, as a kind of director of his youth, ("*veluti moderator juventae.*" *Vell. Pat.* 2. 102.) It was in this mission to the East, seven or eight years after the death of our poet, that he became guilty of the greatest depredations, and formed secret plots, which were disclosed to Caius Caesar by the king of the Parthians. Lollius died suddenly a few days after this, leaving behind him an odious memory. Whether his end was voluntary or otherwise Velleius Paterculus declares himself unable to decide.—We must not confound this individual with the Lollius to whom the second and eighteenth epistles of the first book are inscribed, a mistake into which Dacier has fallen, and which he endeavours to support by very feeble arguments. Sanadon has clearly shown that these two epistles are evidently addressed to a very young man, the father, probably, of Lollia Paulina, whom Caligula took away from C. Memmius, in order to espouse her himself, and whom he repudiated soon after. We have in Pliny (*N. H.* 9. 35.) a curious passage respecting the enormous riches which this Lollia had inherited from her grandfather.

1. *Ne forte credas*, &c. "Do not for a moment believe that the words are destined to perish, which I, born on the banks of the far-resounding Aufidus, am wont to utter, to be accompanied by the strings of the lyre through an art before unknown."——2. *Longe sonantem natus ad Aufidum.* Equivalent in effect to the single term *Appulus.* Compare Explanatory Notes, Ode 3. 30. 10.——3. *Non ante vulgata per artes.* Alluding to his having been the first of his countrymen that obtained distinction as a lyric poet. Compare Ode 3. 30. 13. and 1. 26. 10.

5. *Non, si priores*, &c. "Although the Maeonian Homer holds the first rank among poets, still the strains of Pindar and the Caean Simonides, and the threatening lines of Alcaeus, and the dignified effusions of Stesichorus, are not hid from the knowledge of posterity." More literally: "The Pindaric and Caean Muses, and the threatening ones of Alcaeus, and

the dignified ones of Stesichorus." As regards the epithet *Maeonius*, applied to Homer, compare Explanatory Notes, Ode 1. 6. 2.——7. *Ceae.* Compare Explanatory Notes, Ode 2. 1. 37.——*Alcaei minaces.* Alluding to the effusions of Alcaeus against the tyrants of his native island. Compare Explanatory Notes, Ode 2. 13. 26.——*Stesichorique graves Camenae.* Stesichorus, a native of Himera in Sicily, was born about 632 B. C. (*Clinton's Fasti Hellenici, p.* 5. 2*d. ed.*) He lived in the time of Phalaris, and was contemporary with Sappho, Alcaeus and Pittacus. That he was earlier than Simonides is attested by the verses of the latter: οὕτω γὰρ Ὅμηρος ἠδὲ Στασίχορος ἄεισε λαοῖς. (*Ap. Athen.* 4. 72.—*vol.* 2. *p.* 170. *ed. Schweigh.*) Stesichorus used the Doric dialect, and beside hymns in honour of the gods, and odes in praise of heroes, composed what may be called lyrico-epic poems, such as one entitled the "Destruction of Troy" (Ἰλίου πέρσις), and another, called the "Orestiad." (Ὀρεστεία.) His character as a poet is thus given by Quintilian. (10. 1. 62.—*vol.* 4. *p.* 50. *ed. Spalding.*) "*Stesichorum, quam sit ingenio validus, materia quoque ostendunt, maxima bella et clarissimos canentem duces, et epici carminis onera lyra sustinentem. Reddit enim personis in agendo simul loquendoque debitam dignitatem: ac, si tenuisset modum, videtur aemulari proximus Homerum potuisse: sed redundat atque effunditur; quod ut est reprehendendum, ita copiae vitium est.*"

9. *Nec si quid olim lusit Anacreon*, &c. "Nor if Anacreon, in former days, produced any sportive effusion, has time destroyed it," i. e. the strains of Anacreon's sportive muse continue also to exist. Time *has* made fearful ravages, in the productions of this bard, *for us.* At the present day, we can attribute to Anacreon only the fragments which were collected by F. Ursinus, and a few additional ones; and not those poems which commonly go under his name, a few only excepted. (Compare *Blomfield's Remarks on Matthiae, G. G. p.* xxxix.) Anacreon flourished B. C. 531, and was contemporary with Cyrus, Cambyses, and Polycrates of Samos. He was therefore placed by some in the beginning of the reign of Cyrus, and by others in the 62d Olympiad, in the reign of Polycrates. Both are consistent, since this poet lived to the age of 85. Compare *Lucian, Macrob.* 25. Ἀνακρέων ὁ τῶν μελῶν ποιητὴς ἔζησεν ἔτη πέντε καὶ ὀγδοήκοντα. (*Clinton's Fasti Hellenici, p.* 13. 2*d. ed.*——10. *Spirat adhuc amor*, &c. "Still breathes the love, and still live the impassioned feelings of the Aeolian maid confided to the strings of her lyre." The allusion is to Sappho. Compare Explanatory Notes, Ode 2. 13. 24.

13. *Non sola comtos*, &c. The order of construction is as follows: *Lacaena Helene non sola arsit comtos crines adulteri, et mirata* (est) *aurum*, &c. As regards the expression *comtos crines*, compare the remark of Döring: "*pars pulchritudinis pro omni pulchritudine.*" In the speech of Hector (*Hom Il.* 3. 55.) there is an allusion to the hair of Paris.——14. *Aurum vestibus illitum.* "The gold spread profusely over his garments," i. e. his garments embroidered with gold. Compare the analogous usage of the Greek verbs πάσσειν and βρέχειν. ——15. *Regalesque cultus et comites.* "And his regal splendour and retinue." *Cultus* here refers generally to the individual's manner of life, and the extent of his resources. Compare the explanation of Jani: "Cultus regales, *sumtuosum et magnificum apparatum; quatenus* cultus *omnis externa vivendi ratio.*" Compare, in relation to Paris, the language of Ovid, (*Her.* 13. 57.)

> "*Venerat, (ut fama est), multo spectabilis auro,*
> *Quique suo Phrygias corpore ferret opes.*
> *Classe virisque potens, per quae fera bella geruntur:*
> *Et sequitur regni pars quotaquaeque sui?*"

17. *Teucer.* Brother to the Telamonian Ajax, and famed for his skill in archery. Compare Explanatory Notes. Ode 1. 7. 21.——*Cydonio arcu.* "From a Cydonian bow." The epithet "Cydonian" is here equivalent in effect to "Cretan." Cydon was one of the most ancient and important cities of Crete, and the Cretans were famous as archers. *Cydonio*, in the present case, however, is merely ornamental.——18. *Non semel Ilios vexata.* Troy, pre-

vious to its final overthrow, had been twice taken, once by Hercules, and again by the Amazons. Compare *Tzetzes, ad Lycophr.* 69. and the *Scholiast* on *Homer, Il.* 3. 189.——19. *Ingens Idomeneus.* "Idomeneus, mighty in arms." The leader of the Cretans in the Trojan war. Homer (*Il.* 3. 230.) compares him to a god.——20. *Sthenelus.* Compare Explanatory Notes, Ode 1. 15. 24.——22. *Deiphobus.* A son of Priam, and the bravest of the Trojans after Hector.——28. *Carent quia vate sacro.* Compare *Pindar, Nem.* 7. 18. *seqq.*

τοῖ μεγάλαι γὰρ ἀλκαὶ
σκότον πολὺν ὕμνων ἔχοντι δεόμεναι.

29. *Inertiae.* The dative, for *ab inertia.* Compare *Serm.* 1. 4. 48. "*nisi quod pede certo Distat sermoni, sermo merus,*"——30. *Celata virtus.* "Merit, when uncelebrated," i. e. when concealed from the knowledge of posterity, for want of a bard or historian to celebrate its praises.——*Non ego te meis,* &c. "I will not pass thee over in silence, unhonoured in my strains, nor will I suffer envious oblivion to efface, with impunity, so many distinguished actions as, O Lollius, are thine." The term *labores* would seem to allude principally to his honourable and successful administration of the government of Galatia. Compare Introductory Remarks.——35. *Rerumque prudens, et secundis,* &c. "Both skilled in the management of affairs, and alike unshaken in prosperity and misfortune." The poet here begins to enumerate some of the claims of Lollius to an immortality of fame. Hence the connection in this part of the ode is as follows: And worthy art thou, O Lollius, of being remembered by after ages, for "thou hast a mind," &c.——37. *Vindex.* Put in apposition with *animus.*——38. *Ducentis ad se cuncta.* "Drawing all things within the sphere of its influence."

39. *Consulque non unius anni,* &c. "And not merely the consul of a single year." There is something extremely bold and beautiful in this personification, by which the term *consul* is applied to the mind of Lollius. Equally beautiful is the leading idea of the whole passage, that the mind of the individual whom he addresses, ever actuated by the purest principles, and ever preferring honour to views of mere private interest, enjoys a perpetual consulship. Compare the explanation of Mitscherlich. "*Perpetuum animus tuus consulatum gerit, quandoquidem* honestum, τὸ καλὸν, praetulit, *praefert* utili, *rectum a pravo discernit, illudque sectatur.*" Horace evidently alludes to the celebrated maxim of the Stoics, according to which, the wise and upright man is fit for all things, fills all stations well, and, to the eye of reason, fills them always.——42. *Rejecit alto dona nocentium,* &c. "Rejects with disdainful brow the bribes of the guilty; victorious, makes for himself a way by his own arms, amid opposing crowds." *Explicuit sua arma* may be rendered more literally, though less intelligibly, "displays his arms." The "opposing crowds" are the difficulties that beset the path of the upright man, as well from the inherent weakness of his own nature, as from the arts of the flatterer, and the machinations of secret foes. Calling, however, virtue and firmness to his aid, he employs these arms of purest temper against the host that surrounds him, and comes off victorious from the conflict.

46. *Recte.* "Consistently with true wisdom."—*Rectius occupat nomen beati.* "With far greater propriety does that man lay claim to the title of happy."——*Callet.* "Well knows." *Callere,* (from *callus,* or *callum,* denoting that hardness of skin which is occasioned by hard labour,) signifies "to be hard like brawn." It is metaphorically applied to the mind, to denote that state of it, which is the effect of repeated impression, or much practice in any subject to which its attention has been directed. *Callere,* therefore, signifies to "to know thoroughly," "to be well versed in." (*Crombie's Gymnasium, vol.* 1. *p.* 86. 3*d. ed.*)

ODE 10. Addressed to Ligurinus.——Compare *Warton, ad Theocrit. Id.* 29.

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1. *Insperata tuae,* &c. "When the down shall come unexpected on thy pride." i. e. When the down of advancing years shall cover the smooth cheeks of which thou art now so vain, and shall cause thy beauty to disappear. *Pluma* is here used in the sense of *lanugo*. The idea is borrowed from the Greek, in which language the terms χνοῦς and πτίλα are often similarly applied. Hence the use of ἀπτίλος to denote a youth on whose cheeks the down of manhood has not yet made its appearance. Compare *Jacobs ad Anthol. Gr. vol.* 2. *pt.* 3. *p.* 69. As regards the meaning intended to be conveyed by the poet, compare the language of Mitscherlich. "*Primum floris juvenilis damnum lanugo, genarum nitori infesta.*" So *Martial*, 1. 32. 5. "*teneri sordent lanugine vultus,*" and *Statius, Sylv.* 3. 4. 65. "*ne prima genas lanugo nitentes Carperet et pulchrae fuscaret gratia formae.*"——3. *Quae nunc humeris involitant.* "That now float upon thy shoulders."

4. *Est puniceae flore prior rosae.* "Surpasses the flower of the blushing rose," i. e. the blushing hue of the rose.——5. *Hispidam.* "Rough with the covering of manhood." The term applies to the beard, the growth of manhood, and not, as some suppose, to the wrinkles of age.——6. *Quoties te in speculo videris alterum.* "As often as thou shalt see thyself quite another person in the mirror," i. e. completely changed from what thou now art. As regards the ancient mirrors, it may be observed, that the greater part of them were made of silver, not on account of costliness and magnificence, as many think, but because silver was the fittest and most durable of all the then known unmixed metals for that use. Mirrors of copper, brass, and gold, are mentioned principally by the poets. By the brass ones perhaps are to be understood only such as were made of mixed copper. Pliny speaks of mirrors formed from a mixture of copper and tin, and adds that the best were constructed at Brundusium. He assures us twice, however, that in his time mirrors of silver were preferred. The same writer makes mention of glass mirrors, made at the glass-houses of Sidon; he is thought, however, to allude here to experiments which had not completely succeeded, and to say that such attempts, at the time when he wrote, had been entirely abandoned and were almost forgotten. Some modern writers have supposed that the Sidonian mirrors consisted of dark-coloured glass, which had a resemblance to obsidian stone. Beckmann first started this idea. On this whole subject, consult *Beckmann's History of Inventions, vol.* 3. *p.* 162. *seqq. Johnston's transl.*——7. *Quae mens est hodie,* &c. "Why had I not, when a boy, the same sentiments that I have now, or why, in the present state of my feelings, do not my beardless cheeks return?" Compare *Terence, Hec.* 1. 1. 17.

ODE 11. The poet invites Phyllis to his abode, for the purpose of celebrating with him the natal day of Maecenas, and endeavours, by various arguments, to induce her to come.

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1. *Est mihi nonum,* &c. "I have a cask full of Alban wine, more than nine years old." Compare, as regards the Alban wine, Excursus 8. to the first book of Odes, *p.* 136.——3. *Nectendis apium coronis.* "Parsley, for weaving chaplets." *Nectendis coronis* is for *ad nectendas coronas.* Compare Explanatory Notes, Ode 1. 36. 16.——4. *Est ederae vis multa.* "There is abundance of ivy." In the Sapphic measure, a continuation of sense from stanza to stanza, if not occurring frequently, is permitted; but it is deemed harsh and aukward to open a new sentence with the Adonic verse, of which the first and natural use is to close the metre with an agreeable rest. Hence the present line of Horace, which is the only

instance of the kind in all his odes, cannot be entirely approved of. Compare *Grant's Institutes L. G. p.* 464. *2d. ed.* Perhaps, however, we may here find an argument in favour of Dr. Carey's position, that the third Sapphic and the Adonic were considered as forming one verse. Compare page LVI. of this volume.

5. *Fulges.* "Thou wilt appear more beauteous." The future, from the old verb *fulgo*, of the third conjugation, which frequently occurs in Lucretius. Compare *Struve, über die Lateinische Declin. und Conj. p.* 190. and the other authorities there cited. Some editors very erroneously make *fulges*, in the text, equivalent, by enallage, to *fulgeas.*——6. *Ridet argento domus.* "The house smiles with glittering silver." Alluding to the silver vessels cleansed and made ready for the occasion, and more particularly for the sacrifice that was to take place.——*Ara castis vincta verbenis.* The allusion is to an *ara cespititia.* Compare Explanatory Notes, Ode 1. 19. 13. and 14.——8. *Spargier.* An archaism for *spargi.* In the old language the syllable *er* was appended to all passive infinitives. Compare *Struve, p.* 139.——11. *Sordidum flammae trepidant,* &c. "The flames quiver as they roll the sullying smoke through the house-top," i. e. the quivering flames roll &c. The Greeks and Romans appear to have been unacquainted with the use of chimnies. The more common dwellings had merely an opening in the roof, which allowed the smoke to escape; the better class of edifices were warmed by means of pipes enclosed in the walls, and which communicated with a large stove, or several smaller ones, constructed in the earth under the building. Great pains were taken, in the former case, to procure wood that would make little smoke. It was customary to peel off the bark, and let the wood lie a long time afterwards in water, and then to suffer it to dry. Another method, much employed, was to soak it in oil or oil-lees, or to pour oil over it; or else it was hardened or scorched over the fire, until it lost the greater part of its moisture, without being reduced entirely to charcoal. On this whole subject, compare *Beckmann's History of Inventions, vol.* 2. *p.* 62. *seqq. Johnston's transl.*

14. *Idus tibi sunt agendae,* &c. "The ides are to be celebrated by thee, a day that cleaves April, the month of sea-born Venus." i. e. thou art to celebrate along with me the ides of April, a month sacred to Venus, who rose from the waves. The ides fell on the 15th of March, May, July, and October, and on the 13th of the other months. They received their name from the old verb *iduare,* "to divide," (a word of Etrurian origin, according to *Macrobius, Sat.* 1. 15.) because in some cases they actually, and in others nearly, divided the month.——15. *Mensem Veneris.* April was sacred to Venus, and some even sought to trace an analogy between the name of this month and the Greek appellation of the goddess. (*Aprilis, quasi Aphrilis,* from ἀφρὸς, "foam," when also Ἀφροδίτη.) Ovid follows this etymology. (*Fast.* 4. 61. *seqq.*) The common etymology assigned to *Aprilis* is, *quasi Aperilis* from *Aperio:* the earth beginning in this month to open itself. But Scaliger well remarks, that this could not apply, as there were at first but ten months, and so April would fall in spring-time only every now and then.

17. *Jure solennis mihi,* &c. "A day deservedly solemnised by me, and almost held more sacred than that of my own nativity."——19. *Affluentes ordinat annos.* "Counts the successive number of his years."——22. *Non tuae sortis.* "Above thy rank."——25. *Tenet ambustus Phaethon,* &c. "Phaethon, blasted by the thunderers of Jove, strikes terror into ambitious hopes." i. e. let the fate of Phaethon be a warning to all those who seek to rise above their sphere. On the subject of Phaethon, consult *Lempriere's Class. Dict. Anthon's ed.*——26. *Exemplum grave praebet.* "Furnishes a strong admonition."——27. *Terrenum equitem gravatus,* &c. "Who disdained Bellerophon as a rider, because he was of mortal birth." Compare *Pindar, Isthm.* 7. 60. *seqq.* and *Hygin. fab.* 57. Consult also *Lempriere's Class. Dict. Anthon's ed.*——29. *Te digna.* "Things suited to thy condition."——*Et, ultra quam licet,* &c. The construction is, *et,* (ut) *vites disparem, putando nefas sperare ultra quam licet.*——31. *Disparem.* "An unequal alliance." More literally; "One, not thy

equal," i. e. whose rank in life is superior to thine.——31. *Meorum finis amorum.* "Last of my loves." Compare the explanation of Döring: "*O tu quam unam et solam in posterum amabo.*"——35. *Quos reddas.* "Which thou mayest recite.' Compare Explanatory Notes, Ode 4. 6. 43. The poet invites her to come to him, and learn these measures from his instructions. When she has learnt them, they are to form part of the intended celebration.

ODE 12. It has never been satisfactorily determined, whether the present ode was addressed to the poet Virgil, or to some other individual of the same name. Most of the MSS. merely give, as the title of the piece, the words *Ad Virgilium*: a few have *Ad Virgilium negotiatorem*, and about six *Ad Virgilium unguentarium*, or *quendam unguentarium*. Those commentators who incline to the opinion that the author of the Aeneid is here meant by Horace, are very severe in their strictures on such as have the misfortune to differ from them. This severity is certainly misplaced in a matter like the present, where nothing positive can be adduced on either side. For our own part we believe, that the bard of Mantua is not the person designated in the ode. If it be granted, indeed, that what we have stated in another part of this volume (p. xxviii.) is correct, and that the fourth book of odes contains no piece anterior to A. U. C. 736, the question is at once decided in our favour, since Virgil died in 735. If, however, we waive any reference to literary chronology, and direct our attention to the general features of the ode itself, we surely may be allowed to ask, in what part it offers any indications of that intimate friendship, which subsisted, as we all know, between the two poets, and how the *studium lucri*, mentioned in the 25th verse, can in any way apply to the character of Virgil. Our opponents will answer, that the whole ode is of a sportive nature, and that no actual charge of a love of gain is at all intended. On this point we must be allowed to say, that though we do not find in the piece under consideration the *malignity* of which Vanderbourg speaks, yet we do discover in it a tone and manner that may suit, it is true, an every-day intimacy, but are altogether at variance with close and tender friendship.

The individual then, here designated by the appellation of Virgil (be he who he may) is invited by Horace to an entertainment where each guest is to contribute his quota. The poet agrees to supply the wine, if Virgil will bring with him, as his share, a box of perfumes. He begs him to lay aside for a moment his eager pursuit of gain, and his schemes of self-interest, and to indulge in the pleasures of festivity.

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1. *Jam veris comites*, &c. "Now, the Thracian winds, the companions of Spring, which calm the sea, begin to swell the sails." The allusion is to the northern winds, whose home, according to the poets, was the land of Thrace. These winds began to blow in the commencement of Spring. Compare *Columella*, 11. 2. 21. "*X. Cal. Mart. venti septentrionales, qui vocantur Ornithiae, per dies XXX. esse solent; tum et hirundo advenit.*" So also *Aristotle, de Mundo, c.* 4. οἱ δὲ Ὀρνιθίαι καλούμενοι ἐαρινοί τινες ὄντες ἄνεμοι, βορέαι εἰσὶ τῷ γένει. The western breezes are more commonly mentioned in descriptions of spring, but, as these are changeable and inconstant, the poet prefers, on this occasion, to designate the winds which blow more steadily at this season of the year.——4. *Hiberna nive.* "By the melting of the winter snow." Compare Ode 4. 7. 3.——5. *Ityn.* Compare Lempriere's Classical Dictionary, Anthon's ed. under the articles *Ilys, Progne, Philomela*, and *Tereus.*——6. *Infelix avis.* The reference is here to the nightingale, as Döring maintains, and not to the swallow, as the other commentators suppose. Horace evidently alludes to that version of the story which makes Progne to have been changed into a nightingale and Philomela into a swallow. (Compare the remarks of the scholiast on *Aristophanes, Av.* 212. *Hom. Odyss.* 19. 522. *Sophocles, Electr.* 147. and the scholiast *ad loc.* Consult also, as regards the variations introduced into this fable, *Heyne, ad Apollod.* 3. 14. 8.)——*Et Cecropiae domus*, &c. "And

the eternal reproach of the Attic line, for having too cruelly revenged the brutal lusts of kings." *Cecropiae* is here equivalent simply to *Atticae*, as Pandion, the father of Progne, though king of Athens, was not a descendant of Cecrops. With respect to the term *regum*, it may be observed, that, independant of the allusion to Tereus, it carries with it a general meaning, well expressed in the language of Gesner: "*quales esse solent regum.*"

11. *Deum.* Alluding to Pan.——*Nigri colles.* "The dark hills," i. e. gloomy with forests. Compare Ode 1. 21. 7. Among the hills, or, more properly speaking, mountains of Arcadia, the poets assigned Lycaeus and Maenalus to Pan as his favourite retreats. Compare *Theocritus, Id.* 1. 123. *Virgil, Georg.* 1. 16. *seqq.*——13. *Adduxere sitim tempora* "The season of the year brings along with it thirst." i. e. the heats of spring, and the thirst produced by them, impel us to the wine-cup. The Italian spring, in its more advanced stage, is even at the present day remarkable for its warmth.——14. *Pressum Calibus Liberum.* "The wine pressed at Cales." Compare Explanatory Notes, Ode 1. 20. 9.——15. *Juvenum nobilium cliens.* Who the "*juvenes nobiles*" were, to whom the poet here alludes, it is impossible to say: neither is it a matter of the least importance. Those commentators who maintain that the ode is addressed to the bard of Mantua, make them to be the young Neros, Drusus and Tiberius, and Döring, who is one of the number that advocate this opinion relative to Virgil, regards *cliens* as equivalent to the German *günstling*, "favourite."——16. *Nardo vina mereberis.* "Thou shalt earn thy wine with spikenard." Horace, as we have already stated in the introductory remarks, invites the individual, whom he here addresses, to an entertainment, where each guest is to contribute his quota. (Compare Explanatory Notes, Ode 3. 19. 5.) Our poet agrees to furnish the wine, if Virgil will supply perfumes, and hence tells him he shall have wine for his spikenard. As regards the *nardus* of antiquity, Compare Explanatory Notes, Ode 2. 11. 16.

17. *Parvus onyx.* "A small alabaster box." Compare the remarks of *Sir John Hill, (Theophrastus' History of Stones, p.* 36. *seqq. in notis.*) "This stone (i. e. alabaster) was by the Greeks called also sometimes *onyx* (ὄνυξ) and by the Latins *marmor onychites*, from its use in making boxes for preserving precious ointments, which boxes were commonly called onyxes and alabasters. Thus, *Dioscorides*, ἀλαβαστρίτης, ὁ καλούμενος ὄνυξ. And hence have been a thousand mistakes in the later authors of less reading; who have misunderstood Pliny, and confounded the onyx marble, as the alabaster was frequently called, with the precious stone of that name. This author, however, cannot be accused of having given occasion to the confusion: for, though the onyx was in his time sometimes called also alabaster, as well as the alabaster onyx, from their common use in these boxes, he here clearly explains himself as to which kind he is treating of, by observing, that it is that which is dug in large masses; by way of distinction from the onyx or alabaster gem, as what we now call only the onyx was then sometimes termed." In addition to what is here remarked, it may be stated, that the onyx gem takes its name from the circumstance of its ground being often of the colour of the human *nail*, (ὄνυξ, *unguis.*) Hence the poets feigned that this stone was formed by the Parcae from a piece of Venus's nail, cut off by Cupid with one of his arrows. Compare *Marbodaeus, De Gemmis, p.* 26. *Baccius, De Gem. natura, p.* 105.——*Eliciet cadum.* "Will draw forth a cask." i. e. will cause me to furnish a cask of wine for the entertainment. The opposition between *parvus onyx* and *cadus* is worthy of notice.

18. *Qui nunc Sulpiciis*, &c. "Which now lies stored away in the Sulpician repositories." Compare, as regards the *horrea vinaria* of the Romans, Explanatory Notes, Ode 3. 28. 7. and Excursus 4. to the first book of odes, p. 125. According to Porphyrion in his scholia on this passage, the poet alludes to a certain Sulpicius Galba, a well-known merchant of the day. "*Sulpicii Galbae horrea dicit, hodieque Galbae horrea vino, oleo similibusque aliis referta sunt.*" So also Acron, "*Sulpicia horrea dicebantur, ubi nunc Galbae.*"——19. *Donare largus.* A Graecism for *largus donandi*, or *ad donandum.*——*Amara curarum.* "Bitter cares." An imitation of the Greek idiom, (τὰ πικρὰ τῶν μεριμνῶν), in place of the common Latin form

amaras curas.——21. *Cum tua merce.* "With thy club," i. e. with thy share towards the entertainment; or, in other words, with the perfumes. The part furnished by each guest toward a feast, is here regarded as a kind of merchandise, which partners in trade throw into a common stock that they may divide the profits:——22. *Non ego te meis immunem,* &c. "I do not intend to moisten thee, at free cost, with the contents of my cups, as the rich man does in some well-stored abode."

25. *Pone moras et studium lucri.* Those commentators who suppose the present ode to have been addressed to the poet Virgil, cannot by any means agree in their explanation of these words, a very sure proof, we conceive, that their whole hypothesis rests on a feeble support. Mitscherlich, for example, thinks that Horace either wishes Virgil not to waste any time in cheapening the spikenard, or else not to ponder too long upon the terms of the proposed contribution, in order to ascertain whether he will be a gainer or loser by it! Döring, on the other hand, boldly cuts the Gordian knot, by making *studium lucri* refer, not to any desire of gain, but merely to the care and diligence that characterised Virgil in the management of his private affairs, so that *pone studium lucri* will be the same in effect as *linque severa.* (Ode 3. 8. 20.) A most extraordinary comment! Our own interpretation may be seen at the close of the introductory remarks.——26. *Nigrorumque memor ignium.* "And, mindful of the gloomy fires of the funeral pile," i. e. of the shortness of existence. Compare *Virgil, Aen.* 11. 186. where the epithet *ater* is similarly applied: "*subjectisque ignibus atris,*" an expression which Heyne, however, renders differently.——27. *Misce stultitiam consiliis brevem,* &c. "Blend a little folly with thy worldly plans: it is delightful to give loose on a proper occasion." *Desipere* properly signifies "to play the fool," and hence we obtain other kindred meanings, such as, "to indulge in festive enjoyment," "to unbend," "give loose," &c. It is somewhat analagous to the Greek μανῆναι, as used by *Anacreon,* 13. 12.

ODE 13. Addressed to Lyce, now advanced in years.—Compare Ode 1. 25. and 3. 15.

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5. *Tremulo.* Alluding to the failure of the voice through age.——7. *Doctae psallere.* A Graecism for *doctae psallendi,* or *in psallendo.* "Skilled in music and in song." *Psallo* (from the Greek ψάλλω) here means to play on a musical instrument, and accompany it with the voice. Its primitive signification, however, like that of the Greek verb whence it is derived, refers to instrumental performance alone.——8. *Excubat.* "Keeps watch." A beautiful image. Cupid stations himself in the cheeks of Chia, watching for his victims. Compare the explanation of Forcellini: "*Veluti excubitor vigilat ad feriendos capiendosque animos spectantium.*" Compare also *Sophocles, Antig.* 796.——9. *Importunus.* "The cruel boy." Ironical.——12. *Capitis nives.* "The snows of thy head," i. e. thy locks whitened with the snow of years. Compare *Diog. Laert.* (1. 85.—*vol.* 1. *p.* 59. *ed. Heubner.*) πολιῷ γήρᾳ νιφόμενον.

13. *Nec Coae referunt jam tibi purpurae,* &c. "Now, neither the purple vestments of Cos, nor sparkling jewels, bring back to thee the moments, which the fleeting day has recorded and shut up in the public registers." Compare, as regards the *fasti* of the Romans, Explanatory Notes, Ode 3. 17. 3. The allusion is here a general one to the irrevocable flight of time.——*Coae purpurae.* The island of Cos was famed for the manufacture of a species of silk vestments, termed, from the place where they were made, Coan (*vestes Coae.*) They are described as fine, thin, and indeed almost transparent. Hence the strong language of Pliny (*H. N.* 11. 26.) when speaking of them and their inventress Pamphila: "*Non fraudanda*

gloria excogitatae rationis, ut denudet feminas vestis." Compare, on this whole subject, the learned remarks of *Barker*, (*Class. Journ. vol. 6. p.* 214. *seqq.*) and the Excursus on the Seres, at the end of this book of Odes.——17. *Venus.* "Thy beauty."——*Decens motus.* "Thy graceful deportment."——18. *Illius, illius.* "Of that Lyce, that Lyce."——20. *Surpuerat.* For *surripuerat.*

21. *Felix post Cinaram,* &c. "Ah form, once yielding in beauty to Cinara alone, and famed for every pleasing charm." *Facies* here applies to the entire form, and not merely to the features. Compare the remark of the scholiast. "*Artium gratarum facies dicitur, quae oculis, nutu superciliorum, cervicis volubilitate, capitis gratia, totius denique corporis motu placet.*" So also Sanadon observes: "Horace a pris *facies* non-seulement pour le visage, mais pour tout l'extérieur d'une personne. Terence l'avoit emploié avant lui; sur quoi Donat. (*Eun.* 2. 3. 5.): *Faciem modo, non partem corporis dicit, sed totam speciem qua apparet et cernitur.*"—As regards Cinara, compare Explanatory Notes, Ode 4. 1 3.——*Nota artium gratarum.* A Graecism. Compare Ode 2. 2. 6.——24. *Servatura diu parem,* &c. "Intending to preserve Lyce for a long period, so as to be equal to the years of an old crow," i. e. until she should become a rival in years with the aged crow. As regards the force and construction of *parem,* in this passage, compare the remark of H. Stephens, (*Diatrib. p.* 107.) "*Neque enim dicit Lycen esse tam vetulam, ut sit par temporibus cornicis vetulae: id est ut vocari possit* τρικόρωνος: *sed significare vult, eam futuram parem, sive effectum iri parem. Intellige igitur, Servatura diu Lycen, et effectura parem, etc. Vel, Servatura donec effecta sit par.*——*Parem cornicis vetulae temporibus.* Compare Explanatory Notes. Ode 3. 17. 13. ——28. *Dilapsam in cineres facem.* "The torch, that had once inflamed them, reduced to ashes." Compare the explanation of Mitscherlich: "*Facem pulchritudinis tuae, qua juvenes olim accendebas,* in cineres dilapsam, *redactam, versam, exustam.*"

ODE 14. We have already stated, in the introductory remarks to the fourth ode of the present book, that Horace had been directed by Augustus to celebrate in song the victories of Drusus and Tiberius. The piece to which we have just alluded, is devoted, in consequence, to the praises of the former, the present one to those of the latter, of the two princes. In both productions, however, the art of the poet is shown in ascribing the success of the two brothers to the wisdom and fostering counsels of Augustus himself.

1. *Quae cura Patrum,* &c. "What care on the part of the Fathers, or what on the part of the Roman people at large, can, by offerings rich with honours, perpetuate to the latest ages, O Augustus, the remembrance of thy virtues, in public inscriptions and recording annals?"——2. *Muneribus.* Alluding to the various public monuments, decrees, &c. proceeding from a grateful people.——4. *Titulos.* The reference is to public inscriptions of every kind, as well on the pedestals of statues, as on arches, triumphal monuments, coins, &c.——*Memoresque fastos.* Compare Explanatory Notes, Ode 3. 17. 4.——5. *Aeternet.* Varro, as quoted by Nonius, (2. 57.) uses this same verb: "*Litteris ac laudibus aeternare.*"

7. *Quem legis expertes Latinae,* &c. "Whom the Vindelici, free before from Roman sway, lately learned what thou couldst do in war." Or, more freely and intelligibly, "Whose power in war the Vindelici. &c. lately experienced." We have here an imitation of a well-known Greek idiom. Thus, *Herodotus,* 7. 139. *τὴν γὰρ ὠφελίην τὴν τῶν τειχέων . . . . οὐ δύναμαι πυθέσθαι, ἥτις ἂν ἦν.* Compare *Matthiae, G. G.* § 295.—*vol.* 2. *p.* 428. *4th ed.*——8. *Vindelici.* Compare Explanatory Notes, Ode 4. 4. 18.——16. *Genaunos, implacidum genus, Breunosque veloces.* The poet here substitutes for the Raeti and Vindelici of the 4th ode, the Genauni

and Breuni, Alpine nations, dwelling in their vicinity, and allied to them in war. This is done apparently with the view of amplifying the victories of the young Neros, by increasing the number of the conquered nations. The Genauni and Breuni occupied the *Val d'Agno* and *Val Braunia*, to the east and north east of the *Lago Maggiore* (Lacus Verbanus.)——11. *Arces Alpibus impositas tremendis.* Compare the language of Velleius Paterculus (2. 95.) relative to the operations of the young Neros against the Raeti and Vindelici: "*Uterque, divisis partibus, Raetos Vindelicosque aggressi multis urbium et castellorum oppugnationibus, nec non directa quoque acie feliciter functi, gentes locis tutissimas, aditu difficillimas .... perdomuerunt.*"——13. *Dejecit acer plus vice simplici.* "More than once bravely overthrew." *Dejecit* is here very skilfully selected, as a term applicable to the operations of the young prince, both against the mountaineers and their fortresses. It suits also our own idiom equally well.

14. *Major Neronum.* "The elder of the Neros." Alluding to Tiberius, the future emperor.——15. *Immanesque Raetos auspiciis*, &c. "And, under thy favouring auspices, drove back the ferocious Raeti." In the time of the republic, when the consul performed any thing in person, he was said to do it by his own conduct and auspices (*ductu, vel imperio, et auspicio suo*); but if his lieutenant, or any other person, did it by his command, it was said to be done, *auspicio consulis, ductu legati*, under the auspices of the consul, and the conduct of the legatus. In this manner the emperors were said to do every thing by their own auspices, although they remained at Rome.—By the Raeti in the text are meant the united forces of the Raeti, Vindelici, and their allies. The first of these constituted, in fact, the smallest part, as their strength had already been broken by Drusus. Compare Introductory Remarks to the fourth ode of this book.

17. *Spectandus in certamine Martio*, &c. "Giving an illustrious proof in the martial conflict, with what destruction he could overwhelm those bosoms that were devoted to death in the cause of freedom." The poet here alludes to the custom prevalent among these, and other barbarous nations, especially such as were of Germanic or Celtic origin, of devoting themselves to death in defence of their country's freedom.——21. *Exercet.* "Tames." Tiberius, triumphing over the undisciplined valour of his barbarian foes, is beautifully compared to the South-wind taming the unruly waves of winter and ushering in the Spring.—— *Pleiadum choro scindente nubes*, &c. "When the dance of the Pleiades is severing the clouds." A beautiful mode of expressing the rising of these stars. Compare the explanation of Döring: "*per scissas nubes prodeunte*, h. e. *oriente.*" The Pleiades are seven stars in the neck of the bull, not in the tail as we find in Pliny, (*H. N.* 2. 41.) "*In cauda tauri septem quas appellavere Vergilias.*" They are fabled to have been seven of the daughters of Atlas, whence they are also called *Atlantides.* (*Virg. Georg.* 1. 221.) They rise with the sun on the tenth day before the Calends of May (22d. April) according to Columella· "*Decimo Calendas Maias Vergiliae cum sole oriuntur.*" The Latin writers generally call them *Vergiliae*, from their rising about the Vernal Equinox. The appellation of *Pleiades* is supposed to come from πλέω, "to sail," because their rising marked the season when the storms of winter had departed, and every thing favoured the renewal of navigation. Some, however, derive the name from πλείονες, because they appear in a cluster, and thus we find Manilius calling them "*sidus glomerabile.*" Dupuis has some very curious remarks on the subject of these stars and their names among various nations. (*Origine de tous les Cultes, vol.* 6. *p.* 280. *seqq.*)

Choro. The dances of the stars are frequently alluded to by the ancient writers. Compare *Statius, Achill.* 1. 643. "*Risit chorus omnis ab alto Astrorum*, and *Manilius*, 1. 69. Gesner (*Thesaurus L. L. s. v. chorea*) remarks as follows: "*Varro apud Non.* 6. 16. *vocem, ad sidera transtulit, quae certa lege et quasi ad harmoniam moventur.*

> "*Repente noctis circiter meridiem,*
> *Cum pictus aer fervidis late ignibus,*
> *Coeli choreas astricas ostenderet.*"

The same metaphor occurs also among the ecclesiastical writers. Thus St. Chrysostom, in his second homily on the Incomprehensible, has the following words: ἴδε τὸν οὐρανόν, πῶς καλός, πῶς μέγας, πῶς τῷ ποικίλῳ τῶν ἄστρων ἐστεφανῶται χόρῳ, and St. Gregory Nazianzen, in his description of spring, speaks of the ἀστέρων χόρος καθαρώτερος. This whole idea of the dances of the planets is evidently of very early origin, and we have a striking proof of it in the astronomical fictions of Hindoo mythology. Compare plate 64, attached to *Creuzer's Symbolik* (*trad. par Guigniaut,*) where Crishna (the Sun) is represented as playing on the flute, with Rodha, or Roukmini (the moon) by his side, while the heavenly bodies are moving in mystic dance. Compare also, on this subject, the remarks of Creuzer: "Les jeux de Crishna, ses danses avec les bergeres et les princesses, les choeurs qu'il se plaît à former autour de lui, et qu'il conduit avec les divins accens de sa flûte: tous ces symboles, et beaucoup d'autres qu'il est inutile d'énumérer, nous reportent involontairement aux révolutions des astres et à leurs influences, à leurs rapports, soit entre eux, soit avec les élémens, avec la terre, avec la société humaine; enfin, a cette grande idee de l'harmonie universelle, dont le type est aux cieux dans l'harmonie des sphères, et qui est le plus grand bienfait du bon principe identifié avec l'astre du jour." (*Creuzer's Symbolik, trad. par Guigniaut, vol.* 1. *p.* 219.)

24. *Medios per ignes.* Some commentators regard this as a proverbial expression, alluding to an affair full of imminent danger, and compare it with the Greek διὰ πυρὸς μολεῖν. The scholiast, on the other hand, explains it as equivalent to "*per medium pugnae fervorem.*" We rather think with Gesner, however, that the reference is to some historical event which has not come down to us. Consult Various Readings.——25. *Sic tauriformis volvitur Aufidus.* "With the same fury is the bull-formed Aufidus rolled along." The epithet *tauriformis,* analogous to the Greek ταυρόμορφος, alludes either to the bull's head, or to the horns with which the gods of rivers were anciently represented. (Compare *Cabinet d' Orleans, vol.* 1. *p.* 129. *Numismatique du Voyage du Jeune Anacharsis, pp.* 70, 83, 84, 95. *Rasche, Lex Rei Num. vol.* 3. *col.* 1092.) The scholiast on Euripides (*Orest.* 1378.) is quite correct in referring the explanation of this to the roaring of their waters; ὅτι πάραπλησία τῷ μυκήματι τῶν ταύρων ἡ ἀπήχησις τοῦ ὕδατος ποιεῖ ἐν τοῖς σφοδρα ῥέουσι ποταμοῖς, and, in full accordance is the line of Homer (*Il.* 20. 237.) where the Scamander is described as μεμυκῶς ἠΰτε ταῦρος. Hence Neptune is styled by Hesiod (*Scut. Herc.* 104.) ταύρεος Ἐννοσίγαιος, and the Ocean receives from Euripides (*Orest. l. c.*) the appellation of ταυρόκρανος. Some commentators refer the epithet *tauriformis,* in the text, to the branching of rivers, supposing this to be indicated by the horns of the bull, while others make it have a general allusion to the force of the waters, the horn being a common symbol of strength. The explanation first given, however, is decidedly superior to either of these.—As regards the Aufidus, compare Explanatory Notes, Ode 3. 30. 10.

26. *Qua regna Dauni,* &c. "Where it flows by the realms of Apulian Daunus," i. e. where it waters the land of Apulia. (Compare Explanatory Notes, Ode 1. 22. 13.)——*Praefluit.* For *praeterfluit.* Compare Ode 4. 3. 10.——28. *Meditatur.* Compare the remark of Mitscherlich: "*Praeclare de fluvii deo, stragem per campos immissis iis aquis edituro.*"——29. *Agmina ferrata.* "The iron-clad bands." The epithet *ferrata* is beautifully poetic for *armata.*——31. *Metendo.* "By mowing down."——32. *Sine clade.* "Without loss to himself," i. e. with trifling injury to his own army. Compare the words of *Paterculus,* 2. 95. "*Uterque Raetos Vindelicosque . . . . . majore cum periculo quam damno Romani exercitus plurimo cum eorum sanguine perdomuerunt.*"——33. *Consilium et tuos divos.* "Thy counsel and thy favouring gods," i. e. thy counsel and thy auspices. By the expression *tuos divos,* the poet means the favour of heaven, which had constantly accompanied the arms of Augustus: hence the gods are, by a bold figure, called his own. A proof of this favour is given in the very next sentence, in which it is stated, that, on the fifteenth anniversary of the capture of Alexandrea, the victories of Drusus and Tiberius were achieved over their barbarian foes.

34. *Nam, tibi quo die,* &c. "For, at the close of the third lustrum from the day on which

the suppliant Alexandrea opened wide to thee her harbours and deserted court, propitious fortune gave a favourable issue to the war." Some commentators object to this mode of explaining the present passage, on the ground that fifteen years had not elapsed during the interval mentioned by the poet, but only thirteen. There is no difficulty at all, however, on this point. Alexandrea was taken A. U. C. 724, and the war with the Raeti and Vindelici was brought to a close A. U. C. 739.——35. *Alexandrea supplex.* Alexandrea, or rather the tutelary genius of the city, is here represented as a suppliant female, tendering submission to the conqueror; a mode of describing the conquest of cities and countries very common on ancient medals. Compare *Beger, Reg. et Imp. Rom. Numism. pl.* 10. where Armenia is represented in a kneeling posture with the device, CAESAR DIVI F ARMENIA CAPTA. ——36. *Vacuam aulam.* Alluding to the retreat of Antony and Cleopatra into the monument. Compare *Plutarch, vit. Anton.* 84. (*vol.* 6. *p.* 157. *ed. Hutten.*)——37. *Lustro.* Compare Explanatory Notes, Ode 2. 4. 22.

41. *Cantaber.* Compare Explanatory Notes, Ode 2. 6. 2.——42. *Medusque.* Compare Introductory Remarks, Ode 3. 5. and Explanatory Notes, Ode 1. 26. 3.——*Indus.* Compare Explanatory Notes, Ode 1. 12. 55.——*Scythes.* Compare Explanatory Notes, Ode 2. 9. 23, and 3. 8. 23.——43. *Tutela praesens.* Compare Explanatory Notes, Ode 3. 5. 2.——44. *Dominae.* "Mistress of the world."

45. *Fontium qui celat origines Nilus.* The Nile, the largest river of the old world, still conceals, observes Malte-Brun, its true sources from the research of science. At least scarcely any thing more of them is known to us now than was known in the time of Eratosthenes. (*System of Geogr. vol.* 4. *p* 20.) Compare *Ritter, Erdkunde, vol.* 1. *p.* 516. *seqq.* 2*d ed.*——46. *Ister.* The Danube. The poet alludes to the victories of Augustus over the Dacians, and other barbarous tribes dwelling in the vicinity of this stream. As regards the Danube, consult *Lempriere's Class. Dict. Anthon's ed.* There is no necessity for our supposing with Gesner, that the poet, by naming the Ister and the Nile in the same sentence, alludes to the circumstance of their respective sources being equally unknown in his time, though this was actually the case.——46. *Rapidus Tigris.* The reference is to Armenia, over which country Tiberius, by the orders of Augustus, A. U. C. 734, placed Tigranes as king. Compare *Dio Cassius,* 54. 9. The epithet here applied to the Tigris is very appropriate. It is a very swift stream, and its great rapidity, the natural effect of local circumstances, has procured for it the name of *Tigr* in the Median tongue, *Diglito* in Arabic, and *Hiddekel* in Hebrew; all which terms denote the flight of an arrow. Compare *Lempriere's Class. Dict. Anthon's ed.*

47. *Belluosus.* "Teeming with monsters." Compare the Greek μεγακήτης.——48. *Britannis* Compare, as regards the subjection of the Britons, Explanatory Notes, Ode 3. 5. 3.——49. *Non paventis funera Galliae* Lucan (1. 459. *seqq.*) ascribes the contempt of death, which characterised the Gauls, to their belief in the metempsychosis as taught by the Druids. Compare also the language of Caesar (*B. G.* 6. 14.) "*In primis hoc volunt* (sc. Druides) *persuadere, non interire animas, sed ab aliis post mortem transire ad alios: atque hoc maxime ad virtutem excitari putant, metu mortis neglecto.*" *Diodorus Siculus,* 5. 28. alludes to this same belief, and adds the curious remark, that the Gauls were accustomed to throw letters, addressed to their departed relatives, into the funeral pile. Consult, on the subject of the Religion of the Gauls, *Thierry, Histoire des Gaulois, vol.* 2. *p.* 81. *seqq.* and *Mone, Geschichte des Heidenthums im nördlichen Europa, vol.* 2. *p.* 409. *seqq.*

50. *Audit.* "Obeys." Compare the usage of the Greek ἀκούω in certain cases.——51. *Sygambri.* Compare Explanatory Notes, Ode 4. 2. 36.——52. *Compositis armis.* "Their arms being laid aside."

ODE 15. The poet feigns, that, when about to celebrate in song the battles and victories of Augustus, Apollo reproved him for his rash attempt, and that he thereupon turned his attention to subjects of a less daring nature, and more on an equality with his poetic powers. The bard therefore sings of the blessings conferred on the Roman people by the glorious reign of the monarch,—the closing of the temple of Janus—the prevalence of universal peace—the revival of agriculture—the re-establishment of laws and public morals—the re-kindling splendour of the Roman name. Hence the concluding declaration of the piece, that Augustus shall receive divine honours, as a tutelary deity, from the hands of a grateful people.

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1. *Phoebus volentem*, &c. "Phoebus sternly reproved me, when wishing to tell on the lyre of battles and subjugated cities, and warned me not to spread my little sails over the surface of the Tuscan sea." Consult Various Readings, and observe the zeugma in *increpuit*. As regards the figurative language of the passage, compare the words of Francis: "To attempt, with his feeble genius, to sing the victories of Augustus, is to venture in a little bark on a broad tempestuous ocean. The metaphor is beautiful, the sentiment modest, and the compliment to Augustus appears with equal truth and dignity, for it is a compliment paid by a god."——4. *Tua, Caesar, aetas*, &c. We cannot but admire the skilful boldness with which this part of the ode is wrought. In place of following the natural train of ideas, and observing that the admonition of Phoebus, while it calls him off from his rash undertaking, will lead him to a more appropriate theme, the praises, namely, of his imperial master for the peace and prosperity diffused over the world, the poet hurries us at once into the midst of those praises, and depicts, in glowing colours, the felicity of nations beneath the sceptre of his prince.

5. *Fruges uberes*. "Abundant harvests." Alluding to the revival of agriculture after the storms of war."——6. *Et signa nostro restituit Jovi*. "And has restored the Roman standards to our Jove." An allusion to the recovery of the standards lost in the overthrow of Crassus and the check of Antony. Compare Explanatory Notes, Ode 1. 26. 3. and Introductory Remarks, Ode 3. 5. Augustus, on returning with these trophies, entered the city in an ovation, and carried them, in the first instance, to the temple of Jupiter Capitolinus. Afterwards, according to Dio Cassius (54. 8.) he ordered a temple to be erected on the Capitoline hill to Mars the Avenger, and the standards to be placed in it. When Horace therefore says that they were restored to Jove, he merely refers to that deity as the general guardian of the Roman world. A representation of the temple of Mars the Avenger may be seen on two coins of Augustus. Compare *Sebast. Erizzo, p.* III. and *Torrentius. ad Sueton. Vit. Aug. c.* 29.

8. *Et vacuum duellis*, &c. "And has closed the temple of Janus Quirinus, free from wars." Why Janus was called Quirinus will appear from Macrobius, *Sat.* 1. 9. "*In sacris quoque invocamus Janum Quirinum . . . . . quasi bellorum potentem, ab hasta quam Sabini* curim *vocant.*" The temple of Janus was open in war, and closed in peace. (Compare *Livy*, 1. 19.) It had been closed previous to the reign of Augustus, once in the days of Numa, and a second time at the conclusion of the first Punic War. (Compare *Florus*, 4. 12. 64. *Livy, l. c.* and *Vell. Paterc.* 2. 38.) Under Augustus it was closed thrice: once in A. U. C. 725, after the overthrow of Antony, (compare *Orosius*, 6. 22. and *Dio Cassius*, 51. 20.), again in A. U. C. 729, after the reduction of the Cantabri, (compare *Dio Cassius*, 53. 26.) and the third time, when the Dacians, Dalmatians, and some of the German tribes were subdued by Tiberius and Drusus. (Compare *Dio Cassius*, 54. 36.) To this last Horace is here supposed to allude. A difference of opinion, however, exists with regard to the third closing of the temple of Janus by Augustus. Some of the learned maintain that it never took place, and they ground their argument on the authority of Dio Cassius, 54. 36. who remarks, that the ceremony was decreed, but its performance interrupted by the inroads of

the Dacians and the new movements of the Dalmatians and Germans. The objection, however, is a weak one, since the same writer informs us, at the close of the chapter, that, after these disturbances were quelled, Tiberius, Drusus, and Augustus returned to Rome, and performed all that had been decreed on account of victories, or that was in other respects proper to be done, (ὅσα ἐπὶ ταῖς νίκαις ἐψηφίστο, ἢ καὶ ἄλλως καθήκοντα ἦν γενέσθαι, ἐπετέλεσαν.) Under this head would of course be included the shutting of the temple of Janus. Masson makes the third closing of the temple to have taken place A. U. C. 744, being guided in this opinion by the language of Dio Cassius just quoted. In addition to all that has been said, it may be remarked, that *Suetonius* (*vit. Aug. c.* 22.) and *Orosius*, (6. 22.) expressly recognise three closings of the temple during the reign of Augustus. Crusius, however, in his commentary on Suetonius (l. c.) adopts the contrary opinion, to which we have already alluded.

9. *Et ordinem rectum*, &c. The order of construction is as follows: *et injecit frena Licentiae evaganti extra rectum ordinem.* "And has curbed unbridled Licentiousness." Compare Explanatory Notes, Ode 4. 5. 22.——12. *Veteres artes.* "The virtues of former days." Compare the explanation of Mitscherlich: "*Majorum instituta, continentiam, parsimoniam, verbo, antiquam Romanorum disciplinam.*"——16. *Ab Hesperio cubili.* "From his resting-place in the west."——18. *Exiget otium.* "Shall drive away repose."——20. *Inimicat.* "Embroils."

21. *Non qui profundum*, &c. Alluding to the nations dwelling along the borders of the Danube, the Germans, Raeti, Dacians, &c.——22. *Edicta Julia.* "The Julian edicts." The reference is to the laws imposed by Augustus, a member of the Julian line, on vanquished nations.——*Getae.* Compare Explanatory Notes, Ode 3. 24. 11.——23. *Seres.* Compare Explanatory Notes, Ode 1. 12. 55. Florus (4. 12. 61.) states that the Seres sent an embassy, with valuable gifts, to Augustus. He mentions the Indi as having done the same. Other writers, however, merely call it an embassy of the latter people. Compare *Suetonius, vit. Aug. c.* 21. *Eutrop.* 7. 5. *Orosius*, 6. 21. &c.——*Infidive Persae.* "Or the faithless Parthians."——24. *Tanain prope flumen orti.* Alluding to the Scythians. Among the embassies sent to Augustus, was one from the Scythians. Compare the authorities mentioned in the note to verse 23 of this ode. As regards the Tanais, compare Explanatory Notes, Ode 3. 4. 36.

25. *Et profestis lucibus et sacris.* "Both on common and sacred days." Compare Explanatory Notes, Ode 2. 3. 6.——26. *Munera Liberi.* Compare Explanatory Notes, Ode 1. 18. 7.——29. *Virtute functōs.* "Authors of illustrious deeds." Compare the explanation of Mitscherlich. "*Qui magnas res patrare sustinuerunt, qui maxima facinora edidere.* Virtus *enim, ἀνδρεία, strenue agendo, ac perseverando maxime spectatur; ea adeo* fungimur, *edentes virtutis specimina.*" Compare also *Cicero, Tusc.* 1. 45. "*Nemo parum diu vixit, qui virtutis perfectae functus est munere.*"——30. *Lydis remixto carmine tibiis.* "In song, mingled alternate with the Lydian flutes." i. e. with alternate vocal and instrumental music. The Lydian flutes were the same with what were called the right-handed flutes. Among the ancient flutes, those most frequently mentioned are the *tibiae dextrae* and *sinistrae, pares* and *impares.* It would seem that the double flute consisted of two tubes, which were so joined together as to have but one mouth, and so were both blown at once. That which the musician played on with his right hand was called *tibia dextra*, the right-handed flute; with his left, the *tibia sinistra*, the left-handed flute. The latter had but few holes, and sounded a deep, serious bass; the other had many holes, and a sharper and livelier tone. (Compare *Pliny*, 16. 36. *Varro, R. R.* 1. 2. 15.) When two right-handed or left-handed flutes were joined together, they were called *tibiae pares dextrae*, or *tibiae pares sinistrae.* The right-handed flutes, as has been already remarked, were the same with what were called the Lydian, while the left-handed were identical with what were denominated the Tyrian. Compare, on the history of the ancient flute, *Attisches Museum, vol.* 1. *p.* 288. *seqq.* and *Graefenhan, ad Aristot. Poet. p.* 6. *seqq.* with the authorities there cited.——31. *Almae progeniem Veneris.* An allusion to Augustus, who had passed by adoption into the Julian family, and consequently claimed descent, with that line, from Ascanius, the grandson of Anchises and Venus.

EXCURSUS.

ON THE SERES AND THE SILK-TRADE OF ANTIQUITY.*

Isaac Vossius, in his commentary on Pomponius Mela,[1] observes, that whoever doubts the identity of the Seres, mentioned by the ancient writers, with the modern Chinese, may as well doubt whether the sun which now shines be the same with that which formerly imparted light: "*Sinenses hodiernos antiquorum Seres esse qui dubitat, is quoque dubitet licet idemne nunc atque olim sol luxerit.*" An eminent geographer of more recent times, M. Malte-Brun,[2] has ventured, however, in opposition to an opinion so positively expressed, to consider Serica, or the country of the Seres, as including merely the western parts of *Thibet, Serinagur, Cashmere, Little Thibet*, and perhaps a small portion of *Little Buckharia*. On the other hand, an English writer, Mr. Murray, in a paper inserted in the Transactions of the Royal Society of Edinburgh,[3] maintains, in accordance with Vossius, the perfect identity of the Seres with the natives of China. This latter production we have never had the opportunity of perusing. It is said, however, to be extremely interesting and satisfactory, and to be based in part upon the narrative of Ptolemy the geographer, and in part upon various discoveries made by modern travellers in the mountainous regions of Asia which lie immediately north of India. This subject has likewise been discussed in some of the numbers of the Classical Journal.[4]

As Ptolemy is our chief authority in settling this long-agitated question, his statement is entitled to the first notice, although he is far from being the earliest writer who makes mentions of the Seres. According to this geographer,[5] it appears that the agents of a Macedonian merchant, on their way from Hierapolis to Sera, crossed the rivers Euphrates and Tigris, entered Assyria, and advanced to Ecbatana, the capital of Media; then passing through the Pylae Caspiae, and the chief cities of Parthia, Hyrcania, and Morgiana, on the north of Persia, they arrived at Bactra; thence they proceeded to the mountainous country of the Comedes, and reached a place in Scythia called Λιθίνος πύργος, the *Stone-Castle*, or *Tower of Stone;* from this spot to Sera, the capital of Serica, they were travelling during the space of seven months. What is meant by the Stone Castle seems never to have been satisfactorily explained until very recently. Dr. Hager, in his Numismatical History of the Chinese,[6] considers the Stone-Castle to have been the same with the *Tashkand* of modern times, and the principal city of Eastern *Turkistan*. This indeed he demonstrates, not only from geographical coincidences, but from the obvious etymology of its Tartar name; *Tash* signifying "a stone," and *kand*, "a castle," "tower," or "fortress." And in this etymology he is confirmed by parallel instances given by Du Halde, in his description of China, by the Oriental geography of Ebu Haukal, and other works. The route of the caravans, after leaving the Stone-Castle and proceeding farther to the East, is involved in difficulty and obscurity. Ptolemy's only source of information respecting this part of their journey seems to have been the verbal statements of the traders themselves. They informed him, that the time occupied by this part of the undertaking was seven months, and that the direction along which they

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* Originally addressed, by the editor, in an epistolary form, to his learned and valued friend, Felix Pascalis, M. D. President of the American Branch of the Linnaean Society of Paris.

1. *Vossius, ad Pomp. Mel.* 2. 27.
2. *System of Geography, vol* 2 *p.* 462. note of English translator.
3. *Vol.* 8. *p.* 171.
4. *Vols.* 1. *p.* 53: 3. *p.* 295: 6. *p.* 204: 7. *p.* 32.
5. *Ptol. Geogr. ed. Erasm. p.* 25. *et seqq. Class. Journ. vol.* 1. *p.* 53.
6. "*Description des Medailles Chinoises du Cabinet Imperial de France, précédé d'un Essai de Numismatique Chinoise: par J. Hager.*" Comp. *Class. Journ. vol.* 1. *p.* 54.

proceeded inclined from East a little to the South. Marinus, the geographer, as quoted by Ptolemy, computes these seven months travel at 36,200 stadia; Ptolemy, however, taking into consideration the slow progress which the caravans must necessarily make in passing over mountains more or less covered with snow, and in stopping at various places on the route, diminishes this distance by one half, and makes the space traversed during these seven months to have been about 18,000 stadia, or 427 geographical miles. It appears unnecessary here to enter into the computation of Latitude and Longitude as made by the Greek geographer.[1] Suffice it to say, that to one who examines the text with care and attention, the Sera of Ptolemy will appear, if not actually to coincide with, at least to have been in the immediate vicinity of, *Singan*, the chief city of the modern province of *Shen-si* in China.[2] Let us now compare, for a moment, with what we have thus far stated, the account given of Serica by Ptolemy himself.[3] Ἡ Σηρικὴ περιορίζεται, ἀπὸ μὲν δύσεως τῇ ἐκτὸς Ἰμάου ὄρους Σκυθίᾳ. Ἀπὸ δὲ ἄρκτων, ἀγνώστῳ γῇ· ὁμοίως δὲ καὶ ἀπ' ἀνατολῶν ἀγνώστῳ γῇ. Ἀπὸ δὲ μεσημβρίας τῷ τε λοιπῷ μέρει τῆς ἐκτὸς Γάγγου Ἰνδικῆς καὶ ἔτι Σίναις. "Serica is bounded, on the west by Scythia beyond Imaus (*Scythia extra Imaum*); on the north by unknown land; on the east in like manner by unknown land; on the south by the remaining portion of India beyond the Ganges, and also by the Sinae." The geographer then proceeds to state:[4] Ὄρη δὲ διέζωκεν Σηρικὴν, τά τε καλούμενα Ἄννιβα, καὶ τῶν Αὐξακίων τὸ ἀνατολικὸν μέρος, καὶ τὰ καλούμενα Ἀσμιραΐα ὄρη, καὶ τῶν Κασίων τὸ ἀνατολικὸν μέρος, καὶ τὸ Θάγουρον ὄρος, ἔτι δὲ τῶν Ἡμωδῶν καὶ Σηρικῶν καλουμένων τὸ ἀνατολικὸν μέρος, καὶ τὸ καλούμενον Ὀττοροκόρρας. "Mountains intersect Serica; namely, the range which is called Anniba, and the eastern part of the Auxakian chain, together with those that are denominated Asmiraea, the eastern part of the Casian range, mount Thaguron, the eastern part of the montes Emodi and the Seric chain as they are styled, and what is called Ottorokorras." The continuation of the Auxakian chain is in the Russian province of *Irkutschk;* the Asmiraean mountains are those which form the northern boundary of the desert of *Cobi;* the Casian range extends from the country of the Chochotes for the most part along the Chinese wall towards the north-east; mount Thaguron is the southern part of the Mongolian mountains, which stretch from the *Hoang-ho* towards the north; the eastern part of the montes Emodi is the chain which stretches from Northern Thibet towards the southern part of the Chinese province of *Shen-si*, while Ottorokorras is its continuation, traversing the province of *Shen-si*, and giving rise to numerous tributaries of the *Hoang-ho.*[5] The geographer next proceeds to describe the rivers of Serica. According to him, two streams in particular flow through the greater part of the country of the Seres (Διαῤῥέουσι δὲ δύο μάλιστα ποταμοὶ τὸ πολὺ τῆς Σηρικῆς) the Oechardes (Οἰχάρδης), and the Bautisus, (Βαύτισος).[6] The former of these springs from three sources, one among the Auxakian mountains under the 51st parallel of Latitude; a second farther to the south-east, among the Asmiraean mountains, under the parallel of 47½; and the third much farther to the west, among the Casian mountains, under the 44th parallel. The Oechardes, from this description of it, appears to be no other than the modern *Selenga.* The Bautisus, the second river which is mentioned, rises in the Casian chain, on the borders of Serica, to the south-west of one of the sources of the Oechardes, under the 43d parallel, runs towards the south-east to the montes Emodi, for the distance of about four degrees, and here receives a second arm. This last branch rises among the montes Emodi under the 37th parallel.[7] Eight degrees eastward of the spot where these two arms unite, the Bautisus receives a third branch, which rises among the range of Ottorokorras. It would be difficult for one, at the present day, who had to describe from mere oral statements the *Hoang-ho* in the earlier part of its course, to do it more accurately than Ptolemy has done, for that the Bautisus and *Hoang-ho* are one and the same river, hardly admits of a doubt. Its northern arm, the *Olan-Muzen*, rises in the country of the Chochotes, or Cal-

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1. *Ptolem. Geog. ed. Erasm. p.* 13. *et seqq.* The computation of Mannert, however, is followed. This writer observes, that the diminution is incorrectly printed in the edition of Erasmus: "In der Erasmischen griechischen Ausgabe ist diese Verkleinerung unrichtig ausgedrückt."
2. *Mannert,* "*Geographie der Griechen und Römer,*" *vol.* 4. *p.* 505.
3. *Ptolem. Geog. p.* 414.
4. *Ibid.*
5. *Mannert.* "*Geographie der Gr. und Röm:*" *vol.* 4. *p.* 495.
6. The Erasmian ed. of Ptolemy calls this river Βαυτής.
7. "*Charte des Ptolemaeus,*" appended to "*Ukert's Geographie der Gr. und R.*" From this map it will appear, that the 51st parallel nearly coincides with the mouth of the Borysthenes, and the 43d nearly with that of Byzantium. The parallel of 37 is one degree north of that of Rhodes, by the same map.

mucks of Hoho-Nor, among the mountains which bound the desert of Cobi, and to the north-east of it rises the *Etzinè*, which must therefore be one of the sources of the Oechardes. The *Hoang-ho* takes its course towards the south-east, in order to unite with its southern arm, the *Hara-Muzen*, which rises in the southern chain of mountains between China and Thibet, and directs its course to the north-east. After this, the united streams take a high northern direction, crossing the great wall, and then, bending to the south, pass once more the great wall, and re-enter China proper. Of the northern part of their course Ptolemy makes no mention, for a very natural reason, because it passes far beyond the ancient caravan-routes. They make their appearance again near the site of the ancient capital of Serica, where Ptolemy again mentions them, and where he places the third tributary, probably the *Hori-ho*. From all that has been said, it follows as an irresistible consequence, that the Serica of antiquity comprehended the eastern portion of the country of the *Chochotes*, the Chinese province of *Shensi*, and also *Mongul Tartary* from the northern confines of China as far as the southern limits of Siberia.[1]

D'Anville, it is true, gives on his map of the ancient world a somewhat different view of this quarter. But D'Anville erred in placing too much reliance on the false representations given by Mercator to the rivers of Serica, in his maps illustrating the geography of Ptolemy.[2] Still, the authority of the French geographer is valuable as far as it goes, since he so far makes Serica a portion of China as to consider Sera, its metropolis, identical with *Kant-cheon* in the modern province of *Shefi-si*.[3]

In pointing out the land of Serica, Ptolemy[4] makes mention also of two other caravan-routes, a northern and a southern one. The former of these commenced at the city of Tanais, situate at the mouth of the river of the same name (the modern *Don*), and ran onward to the farthest east. It was by means of this route that Ptolemy obtained his information respecting what are now the *Volga* and *Jaik*, of which nothing was known before his time by the Greeks. He learned also the existence of the mountainous chains along the southern confines of Siberia, and was enabled to give a tolerably correct account of their situation and direction. He even pushed his enquiries as far as the Issedones, the most remote people to the east. All this information he obtained from the traders. No Greek seems ever to have undertaken this long and perilous journey. Unacquainted with the manners and language of the various predatory tribes which roamed along this vast tract of country, the attempt would have exposed themselves to certain destruction, and their merchandise to the cupidity of the savage Nomades. The traders, therefore, of whom mention has just been made, must have belonged to some one of the native tribes in this quarter, perhaps to the same Kirgish Tartars who at the present day carry on the Russian inland traffic with the countries to the south. In this way, and in this alone, can we satisfactorily account for the knowledge possessed by the Greeks of the countries mentioned above, and at the same time for the very loose and general nature of their information. The most eastern people with whom the caravan-route had communication appear to have been the Issedones. They would seem to have been identical with the Issedones of Herodotus, whom that historian names as the most remote nation of the north-east.[5] If an opinion may be ventured respecting them, it would be that they coincide with the modern *Kalkas* of Mongolia, in Chinese Tartary.[6] Ptolemy, in one part of his work,[7] considers this nation as a part of Serica, inasmuch as they were under the sway of the Seres. In his eighth book, however, he calls them a Scythian race, and even their capital bore the name of Ἰσσηδῶν Σκυθική among the Greeks.[7] These Issedones had cities of their own, and were, of course, some degrees removed from the barbarism of the Nomadic state. Their cities must also have been well known, since Ptolemy gives us the longest day of two of them. This nation appear to have formed the link of communication between the caravan-traders and the country of the Seres, a circumstance which arose from their being in subjection to the Seres, all immediate access to whom was debarred the merchant.

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1. *Mannert, ubi supra.*
2. *Gosselin*, "*Géographie des Grecs analys.*" *p.* 132.
3. *D'Anville* "*Géog. anc. abreg.*" *vol* 2. *p.* 326. *Id.* "*Recherches géogr. et historiques sur la Serique des Anciens.*" (*Memoires de l'Academie des Inscriptions, vol.* 32. *p.* 573. *et seqq.*)
4. *Ptolem. Geogr.*—Comp. *Mannert, vol.* 4. *p.* 506.
5. *Lib.* 4. *c.* 13, and 27.
6. *Mannert. ubi supra.*
7. *Ptolem. Geogr.* Comp. *Mannert, ubi supra.*

Two cities close to the borders of China seem to have been the marts of this traffic, Ἰσσηδῶν Σηρική, so called from its having among its inhabitants Seres as well as Issedones, and Δρωσάχη, farther to the south-east. It is curious to compare with what has just been stated a passage from Ammianus Marcellinus, in which he makes mention of the Seres. According to this writer,[1] a high, circular and continuous wall surrounds the land of the Seres: "*In orbis speciem consertae celsorum aggerum summitates ambiunt Seras.*" Is not this a description of the great wall of China, which encloses the country on the north? When this writer speaks of the western side of Serica, and of the route of the caravans beyond the Stone-castle, he makes no mention whatever of any wall, which in reality does not exist on this side, but only on the north.

The second[2] of the routes, alluded to above, proceeded from Palimbothra, the modern *Patna*, on the Ganges, in a north-east direction through Thibet, and from thence along the southern arm of the Bautisus, or *Hoang-ho*, in an eastern direction to Sera. This is precisely the same route which the Jesuits, Grueber and D'Orville, took in the 17th century.[3] It is, moreover, the oldest and most frequented. By it the people of India obtained the silk and other productions of China, concealing, at the same time, from the natives of the west, the true quarter whence these commodities were brought. The Europeans received the silk, of which they were in quest, from the hands of the Indians, and, in answer to their enquiries respecting the country which produced it, they only received statements that were calculated to lead them astray. The truth, however, could not remain long concealed, and accordingly we find even Ptolemy in possession of the true account. The natives of India informed him that Serica, and the city of Sera, lay to the north of the Sinae, that there was another route to this quarter besides the one by the stone-castle, and that this route was through India by the way of Palimbothra.[4] From this last-mentioned city the route in question lead through India, until, having proceeded eight degrees north of Palimbothra, it passed over the high mountains in northern Thibet. Here was situate the city of Sota, having on its left the range of Imaus, and on its right the eastern portion of the chain denominated Montes Emodi, and which formed the boundary between India and Serica. Farther on to the north-east was a city named Chaurana, and then the way proceeded along the southern arm of the Bautisus, passing by the city of Orosana. The route then led to the city of Ottorokorra, the capital of a people named Ottorokorrae, from whom the easternmost portion of the Montes Emodi received the appellation of Ottorokorras. We now stand on ground with which, it is curious to observe, the Greeks seem to have had some acquaintance long before the time of Ptolemy. In the earlier fables and traditions of the west, mention is made of a people named Attacori, dwelling in a valley which was always warmed by the genial rays of the sun, and protected by encircling mountains from the rude blasts of the north, a people closely assimilated in the peculiarities of their situation to the fabled Hyperboreans.[5]—After leaving the Ottorokorrae, the route led by Solona, in a north-east direction, to the city of Sera.

Kosmas Indicopleustes[6] states, that the Brahmins informed him that if a line were drawn from the country of the Sinae (Τζίνιτζα) through Persia into the Roman world, so as to strike Byzantium, it would divide the earth into two equal parts. From this account also, loose as it is, we may obtain very satisfactory data for the position of Serica, which in the days of Kosmas was confounded with the land of the Sinae, both of them being known merely as the country of silk.

Among modern writers, the author of the "Decline and Fall of the Roman Empire" is decidedly in favour of identifying the Seres with the people of China,[7] and his extensive and accurate learning is sufficiently well-known. But the most conclusive authority on the subject is to be found in the pages of one of the first oriental scholars of the present age.[8] "Il n'y a plus de doute," observes this writer,

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1. *Ammianus Marcellinus* 23. 6. *p.* 299. *ed. Ernesti.*
2. *Mannert. vol.* 4. *p.* 511.—*Ptol. Geog.* 1. 17.
3. *Thevenot*, "*Divers Voyages.*" *fol. vol.* 2.
4. *Mannert. ubi supra.*
5. Compare *Pliny*, *H. N.* 6. 17. who quotes an earlier author, Amometus. The name of this nation contains one of the key-words (—*cor*—) of the earliest mythology. Comp. *Ritter.* "*Vorhalle Europaescher Voelkergeschichten vor Herodotus.*"
6. *Kosmas Indicopl. Montfauc. N. Coll. Patr.* 2. *p.* 137. *D. et seqq.*
7. *Gibbon.* "*Decline and Fall R. E.*" c. 40.
8. *Klaproth.* "*Tableaux Historiques de l'Asie, depuis la monarchie de Cyrus jusqu'a nos jours.*" *p.* 58.

"que les *Sères* des anciens ne soient les Chinois. D'après les auteurs grecs, le mot σὴρ designe et le *ver à soie* et les *habitants de la Sérique* ou les *Sères ;* or, ce fait démontre, que le nom de ces derniers leur venait de la marchandise précieuse que les peuples de l' Occident allaient chercher chez eux. En Armenien, l'insecte qui produit la soie s'appelle *chéram*, nom qui ressemble assez au σὴρ des Grecs. Il est naturel de croire que ces deux mots avaient été empruntés à des peuples plus orientaux. C'est ce que les langues Mogole et Mandchoue nous donnent la facilité de démontrer. Il en résultera que le nom de la soie, chez les anciens, est veritablement originaire de la partie orientale de l'Asie. La soie s'appelle *sirkek* chez les Mogols, et *sirghé* chez les Mandchoux. Ces deux nations habitaient au nord et au nord-est de la Chine. Est-il présumable qu'elles eussent regu ces dénominations des peuples occidentaux? D'un autre côté, le mot Chinois *sée* ou *szu*, qui désigne la soie, montre de la ressemblance avec *sirghé* ou *sirkek*, et avec le σὴρ des Grecs. Cette analogie frappera d'autant plus quand on saura que, dans la langue mandarine, le *r* ne se prononce pas, tandis que cette finale se trouvait vraisemblablement dans les anciens dialects de la Chine Mais le mot coréen *sîr*, qui designe la soie, est tout a fait identique avec le σὴρ des Grecs, qui devait se prononcer aussi *sîr*. La soie a donc donné son nom au peuple qui la fabriquait et qui l'envoyait dans l'Occident, et les *Seres* sont evidemment les Chinois, quoi qu'en puissent dire les géographes, qui ne savent employer que le compas pour chercher l'emplacement des nations." Previous to the appearance of the work from which the above extract is made, its author had already published a conjecture on the name of the Seres in one of the periodicals of the day. It is to this last that M. Abel-Remusat, another distinguished orientalist, alludes in the following remarks, [1] confirming, at the same time, the opinion of Klaproth. "Ce que l'article consacré à la Chine offre de plus remarquable, c'est l'observation sur l'origine du nom de *Sérique*, cherché par M Klaproth, dans le nom même de la soie, *sse*, en Chinois, qui vraisemblablement, dit-il, a pu être, dans d'autres dialectes du nord de la Chine, changé en *sir*. M. Klaproth, ayant déja publié cette conjecture, [2] j'ai eu l'occasion d'y joindre l'indication d'un fait qui me paraît propre à la changer en certitude : c'est qu'en effet, dans un vocabulaire coréen, qui fait partie de l'Encyclopédie japonaise, la soie est désignée par le nom de *Sirou* (prononcez *Sir*), qui est tout-à-fait identique avec le Σὴρ (prononcez *Sir*) des écrivains grecs."

It has recently been asserted, from a very respectable quarter, [3] that the Seres were originally a people of China, driven into the territories of Little Buckharia by the inroads of the Huns. It is difficult to conceive whence the data could have been obtained for this singular hypothesis, except from the pages of Gibbon or De Guignes. In the former of these writers [4] it is asserted, as a mere hypothesis, without any authority whatever, that "the ancient, perhaps the original, seat of the Huns, was an extensive, though dry and barren tract of country, immediately on the north side of the great wall." Of De Guignes, on the other hand, it may with truth be said, in the words of Klaproth : [5] "malgré la facilité que l'erudition de cet écrivain célèbre lui procurait de puiser dans les auteurs Chinois, Arabes et Syriens, il lui manquait une chose essentielle, c'etait une idée juste de la parenté des nations de l'Asie. En confondant ensemble les nations Turques, Mongoles, Toungouses, Finnoises et autres, il a manqué son but, de sorte que son ouvrage n'est reellement qu'un magasin immense de matériaux precieux, entassés sans discernment." It seems that De Guignes found, both before and after the Christian era, a powerful Nomadic nation, called *Hioung nou* by the Chinese, which continually infested the territories of their neighbours. They occupied the mountainous country to the north of China. The mere resemblance of names led De Guignes to conclude, that these *Hioung nou* were the same people with the *Huns*. Klaproth, however, has shewn most conclusively, [6] from the Chinese historians, that the *Hioung nou* were a branch of the Turkish race, who were dispersed by the Chinese near the sources of the Irtysh, about the 91st year of our present era. The remnant of this nation directed their course towards the west, in order to penetrate into Sogdiana, but they could not reach this country, and were compelled to stop in the region to the north of *Khouei thsu*, or the *Koutché* of more modern days. After this they

1. "*Mélanges Asiatiques*," *vol.* 1. *p.* 290.
2. "*Journal Asiatique*," *vol.* 2. *p.* 243.
3. "*Documents relative to the manufacturing of Silk*," laid before Congress U. S. A. by the Secretary of State, 1828.
4. *Gibbon.* "*Decline and Fall R. E.*" c. 26.
5. "*Tableaux Historiques*," *p.* 242.
6. "*Tableaux Hist.*" *p.* 101. *et seqq.*

moved towards the north-east, and occupied a part of the steppe of Kirghiz, where the annals of China cease to make mention of them. And yet De Guignes, without giving the least authority for what he advances, observes; "Ce sont les Huns qui passèrent dans la suite en Europe sous le règne de l'empereur Valens."

It may not be amiss, before leaving this part of the subject, to say a few words in relation to the early history of the Huns, in order to disprove more fully the statement which has led to these remarks.[1] The most ancient author, who makes mention of the Huns, is Dionysius Periegetes. This geographer, who wrote probably about A. D. 160, enumerates four nations, which, in the order of his narrative, followed each other, as regarded position, from north to south along the shores of the Caspian, viz. the Scythians, the Huns (Οὖννοι), the Caspians and the Albanians.[2] Eratosthenes, cited by Strabo,[3] places these nations in the same order; in place of the Huns, however, he makes mention of the Ouitiens (Οὐίτιοι), who were probably the most eastward tribe of the Huns. Ptolemy,[4] who lived about the middle of the third century, places the Huns (Χοῦνοι) between the Bastarnae and Roxolani, and consequently on the two banks of the Borysthenes. The Armenian historians make mention of them under the name of *Hounk*, and assign them, for their place of residence, the country to the north of Caucasus, between the Volga and the Don. For this same reason they call the pass of Derbend *the rampart of the Huns*. In the geography which is incorrectly ascribed to Moses of Khorène, the following passage also occurs: "The Massagetae inhabit as far as the Caspian, where is the branch of Mount Caucusus, which contains the rampart of Tarpant (Derbend), and a wonderful tower built in the sea: to the north are the Huns, with their city of Varhatchan, and others besides." Moses of Khorène, in his Armenian history, makes mention of the wars which king Tiridates the Great, who reigned from A. D. 259. to A. D. 312, waged against the northern nations who had made an irruption into Armenia. This monarch attacked them in the plains of the Karkeriens, in northern Albania, between Derbend and Terek, defeated them, slew their prince, and pursued them into the country of the *Hounk* or *Huns*. It were useless, however, to multiply authorities.[5] Sufficient has been said to prove, that, in all probability, the original seats of the Huns were in the vicinity of the Caspian. That they were not of the Mongol or Calmuck race, is apparent of itself, if any reliance is to be placed upon the descriptions that are given of their personal deformity by the ancient writers. Scarcely a single feature of the well-known Tartar physiognomy enters into these accounts of them. They were probably the same with the eastern division of the Fins,[6] and hence the theory, which makes them to have dispossessed of their primitive seats the ancient nations of the Seres, errs in placing the original settlements of the Huns too far altogether to the east.

We will now proceed to the more immediate subject of enquiry, the knowledge which the Greeks and Romans possessed in relation to the silk manufacture of antiquity.

It is an extremely ingenious conjecture of Hager,[7] that the "*golden fleece*" of antiquity was nothing more than *raw silk*, which, in its natural state, often resembles gold in colour, appearing like so many fine threads of that metal. The opinion maintained by some, that the golden fleece only implied the gold which was collected by means of fleeces dragged through the rivers of Colchis,[8] is contradicted by the fact, that the golden fleece of the Argonauts was not found in rivers, but *in a wood*, and *on a tree*. Thus, in the Argonautics of the false Orpheus, it is stated,[9]

Μέσσον δ' ἠερόμηκες ἐπὶ στύπος ἅλσεϊ πολλῷ
Ἤπλωται φηγοῖο, πέριξ κλαδεῶσιν ἐραννόν.
Ἐν δ' ἄρα οἱ χρύσειον ἐπικρέματ' ἔνθα καὶ ἔνθα
Ὄρπηκος ταναοῖο δέρας,——————

1. Comp. *Klaproth. ubi supra.*
2. *Dionysii Periegesis, v.* 730. *et Eustath. in loc.*
3. *Strabo, ed. Tzschk. vol.* 4. *p.* 458.
4. *Ptol. Geog. ed. Erasmus, p.* 409. *et seqq.*
5. Compare *Klaproth, p.* 235.
6. *Klaproth, p.* 246.
7. "*Panthéon Chinois,*" *c.* 11. Comp. *Class. Journ. vol.* 1. *p.* 179.
8. *Banier's Mythology, vol.* 4. *p.* 43.
9. *Argonautica, v.* 927. *ed. Hermann.*

And again, in Apollonius Rhodius we are informed of Medea's accompanying Jason to the *sacred wood*, in search of the vast *oak tree*[1] *on which the fleece was lying*.[2]

————————μεθ' ἱερὸν ἄλσος ἵκοντο,
Φηγὸν ἀπειρεσίην διζημένω, ᾗ ἔπι κῶας
Βέβλητο, ————————————

So, in another passage of the same poet, after Medea has applied the charm to the eyes of the dragon, the monster is represented as extending his immense spires *through the thick wood*, and Jason as *taking the fleece from the tree on which it reposed*:[3]

———————— τὰ δ' ἀπείρονα πολλὸν ὀπίσσω
Κύκλα πολυπρέμνοιο διὲξ ὕλης τετάνυστο.
Ἔνθα δ' ὁ μὲν χρύσειον ἀπὸ δρυὸς αἴνυτο κῶας.

Now the ancients believed pretty generally that silk grew on trees, and this belief appears to have been prevalent even as late as the 13th century. And, as regards the oak and ash trees of which the poets and historians of antiquity speak, it is asserted, on good authority, that silk is found on the oak and ash as well as on the mulberry tree.[4] In China, it is said there are three sorts of silk-worms, besides those of the mulberry tree, which are reared on the oak, ash and pear-tree.[5]—It is curious to compare, with what is here asserted respecting the golden fleece, the narrative of Euripides relative to the fatal presents sent by Medea to the new bride of Jason.[6] "I will send to her presents," exclaims the wretched woman, "which I well know far surpass in beauty any now among men, both a finely wrought robe (λεπτόν τε πέπλον) and a golden-twined chaplet." And, a few lines after,[7] she describes these ornaments as those which the *Sun*, her father's father, once gave to his descendants. The Chorus,[8] in speaking of this same robe, observe, that "its beauty and divine glitter" will persuade her to whom it is sent; and accordingly, the instant that Creon's daughter perceived the presents, although testifying but a moment before the strongest aversion to the presence of Medea's children, "she refused not," says the poet, "but promised her husband every thing; and before thy sons and their father were gone far from the house, she took and put on the variegated robe."[9]

———————————————— οὐκ ἠνέσχετο,
Ἀλλ' ἦνες' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
Μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
Λαβοῦσα πέπλους ποικίλους ἠμπέσχετο.

The inference to be drawn from all this is perfectly obvious. The robe must have been one of a very peculiar nature to warrant the description, and produce the impression, which has just been alluded to. Besides, Medea's speaking of it as a robe received by her progenitors from the Sun, stamps it at once as an article of oriental origin. May it not then, without any great violation of probability, be supposed to have been actually a silken robe?—a rare and soothing present for a youthful and offended bride. It is true, we are deducing all this from the mere language of poetry, but it will be remembered that much of the poetry of the Greeks is based upon earlier traditions, which supply the place of positive history. If it be objected, that the robe in question was one of Byssus, we answer that this is extremely improbable, inasmuch as Byssus was produced in great abundance and excellent quality in Elis,[10] and could not, therefore, be an article of any great rarity in Greece.—Objections, however, of a very

1. For remarks on the φήγος, compare Explanatory Notes, Ode 1. 22. 14.
2. *Apoll. Rhod. ed. Schaeffer*, 4, *v.* 123.
3. *id.* 4. *v.* 160.
4. *Reaumur*, "*Mem. pour servir à l'Hist. des Insect.*" *vol.* 1. *p.* 438.
5. *Class. Journ. vol.* 1. *p.* 181.
6. *Eurip. Med. v.* 943.
7. *v.* 950.
8. *v.* 979.
9. *v.* 1153. *et segq.*
10. *Pausanias*, 5. 5

plausible nature, may be made relative to the way in which such an article as silk could be introduced into Colchis, and the knowledge which the Greeks could have obtained respecting this article prior to their undertaking an expedition in quest of it. In answer to this it must be observed, in the first place, that the Egyptian origin of the people of Colchis, although supported apparently by the concurrent testimony of nearly all the ancient writers, is very far removed from any thing like certainty. One writer appears to have borrowed his authority, on this head, from another, and, if we trace them up to their source, we shall find that to be the narrative of Herodotus.[1] Ritter, one of the most profound scholars of the age, has examined the whole subject with great learning and singular ingenuity, and the result is, that he proves most conclusively the Colchians to have been a people of Hindoo, or Indian, origin, and shows also that an active inland-trade was constantly carried on between them and the mother-country.[2] Setting all this aside, however, the question may still be answered in another way. The Argonauts, if we may believe the account of Eratosthenes, advanced farther than Colchis, and went into Media. Strabo[3] confirms this circumstance. According to reports mentioned in Strabo, Jason penetrated to the Caspian sea, and the provinces which bounded his travels are precisely those most abundant in silk. Besides, there is a curious coincidence between this statement of the Argonauts having reached Media, and the name itself of the princess Medea. Herodotus states[4] that the Medes derived their name from Medea. May we not do, what is so frequently done with the legends of antiquity, *invert* the order of the tradition, and make Medea to have derived her name from the nation whence she sprang? The Abbé Banier,[5] however, contends, that Jason's *long ship* was adapted rather to warlike than commercial purposes, and he cites the authority of Ulpian,[6] as well as of the scholiast on Aristophanes,[7] to this effect. But these writers merely speak of what was customary in their own days, and not of usages which prevailed in the more remote periods of history. It is certain, that long vessels were used for commerce subsequent to the Argonautic expedition. The voyages, for example, of the Phocaeans to Tartessus, in the time of Croesus, were made in long ships.[8] To sum up all, even in our own days the principal stuff manufactured of silk derives its name *velvet* (in French *velours*) from the Latin *vellus*, a fleece.

We will now proceed to enumerate the Greek and Roman writers who either allude to, or make direct mention of, the article which we term silk. In doing this, it is conceived that an historical order, as far as practicable, will present the subject in the most perspicuous point of view.

The first writer who gives any direct information on this head is Aristotle.[9] The surprising accuracy of his account, considering his imperfect sources of intelligence, may well demand our attention. The passage is as follows: Ἐκ δέ τινος σκωλήκος μεγάλου ὃς ἔχει οἷον κέρατα καὶ διαφέρει τῶν ἄλλων, γίνεται δὲ πρῶτον μὲν, μεταβαλόντος τοῦ σκώληκος, κάμπη ἔπειτα βομβυλίος, ἐκ δὲ τούτου νεκύδαλος· ἐν ᾗ δὲ μησὶ μεταβάλλει ταύτας τὰς μορφὰς πάσας· ἐκ δὲ τούτου τοῦ ζώου καὶ τὰ Βομβύκια ἀναλύουσι τῶν γυναικῶν τινες ἀναπηνιζόμεναι κάπειτα ὑφαίνουσι. Πρώτη δὲ λέγεται ὑφᾶναι ἐν Κῷ Παμφίλη Λατόῦς θυγάτηρ. Athenaeus refers to this passage in the following terms: Ἱστορεῖ [Ἀριστοτέλης] ὅτι καὶ ἐκ τῆς τῶν φθειρῶν ὀχείας αἱ κονίδες γεννῶνται, καὶ ὅτι ἐκ τοῦ σκώληκος μεταβάλλοντος γίνεται κάμπη, ἐξ ἧς Βομβυλιὸς, ἀφ' οὗ νεκύδαλός ὀνομαζόμενος.—Dr. Vincent, late Dean of Westminster, unites these two passages together, making the one supply what is defective in the other, and gives the following translation of them: "There is a worm which issues from [an egg as small as] the nit of lice: it is of a large size, and has [protuberances, bearing the resemblance of] horns, [in which respect] it differs from other worms. The first change which it undergoes is by the conversion of the worm into a caterpillar, it then becomes a grub, or chrysalis, and at length a moth. The whole of this transformation is completed in six months. There are women who wind off a thread from this animal, which it spun while it was in the state of a caterpillar; and that is the material from which they after-

1. 2. *c.* 104.
2. *Vorhalle Europ. Völkergesch. vor Herodotus, pp.* 35.—95.
3. *Strabo. ed. Tzschk. vol.* 4. *p.* 431.
4. 7. *c.* 62.
5. "*Memoires de L' Academie des Inscriptions*," *vol.* 13. *p.* 109.
6. *Ulpian. in Orat. in Leptinem.*
7. *Aristoph.* Ἱππεῖς.
8. *Herodotus.* 1. *c.* 163.
9. *Hist. Animal.* 5. 19. *vid.* Correspondence between Dr. Vincent and Mr. Barker in the *Classical Journal, vol.* 7. *p.* 32. *et seqq.*

wards form the texture of the web. This invention is attributed to Pamphila, a woman of the isle of Cos, and daughter of Latoius."—The learned translator then enters into a full examination of this passage of Aristotle, for the purpose of ascertaining whether the silk mentioned in it be the true silk which we have at the present day, and produced by the true silk-worm. He considers a link of the chain to be wanting in the passage under review, inasmuch as the silken thread is not wound off from the animal itself, but from the cocoon. In the next place, the true silk-worm is not of *large* size, but small, at its first appearance and before it becomes a caterpillar. "Neither can it properly be called a worm, as distinguished from the caterpillar. A caterpillar is discriminated from a worm by its small protuberances which serve for legs, and is called κάμπη in Greek, from its bending or undulating motion; these legs of the reptile may be hardly distinguishable at its first production, which may have induced Aristotle to call it a worm. As regards the Coan vestments, no one, after reading the passage cited above, will feel inclined to maintain that they were of cotton. They seem to have been entirely of fine, thin, transparent silk, inferior, however, in softness and splendour, to the Oriental. Salmasius and Hoffman furnish an additional reason for the inferiority of the Coan article, which is, that the Coans suffered the Aurelia to eat its way out of the cocoon. This ruins the silk for all fine work, for the thread is then obtained by spinning it from a flock; whereas, to have it reeled off continuous, the Aurelia must be killed by heat, and the cocoon preserved from perforation."

We find no mention made of the Seres, or their peculiar manufacture, in any Greek author, for a long period subsequent to the age of Aristotle, unless it be that the fine stuffs of Amorgos,[1] which are described as having been almost transparent and in point of fineness, as well as of price, ranked before those made of Byssus and Carpathus, were similar to those manufactured in the island of Cos.—The Romans appear to have first become acquainted with the name and product of the Seres about the reign of Augustus. Hence, whatever we find on this subject becomes, of course, a matter of common knowledge for both.

Virgil appears to be the first Roman writer who makes mention of the Seres:

> "*Quid nemora Aethiopum, molli canentia lana?*
> *Velleraque ut foliis depectant tenuia Seres?*"[2]

Who are meant in this passage by the Aethiopians, has been a subject of much controversy, especially as the geographical situation of the Seres will depend, in a great measure, upon this. "Aethiopians" (Αἰθίοπες) was a general name among the Greeks for every nation of a dark or swarthy complexion, an effect supposed to be produced by the burning rays of the sun. Their first acquaintance with a race of this description seems to have been derived from Aegypt and Phoenicia, in both of which countries they would naturally meet with many accounts of the tribes that occupied the interior of Africa. The name was afterwards extended to the dark-brown natives of southern Arabia, who brought their wares to Sidon by the overland trade, and hence it is that Homer makes mention of two Aethiopian races, the western and eastern:[3]

> Αἰθίοπας τοὶ δίχθὰ δεδαίαται, ἔσχατοι ἀνδρῶν,
> Οἱ μὲν δυσομένου Ὑπερίονος, οἱ δ' ἀντιόντος.

The opinion of Aristarchus[4] and others of the Grecian commentators on Homer, which makes the Nile to have been the dividing line between these two races, is too refined for the age of the poet, and implies a more accurate acquaintance with the interior of Africa, and the course of the river of Aegypt, than he appears to have possessed. Homer's western Aethiopians are the natives of inland Africa, the eastern those of southern Arabia, who were thought by the earlier Greeks to dwell in the immediate vicinity of the great source of light. When the army of Xerxes, in a subsequent age, was poured upon Greece, the inhabitants of the latter country, perceiving some dark-coloured nations among the followers of the monarch, applied to them the name of Aethiopians, in perfect conformity with its original import; and hence Herodotus,[5] in speaking of the forces which served on that expedition, enumerates two

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1. *Boeckh.* "*Staatshaushaltung der Athener*," *vol.* 1. *p.* 115. and the authorities there cited.
2. *Georg.* 2. *v.* 121.
3. *Odyss.* 1. *v.* 23.
4. *Eustathius, p.* 1386.
5. 7. 69. and 70. 8. 94 and 97.

distinct races, the eastern and western Aethiopians. It is easy to perceive, from his description of the former, and their "long straight hair," that none other are meant than the people of India. If this deduction be correct, the Seres of Virgil will of course be the people of China. As to their *combing fleeces from the leaves of trees*, the allusion is manifestly to silk, which many of the ancients believed to be a sort of down gathered from the leaves of trees. Thus Pliny,[1] in a subsequent age, remarks, "*Primi sunt hominum qui noscantur Seres, lanicio sylvarum nobiles, perfusam aqua depectentes frondium caniciem.*"

The moment silk became known among the western nations, it was eagerly purchased as an article of luxury, and began to form a conspicuous part of Greek and Roman attire. At that period of growing corruption, it was no wonder that such an invention should be hailed with transport, which, while it supplied the person with a covering, still, like our gauze, exposed every limb to the eye of the beholder in almost perfect nudity. The Emperor Heliogabalus, it is true, in a later age, was the first who disgraced himself by appearing in a dress *wholly* of silk, yet Seric and Coan vestments are frequently mentioned by the Roman writers either contemporary with, or not long subsequent to, the time of Virgil. Thus, in Tibullus,[2] we have,

"*Hic dat avaritiae stimulos, hinc Coa puellis*
Vestis, et a rubro lucida concha mari."

And again, the same poet alludes to their being fancifully interwoven with gold,[3]

"*Illa geret tenues, quas femina Coa*
Texuit, auratas disposuitque vias."

In Propertius,[4] we have the following allusion to the Seric manufactures:

"*Quid relevant variis serica textilibus?*"

where *serica* is equivalent to *vestes stragulae bombycinae*. And, in another passage of the same poet,[5]

"*Serica nam taceo volsi carpenta nepotis.*"

where *serica carpenta* mean vehicles, with silken hangings. In Ovid[6] also we have the following line,

"*Vela colorati qualia Seres habent.*"

About the period of which we are speaking, it would appear that Seric vestments found their way to Rome as presents also from foreign nations. Florus[7] states, that in the reign of Augustus an embassy from the Seres came to Rome, with presents of precious stones, elephants, and *other gifts*. Among these last, Seric vestments, or else raw silk, were no doubt included. If we glance at the Greek writers who flourished about this period, we shall be surprised to find Strabo passing over, in almost total silence, both the nation of the Seres as well as their singular manufacture, the more especially as his contemporary, Dionysius Periegetes, makes such full mention of them. Thus, we find Dionysius describing the Seres as a nation of the farthest east, who paid no attention to cattle or sheep, but occupied themselves in *combing the variegated flowers* produced from their otherwise neglected land, and in *making vestments of an ingenious and costly kind*, resembling in hue the meadow-flowers, and with *which even spider's webs could not compare as to fineness of texture*:[8]

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1. *Plin. H. N.* 6. 17.
2. *Tibullus*, 2. 4. 29.
3. *Id.* 2 6. 35.
4. *Propertius*, 1. 4. 22.
5. *Id.* 4. 8. 23.
6. *Ovid. Amor.* 1. 4. 16.
7. *Florus*, 4. 12. 62.
8. *Dionysii Periegesis*, *v.* 752 *et. seqq.*

——————καὶ ἔθνεα βάρβαρα Σηρῶν,
Οἵτε βόας μὲν ἀναίνονται καὶ ὄφια μῆλα,
Αἰόλα δὲ ξαίνοντες ἐρήμης ἄνθεα γαίης,
Εἵματα τεύχουσιν πολυδαίδαλα τιμήεντα,
Εἰδόμενα χροιῇ λειμωνίδος ἄνθεσι ποίης·
Κείνοις οὔτι κεν ἔργον ἀραχνάων ἐρίσειεν.

Eustathius, Archbishop of Thessalonica, who flourished about 1160 A. D. and wrote a learned commentary on the work whence this extract is taken, gives a very curious account of the Seres, which would tend still more strongly to confirm the belief that they were identical with the Chinese. He describes[1] them as an unsocial nation, refusing all intercourse with strangers (*ἀπροσμιγεῖς ἀνθρώποις καὶ ἀνομίλητοι.*) They marked the price on the articles which they wished to sell, and, having left them in a particular place, retired. The traders then came, and placed by the side of the goods the amount demanded, or else so much as they were willing to give. Upon this they withdrew in their turn, and the Seres coming back, either took what was offered or carried away the goods again. We have here the same cautious system of commercial dealing which characterises the Chinese of our own days, only in a far stricter degree. This peculiarity in the traffic of the Seres is noticed also by Pliny, Pomponius Mela and Ammianus Marcellinus.[2]

But to return to the order of Chronology, in the reign of the Emperor Tiberius, according to Tacitus,[3] a law was passed at Rome ordaining that men should not disgrace themselves by the use of Seric vestments, or, to adopt the strong language of the original, "*ne vestis serica viros foedaret.*" Lipsius, in an *Excursus* on this passage, endeavours to prove that a Seric vestment means one of cotton that grows spontaneously on trees in the country of the Seres, and that *vestis bombycina*, on the other hand, means one of silk. But surely the use of a cotton garment would hardly have called for the reprobation of the Roman Senate. Besides, Sylvester,[4] in his remarks on the 2d Satire of Juvenal (v. 66.) has conclusively shewn that *sericum* means "*silk on the loom*," and *bombyx* "*raw silk.*"

At a later period we find Seneca[5] exclaiming, "*Video sericas vestes, si vestes vocandae sunt, in quibus nihil est quo defendi aut corpus, aut denique pudor possit: quibus sumtis, mulier parum liquido nudam se non esse jurabit. Haec ingenti summa ab ignotis etiam ad commercium gentibus accersuntur.*" And again, in another portion of his works, we have the following,[6] "*Posse nos vestitos esse sine commercio Serum.*"

It is in the elder Pliny, however, that we find the strongest authorities on this subject. The passage of Aristotle, which we have cited above, he quotes once[7] expressly and once[8] incidentally. In another[9] instance, he alludes in the following expressive words to the object of the Roman females in adopting this dress: "*ut in publico matrona transluceat.*" In the proem to the 12th book, he remarks, "*caedi montes in marmora, vestes ad Seras peti.*" Among many other passages in this author, there is one too long to quote here, which proves conclusively that the Coan vestments were of silk, and the produce of a particular kind of silk-worm bred in the island of Cos. Forcellini[10] cites the opinion of Salmasius (Saumaise) who thought that the silk-worms of Pliny were the same as those of our own time, and that Pliny had, from want of sufficient information on the subject, quoted an incorrect description of them from some earlier writer.

Quintilian also alludes to the *toga serica*,[11] and Juvenal, as may well be imagined, finds this an am-

1. *Eustath. in Dionys. Perieg. p.* 239. *ed. Oxon.*
2. *Plin. H. N.* 6. 17. *Pomponius Mela*, 3. 7. *Ammianus Marcellinus*, 23. 6. *p.* 299. *ed. Ernesti.*
3. *Tacitus. Annal.* 2. 33.
4. *Forcellini Lex. Tot. Lat. s. v. Bombyx.*
5. *Seneca, de Benef.* 7. 9.
6. *Id. Ep.* 90.
7. *Plin. H. N.* 11. 26.
8. *Id.* 6. 20.
9. *Id.* 6. 17.
10. *Lex. Tot. Lat. s. v. Bombyx.*
11. *Quintilian, Inst. Orat.* 12. 10.

ple theme for indignant satire.[1] In Martial, likewise, the allusions to Seric vestments are more than once met with. Thus,[2]

"*Nec nisi prima velit de Tusco serica vico.*"

and again,[3]

"*Nec dentes aliter quam serica nocte reponas.*"

Suetonius,[4] only once makes mention of Seric garments, and then very slightly, in the case of the Emperor Caligula, "*Saepe depictas, gemmatasque indutus paenulas, manuleatus, et armillatus in publicum processit, aliquando sericatus.*" They are named also once in Plutarch,[5] but the allusion is a very general one. A young female is admonished not to make use of *τὰ σηρικὰ*, which can only be obtained at great expense. Pausanias is the next writer in the order of time who challenges our attention on this subject. He gives[6] a long account of the silk-worm, in a very interesting passage, which may be translated as follows. "There is a worm (*ζωΰφιον*) in their (the Seres') country, which the Greeks call *ser*, (*ὃν σῆρα καλοῦσιν Ἕλληνες,*) but to which the natives give a different appellation. It is twice as large as the largest-sized beetle, but, in other respects, resembles the spiders which weave their webs under the trees, and, like them, it has eight feet. The Seres, in summer as well as winter, rear these insects in houses specially adapted to that purpose. They work a very slender thread, which is twined around their feet. They are fed nearly four years on panic, (*παρέχοντες σφισι τροφὴν ἕλυμον*); in the fifth (for they know that they will not live longer) they give them a green reed to eat. This is the animal's favourite food, which it devours until it bursts from repletion. The Seres obtain a quantity of thread from its bowels." What Pausanias adds, however, respecting the situation of Seria, that it is "an island in a recess of the Indian Ocean," probably refers to Ceylon, and is grounded upon the mistaken idea[7] that the silk, which formed a chief article of export from that island, was likewise manufactured there. Tertullian[8] and Clemens Alexandrinus[9] also speak of the silk-worm, and appear better acquainted with the several changes which it undergoes than Pausanias. The principal points in which they differ from the correct accounts of modern times are, their making the insect in question resemble the spider in the mode of forming its thread, and their assigning a different leaf from that of the mulberry for its food.[10] Dio Cassius and Herodian both make mention of the seric manufactures. The former describes the ancient *σηρικὸν* in the following language: [11] *τοῦτο δὲ τὸ ὕφασμα χλιδῆς βαρβάρου ἐστὶν ἔργον, καὶ παρ' ἐκείνων καὶ πρὸς ἡμᾶς, ἐς τρυφὴν τῶν πάνυ γυναικῶν περιττὴν.* "This species of tissue is a work of barbarian luxury, and has found its way from that distant quarter even unto us, in order to furnish our higher class of females with the materials for excessive extravagance." Herodian speaks of seric vestments as fitter for females than for men.[12] *τὰ τοιαῦτα καλλωπίσματα οὐκ ἀνδράσιν, ἀλλὰ θηλείαις πρέπειν.* Vopiscus[13] informs us, "*Vestem holosericam neque ipse (Aurelianus) in vestiario suo habuit, neque alteri utendam dedit. Et quum ab eo uxor sua peteret, ut unico pallio blatteo serico uteretur, ille respondit:* absit ut auro fila pensentur; *libra enim auri tunc libra serici fuit.*" The extravagant price which is here mentioned, a pound of gold for a pound of silk, may easily be accounted for by the circumstance of the over-land trade to Serica being rendered more precarious by the rapid rise of the second Persian empire. Passing by the several authors who mention the seric vestments without any accompanying circumstances sufficiently important to merit a quotation, we come to Lampridius, who de-

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1. *Juvenal. Sat.* 6. *v* 260. *Sat.* 8. *v.* 101. and the comments of Ruperti.
2. *Martial, Ep.* 11. 28.
3. *Id.* 9. 38.
4. *Suetonius. vit. Calig. c.* 52.
5. *Plutarch, Conjug. Praecep.* (*in Reiske's ed. vol.* 6. *p.* 550.)
6. *Pausanias,* 6. 26 *ed. Siebelis, vol.* 3. *p.* 125.
7. *Ritter's Vorhalle, p.* 113.
8. *Tertullian, de Pallio, c.* 3.
9. *Clemens Alexandrinus,* (*In Paedagog.* 2. 10.)
10. "*Memoires de l' Academie des Inscriptions,*" *vol.* 7. *p.* 342.
11. *Dio Cassius, ed. Reimar.* 43 24. *p.* 358. *l.* 25.
12. *Herodian. ed. Irmisch.* 5. 5. 9. *vol.* 3. *p.* 144.
13. *Vopiscus. Vit. Aurel. c.* 45.

votes to infamy the Emperor Heliogabalus,[1] for having first dared to appear in a dress wholly of silk. St. Basil[2] makes a curious application of the knowledge that appears to have been generally diffused about this period respecting the transformations of the silk-worm, by exhorting the rich, who could not be induced to dispense with garments of silk, to remember at least in putting them on, that the worm, of whose substance they were made, is a type of the resurrection. Julius Pollux[3] also alludes to this insect: *σκώληκές εἰσιν οἱ βόμβυκες, ἀφ' ὧν τὰ νήματα ἀνύενται, ὥσπερ ὁ ἀράχνης. ἔνιοι δὲ καὶ τους Σῆρας ἀπὸ τοιούτων ἑτέρων ζώων ἀθροίζειν φασὶ τὰ ὑφάσματα.* Ammianus Marcellinus[4] next follows, who gives the following narrative: "They (the Seres) weave a delicate and tender thread, formed from moistened wool, combining it into a kind of fleece by frequently sprinkling with water the pods of the trees; spinning this into inner garments, they manufacture that celebrated silk, which anciently composed the dress of the (Roman) nobility, but in my age is the indiscriminate and extravagant clothing of our lower ranks." It is rather surprising to find so much ignorance of the true origin of silk, in so late an age, and on the part of a writer otherwise so intelligent. One would imagine that Ammianus was describing the cotton tree. A distinction appears to have been made, long before this period, between *Bombycinum* and *Sericum*: the former appellation being given to the produce of the Assyrian silk-worm and that of Cos, the latter being used to denote the genuine silk, whether the work of an insect or the produce of a plant. Hence we find the distinction observed in St. Jerome,[5] "*Spernat Bombycum telas, Serum vellera.*" Next in order is the lexicographer Hesychius,[6] who makes Σὴρ to have been the name of the insect whence the silk was obtained, and the silk, itself to have been named Ὁλοσήρικον, or, to use his own words: *Σῆρες, ζῶα νήθοντα μετάξαν, ἢ ὄνομα ἔθνους ὅθεν ἔρχεται καὶ τὸ ὁλοσήρικον.* And yet, as if to show how very fluctuating was all the knowledge which the ancients possessed on this subject, we find Achilles Tatius,[7] about this same period, speaking of silk as a very fine down, deposited by birds on the leaves of trees, and carefully collected by the Indians. It remains but to add some passages from Isidorus. "Bombycina *est a* Bombyce, *vermiculo, qui longissima ex se fila generat, quorum textura bombycinum* dicitur, conficiturque in insula Co.—Serica *a* serico *dicta, vel quod etiam Seres primi miserunt;* holoserica *tota serica;* tramoserica *stamine lineo, trama ex serico;* holoporphyra, *tota ex purpura;* byssina *candida, confecta ex quodam genere lini grossioris.*"[8] And again, "Byssum genus est quoddam lini nimium candidi et mollissimi, quod Graeci papatem vocant.—Sericum dictum, quia id Seres primi miserunt; vermiculi enim ibi nasci perhibentur, a quibus haec circum arbores fila ducuntur; vermes autem ipsi Graecè *βομβυκες* nominantur."[9]

Before concluding this Excursus, we will take the liberty of adding a few remarks in relation to the high price of silk in the Ancient world, for which we are indebted to the pen of Dr. Vincent.[10] "As late as the time of Aurelian, Vopiscus informs us that silk sold for its weight in gold. The Coan fabric seems never to have reached this extravagant price, but only the pure Oriental silk. The expence of conveyance undoubtedly, and the difficulty of obtaining it, were the immediate causes of this enormous value being assigned to the article. This price seems never to have been depressed until Constantinople became the centre of commerce for the Eastern and Western world: and there the depression advanced till the 5th century, when Ammianus mentions that silk, which had formerly been worn only by the nobility, was then the common dress of the lower orders." The learned writer then puts the question, why Justinian, as Procopius[11] informs us, should send to China for the true breed, if both the insect and the manufacture were in existence at Cos? the one was a journey of hazard and difficulty, of nearly three thousand miles; the other, a pleasant voyage short of four hundred.—He proposes an answer to the question, namely, that the manufacture of Oriental silk had superseded the

1. *Lampridius, Vit. Heliogab. c.* 26.
2. *S. Basil. in exam. homil.* 8.
3. *Pollux, ed. Basil.* 1536. *c.* 384. 31 *cap.* 17. *Lib.* 7.
4. *Ammianus Marcell.* 23 6. *p.* 300, *ed. Ernesti.*
5. *S. Hieron. de In tit. puellae.*
6. *Hesychius, s. v* Σῆρες.
7. *Achilles Tat. Clitoph. et Leucipp. amor. lib.* 3.
8. *Isidorus, de coloribus. lib.* 19. *c.* 17. *p.* 1294. (*in Gothofredius's Auctores Ling. Lat. cited by Barker, Class. Journ. vol* 6 *p.* 212.
9. *Id. de nominibus Vestium. c.* 22 *p.* 1299.
10. *Class. Journ. vol.* 7. *p.* 35.
11. *Procopius, Goth,* 4. 17.

manufacture at Cos, which could only have happened from the superiority of the material or the manner of its fabrication. "Silk," as he informs us, "had been woven in the Roman Empire long before it was fully understood how the material was obtained; for the Μέταξα, νῆμα Σηρικὸν, or silk-thread, is an article subject to a duty in the Custom-House of Alexandria: and whether the web of Tyre was wrought from this, or whether women reeved out the web, introduced through Media and Assyria, as Pliny asserts, it makes no difference in point of time, but it proves that the commodity was so superior in quality, that the manufacture of Cos was driven out of the market."

The learned Dr., however, is wrong in censuring D' Anville for supposing that the monks sent by Justinian went only as far as *Sirhend* in India, and not to China itself. There is every reason to believe, that the inhabitants of that part of India which lies between the *Pendjab* and the river *Jumna* had learned the process of silk-manufacture from their eastern neighbours. Hence their territory and capital took the name of *Serinda* (Ser-Ind), and even at the present day the name continues to be *Serhend*, or "the land where the Hindoos nurture the silk-worm." It was to this quarter, very probably, that the monks of Justinian came. Gibbon, however, (Ch. 40.) boldly asserts that these monks were missionaries, who had previously penetrated to China, and resided at Nan-kin.

EPODES.

THE term Epode (Ἐπῳδός) was used in more than one signification. It was applied, in the first place, to an assemblage of Lyric verses immediately succeeding the Strophe and Antistrophe, and intended to close the period or strain. Hence the name itself, from ἐπὶ and ᾠδή, denoting something *sung after* another piece. In the next place, the appellation was given to a small Lyric poem, composed of several distichs, in each of which the first verse was an Iambic Trimeter (six feet), and the last a dimeter (four feet.) Of this kind were the Epodes of Archilochus, mentioned by *Plutarch*, in his *Dialogue on Music*, (*c.* 28.—*vol.* 14. *p.* 234. *ed. Hutten.*) and under this same class are to be ranked a majority of the Epodes of Horace. Lastly, the term Epode was so far extended in signification, as to designate *any poem in which a shorter verse was made to follow a long one*, which will serve as a general definition for all the productions of Horace that go by this name. Compare, in relation to this last meaning of the word, the language of *Hephaestion*, (*de Metr. p.* 70. *ed. Pauw.*) εἰσὶ δ' ἐν τοῖς ποιήμασι καὶ οἱ ἀῤῥενικῶς οὕτω καλούμενοι ἐπῳδοί, ὅταν μεγάλῳ στίχῳ περιττόν τι ἐπιφέρηται· where περιττόν corresponds to the Latin *impar*, and refers to a verse unequal to one which has gone before, or, in other words, less than it. So also *Diomedes*, (*lib.* 3. *col.* 482. *ed. Putsch.*) "*Epodi dicuntur versus quolibet modo scripti, et sequentes clausulas habentes particularum, quales sunt Epodi Horatii, in quibus singulis versibus singulae clausulae adjiciuntur,*" where, by *particularum* are meant verses of smaller size, which may be regarded as parts or fragments of longer ones. Compare the remarks of *Burette*, on *Plutarch's Dialogue on Music* (*Mem. de l'Acad. des Inscr.* &c. *vol.* 14. *p.* 385. *seqq.*)

EPODE 1. Written a short time previous to the battle of Actium. The bard offers himself as a companion to Maecenas, when the latter was on the eve of embarking in the expedition against Antony and Cleopatra, and expresses his perfect willingness to share every danger with his patron and friend. Maecenas, however, apprehensive for the poet's safety, refused to grant his request.

1. *Ibis Liburnis*, &c. "Dear Maecenas, wilt thou venture in the light Liburnian galleys amid the towering bulwarks of the ships of Antony?" If we credit the scholiast Acron, Augustus, when setting out against Antony and Cleopatra, gave the command of the Liburnian galleys to Maecenas. "*Ad Actiacum bellum iturus Caesar Augustus Liburnis praeposuit Maecenatem.*" Compare Excursus to the second book of odes; and, as regards the Liburnian galleys of Augustus, and the vessels of Antony's fleet, compare Explanatory Notes, Ode 1. 37. 30.——5. *Quid nos, quibus te*, &c. The ellipses are to be supplied as follows: *Quid nos faciamus, quibus vita est jucunda si te superstite* vivitur, *si contra* acciderit, *gravis?* "And what shall I do, to whom life is pleasing if thou survive; if otherwise, a burthen?" ——7. *Jussi.* Understand *a te.*——9. *An hunc laborem*, &c. "Or shall I endure the toils of this campaign with that resolution with which it becomes the brave to bear them?"

12. *Inhospitalem Caucasum.* Compare Explanatory Notes, Ode 1. 22. 6.——13. *Occidentis usque ad ultimum sinum.* "Even to the farthest bay of the west." i. e. to the farthest limits of the world on the west. Compare the explanation of Döring. "*Ad extremos usque occidentem versus oceani terminos.*"——16. *Imbellis ac firmus parum.* Compare the Greek forms of expression, ἀπτόλεμος καὶ ἄναλκις.——18. *Major habet.* "More powerfully possesses.——*Ut assidens implumibus,* &c. "As a bird, sitting near her unfledged young, dreads the approaches of serpents more for them when left by her, unable, however, though she be with them, to render any greater aid on that account to her offspring placed before her eyes." A poetical pleonasm occurs in the term *praesentibus*, and, in a free translation, the word may be regarded as equivalent simply to *iis*. The idea intended to be conveyed by the whole sentence is extremely beautiful. The poet likens himself to the parent bird, and, as the latter sits by her young, though even her presence cannot protect them, so the bard wishes to be with his friend, not because he is able to defend him from harm, but that he may fear the less for his safety while remaining by his side.

23. *Libenter hoc et omne,* &c. The idea intended to be conveyed is as follows: I make not this request in order to obtain from thee more extensive possessions, the usual rewards of military service, but in the spirit of disinterested affection, and with the hope of securing still more firmly thy friendship and esteem.——25. *Non ut juvencis,* &c. An elegant hypallage for *non ut plures juvenci illigati meis aratris nitantur.* "Not that more oxen may toil for me, yoked to my ploughs." i. e. not that I may have more extensive estates.——27. *Pecusve Calabris,* &c. "Nor that my flocks may change Calabrian for Lucanian pastures, before the burning star appears." i. e. nor that I may own such numerous flocks and herds, as to have both winter and summer pastures. An hypallage for *Calabra pascua mutet Lucanis.* The more wealthy Romans were accustomed to keep their flocks and herds in the rich pastures of Calabria and Lucania. The mild climate of the former country made it an excellent region for winter pastures; about the end of June, however, and a short time previous to the rising of the dog-star, the increasing heat caused these pastures to be exchanged for those of Lucania, a cool and woody country. On the approach of winter, Calabria was re-visited. Compare Explanatory Notes, Ode 1. 31. 5. and 1. 17. 17.

29. *Nec ut superni,* &c. "Nor that my glittering villa may touch the Circaean walls of lofty Tusculum." i. e. nor that my Sabine villa may be built of white marble, glittering beneath the rays of the sun, and be so far extended as to reach even to the walls of Tusculum. The distance between the poet's farm and Tusculum was more than twenty-five miles, according to Sanadon. "La maison de campagne d'Horace étoit à plus de vint-cinq milles de Tuscule."——*Superni.* Consult Various Readings.——*Candens.* Alluding to the style of building adopted by the rich. Some commentators, with much less propriety, we conceive, make *candens* a direct epithet of the poet's Sabine villa, in allusion to its having been built of white stone.——*Tusculi Circaea moenia.* Tusculum was said to have been founded by Telegonus, the son of Ulysses and Circe. Compare Explanatory Notes, Ode 3. 29. 8.

33. *Chremes.* Acron supposes the allusion to be to Chremes, a character in Terence. This, however, is incorrect. The poet refers to one of the lost plays of Menander, entitled the "Treasure," (Θησαυρὸς,) an outline of which is given by Donatus in his notes on the Eunuch of Terence, (*Prol.* 10.) A young man, having squandered his estate, sends a servant, ten years after his father's death, according to the will of the deceased, to carry provisions to his father's monument; but he had before sold the ground, in which the monument stood, to a covetous old man, to whom the servant applied to help him to open the monument; in which they discovered a hoard of gold and a letter. The old man seizes the treasure, and keeps it, under pretence of having deposited it there, for safety, during times of war, and the young fellow goes to law with him.——34. *Discinctus aut perdam ut nepos.* "Or squander away like a dissolute spendthrift." Among the Romans, it was thought ef-

feminate to appear abroad with the tunic loosely or carelessly girded. Hence *cinctus* and *succinctus* are put for *industrius, expeditus,* or *gnavus,* diligent, active, clever, because they used to gird the tunic when at work: and, on the other hand, *discinctus* is equivalent to *iners, mollis, ignavus,* &c.——*Nepos.* The primitive meaning of this term is "a grandson:" from the too great indulgence, however, generally shewn by grandfathers, and the ruinous consequences that ensued, the word became a common designation for a prodigal. Compare the remark of Porphyrion: "*Nepotem reteres prodigum ac luxuriosum dicebant, quia revera solutiores, delicatiorisque victus solcant esse, qui sub avo nutriuntur.*" Compare also the *Adagia Veterum, p.* 313. *s. v. Nepos.*

EPODE 2. The object of the poet is to show with how much difficulty a covetous man disengages himself from the love of riches. He, therefore, supposes an usurer, who is persuaded of the happiness and tranquility of a country life, to have formed the design of retiring into the country and renouncing his former pursuits. The latter calls in his money, breaks through all engagements, and is ready to depart, when his ruling passion returns and once more plunges him into the vortex of gain.——Some commentators, dissatisfied with the idea that so beautiful a description of rural enjoyment should proceed from the lips of a sordid usurer, have been disposed to regard the last four lines of the epode as spurious, and the appendage of a later age. But the art of the poet is strikingly displayed in the very circumstance which they condemn, since nothing can show more clearly the powerful influence which the love of riches can exercise over the mind, than that one who, like Alphius, has so accurate a perception of the pleasures of a country life, should, like him, sacrifice them all on the altar of gain.

1. *Procul negotiis.* "Far from the busy scenes of life." Compare the explanation of Mitscherlich. "*Negotia ad omne vitae genus pertinent, quod et molestias et periculi metum secum fert, maxime quaestuosum : cui opponitur vitae rusticae otium.*"——2. *Ut prisca gens mortalium.* An allusion to the primitive simplicity of the golden age. Compare *Aratus,* 108. *seqq.*——3. *Exercet.* "Ploughs."——4. *Solutus omni foenore.* "Freed from all manner of borrowing and lending." i. e. from all money-transactions. Compare *Drakenborch, ad Liv.* 2. 23. 8. "*Qui neque dat neque accipit foenori.*" The interest of money was called *foenus,* or *usura.* The legal interest at Rome, toward the end of the Republic and under the first emperors, was one *As* monthly for the use of a hundred, equal to 12 *per cent, per annum.* This was called *usuru centesima,* because in a hundred months the interest equalled the capital.

5. *Neque excitatur,* &c. "Neither as a soldier is he aroused by the harsh blast of the trumpet, nor does he dread, as a trader, the angry sea." Compare the explanation of Mitscherlich. "*Neque miles, dato militiae nomine, labores atque aerumnas quas militia habet, perpetitur : neque periculis, quae mercaturae propria sunt obnoxius est.*"——7. *Forum.* "The courts of law."——*Superba civium,* &c. "The splendid thresholds of the more powerful citizens." The portals of the wealthy and powerful. Mitscherlich, however, understands by *superba* an allusion to the contumelious treatment displayed by the rich towards their clients at their gates. In either case, the reference is to the custom, prevalent at Rome, of clients waiting on their patrons to offer their morning salutations.——10. *Maritat.* Compare Excursus 1. to the first book of Odes, and Explanatory Notes, Ode 4. 5. 30.——12. *Inserit.* "Ingrafts."

13. *In reducta valle.* Compare Explanatory Notes, Ode 1. 17. 17.——*Mugientium.* Understand *boum.* Compare Virgil's description of a country life (*Georg.* 2. 470. *seqq.*) "*Mugilusque boum, mollesque sub arbore somni non absunt.*"——14. *Errantes.* "Grazing."——15. *Aut pressa puris,* &c. Compare *Columella,* 9. 15. 3. "*Ubi liquatum mel in sub-*

jectum defluxit alveum, transfertur in vasa fictilia."——16. *Infirmas.* "Tender." Compare the remark of Döring: "*Natura enim sua imbecilles sunt oves.*"

17. *Decorum mitibus pomis.* "Adorned with mellow fruit." Compare the remark of Döring. "*Auctumnus vero, uti Bacchus, ferc, coronam e ramis pomiferis contextam capite gestare fingitur.*" For other methods of representing Autumn, consult *Winckelmann, Essai sur l'Allegorie,* (*Traités,* &c. *vol.* 1. *p.* 146. 191.)——19. *Insitiva pira.* "The pears of his own grafting."——20. *Certantem et uvam,* &c. "And the grape vieing in hue with the purple." *Purpurae* is the dative, by a Graecism, for the ablative.——21. *Priapc.* Priapus, as the god of gardens, always received as an offering the first produce of the orchards, &c. Compare *Catullus,* 20. 6. *seqq.*——22. *Silvane.* Compare Explanatory Notes, Ode 3. 29. 22.——*Tutor finium.* "Tutelary god of boundaries."

24. *In tenaci gramine.* "On the matted grass." The epithet *tenaci* may also, but with less propriety, be rendered, "tenacious," or "strong-rooted."——25. *Labuntur altis,* &c. "In the mean time the streams glide onward beneath the high banks." Consult Various Readings.——26. *Queruntur.* "Utter their plaintive notes."——27. *Frondesque lymphis,* &c. "And the leaves murmur amid the gently-flowing waters." i. e. the pendant branches murmur, as they meet the rippling current of the gently-flowing stream. Consult Various Readings.——28. *Quod.* "All which."

29. *Tonantis annus hibernus Jovis.* "The wintry season of tempestuous Jove." The allusion is to the tempests, intermingled with thunder, that are prevalent in Italy at the commencement of winter.——30. *Comparat.* "Collects together." Compare the explanation of Döring: "*In aere nempe colligens, collectasque inde demittens.*"——31. *Multa canc.* "With many a hound."——33. *Aut amite levi,* &c. "Or spreads the fine nets with the smooth pole." *Ames* denotes a pole or staff to support nets. Festus explains *amites* by *perticae aucupales,* and Porphyrion remarks, in his scholium on this line, "*Amites hodieque appellantur furculae, quibus retia venatione, vel in aucupio suspenduntur.*"——*Levi.* We have rendered this epithet, as coming from *lēvis;* it may also, however, have the meaning of "light," and be regarded as coming from *lĕvis.* Compare page lii. of this volume, *in notis.*——35. *Advenam.* "From foreign climes." Alluding to the migratory habits of the crane, and its seeking the warm climate of Italy at the approach of winter. Cranes formed a favourite article on the tables of the rich. Compare *Serm.* 2. 8. 87. and *Pliny, H. N.* 10. 23.

37. *Quis non malarum,* &c. "Who, amid employments such as these, does not forget the anxious cares which love carries in its train?" Complete the ellipsis as follows: *Quis non obliviscitur malarum curarum, quas curas,* &c. Some commentators understand *habendi* after *amor,* and suppose the reference to be to the love of gain. There is no propriety, however, in such a mode of interpretation.——39. *In partem juvet,* &c. "Aid, on her side, in the management of household affairs, and the rearing of a sweet offspring."——41. *Sabina.* The domestic virtues and the strict morality of the Sabines are frequently alluded to by the ancient writers. Compare Explanatory Notes, Ode 3. 6. 38. and *Columella,* 12. *praef.* 7. 10.——*Aut perusta solibus,* &c. "Or the wife of the industrious Apulian, embrowned by the sun." This whole passage has been beautifully imitated by *Statius, Silv.* 5. 1. 122. *seqq.*

> " ——————————*velut Appula conjux*
> *Agricolae parci, vel sole infecta Sabina,*
> *Quae videt emeriti, jam prospectantibus astris,*
> *Tempus adesse viri, propere mensasque torosque*
> *Instruit, exspectatque sonum redeuntis aratri.*"

43. *Sacrum.* The hearth was sacred to the Lares.——*Vetustis.* In the sense of *aridis.*——45. *Lactum pecus.* "The joyous flock." Compare the explanation of Döring: "*Luxurians saliensque ob bonam corporis habitudinem.*"——47. *Horna vina.* "This year's wine." Compare Explanatory Notes, Ode 3. 23. 3. also the remark of the scholiast: "*Hoc ad*

idioma rusticae simplicitatis pertinet, hornum vinum bibere." The poor, and lower orders, were accustomed to drink the new wine from the dolium, after the fermentation had subsided. Hence it was called *vinum doliare*.

49. *Lucrina conchylia.* "The Lucrine shell-fish." The Lucrine lake was celebrated for oysters and other shell-fish. Compare *Serm.* 2. 4. *Juvenal, Sat.* 4. 140. *Seneca, Ep.* 79. *Pliny, H. N.* 9. 54.——50. *Rhombus.* "The turbot." Compare the remarks of Buffon: "Ce poisson est très-recherché, et doit l'être. Il réunit, en effet, la grandeur à un goût exquis, ainsi qu'à une chair ferme. Le turbot habite non seulement dans la mer du Nord et dans la Baltique, mais encore dans la Méditerranée."——*Scari.* The Scarus ("Scar," or "Char,") was held in high estimation by the ancients. Pliny (*H. N.* 9. 17.) remarks of it, that it is the only fish which ruminates: an observation which had been made by Aristotle before him; and hence, according to this latter writer, the name μήρυξ, given to it by the Greeks. The ancients, however, were mistaken, on this point, and Buffon has corrected their error. The roasted Scarus was a favourite dish (compare *Athenaeus*, 7. *ed. Schweigh. vol* 3. *p.* 175.) and the liver of it was particularly commended. (Compare *Vossius, de Idolo.* 4. 505. The fish was one of those, according to Epicharmus, τῶν οὐδὲ τὸ σκῶρ ἔσθιτον ἐκβαλεῖν θεοῖς "The liver of the Scarus," observes Dr. Sibthorpe, "was not forgotten in the entertainments of the Zantiotes: the flavour and delicacy of it are mentioned in the following Romaic couplet:

Σκάρο μὲ λέγε, ψητὸ μέ τρώγε,
Φάγε τὸ σκωτό μου, νὴ ἴδης τὸ φαγητό μου.

51. *Si quos Eois*, &c. "If a tempest, thundered forth over the Eastern waves, turn any of their number to this sea."——53. *Afra Avis.* "The Guinea-fowl." Some commentators suppose the turkey to be here meant, but erroneously, since this bird was entirely unknown to the ancients. Its native country is America. (Compare *Beckmann's History of Inventions, vol.* 2. *p.* 355. *Johnston's transl.*) On the other hand, the Guinea-fowl (*Numida Meleagris*) was a bird well known to the Greeks and Romans. According to *Pausanias*, (10. 32. 9.—*vol.* 4. *p.* 320. *ed. Siebelis,*) it was an offering in the mysteries of Isis, of persons in a moderate condition of life. The Greeks expressed its scream by καγκάζειν. The description given by Clitus, the disciple of Aristotle, (*Athenaeus*, 14. 71. *vol.* 5. *p.* 384. *ed. Schweigh.*) was properly applied to the Guinea-fowl, by Paulmier, contrary to the explanations of Casaubon and Scaliger. (Compare *Walpole's Collection, vol.* 1. *p.* 261. *in notis.*)——54. *Attagen Ionicus.* "The Ionian attagen." A species, probably, of heath-cock. Aristophanes, as cited by Athenaeus, speaks of it as being held in high estimation. Ἀττάγας, ἥδιστον ἐψεῖν ἐν ἐπινικίοις κρέας. Alexander the Myndian, (*Athenaeus*, 9. 39 *vol* 3. *p.* 431 *ed. Schweigh.*) describes it as being a little larger than a partridge, having its back marked with numerous spots, in colour approaching that of a tile, though somewhat more reddish: ὅλος δὲ κατάγραφος τὰ περὶ τὸ νῶτον, κεραμοῦς τὴν χρόαν, ὑποπυρρίζων μᾶλλον. Mr. Walpole thinks it is the same with the *Tetrao Francolinus.* (*Walpole's Collect. vol.* 1. *p.* 262. *in notis.*)

57. *Herba lapathi.* The *lapathum*, a species of sorrel, takes its name (λάπαθον) from its medicinal properties: (λαπάζω, *purgo.*)——58. *Malvae.* Compare Explanatory Notes, Ode 1. 31. 16.——59. *Terminalibus.* The *Terminalia*, or festival of Terminus, the god of boundaries, were celebrated on the 23d of February (7th day before the Calends of March.) Compare *Ovid. Fast.* 2. 639. *seqq.* and particularly *v.* 655. "*Spargitur et caesa communi Terminus agna.*"——60. *Hoedus ereptus lupo.* Compare the explanation of Gesner. "*Ad frugalitatem rusticam refertur. Non mactaturus paterfamilias haedum integrum, epulatur ereptum lupo, et alioqui periturum.*"

65. *Positosque vernas*, &c. "And the slaves ranged around the shining lares, the proof of a wealthy mansion." The epithet *renidentes* is well explained by Döring: "*Ignis in foco accensi splendore refulgentes.*"——67. *Haec ubi locutus*, &c. "When the usurer Alphius had uttered these words, on the point of becoming an inhabitant of the country, he called in all

his money on the Ides—on the Calends (of the ensuing month) he seeks again to lay it out!" The usurer, convinced of the superior felicity which a country-life can bestow, calls in all his outstanding capital, for the purpose of purchasing a farm; but when the Calends of the next month arrive, and bring with them the usual period for laying out money at interest, his old habits of gain return, the picture which he has just drawn fades rapidly from before his view, and the intended cultivator of the soil becomes once more the usurer Alphius.—Among the Romans, the Calends and Ides were the two periods of the month when money was either laid out at interest, or called in. As the interest of money was usually paid on the Calends, they are hence called *tristes* (*Serm.* 1. 3. 87.) and *celeres*. (*Ovid. Rem. Am.* 561.) and a book in which the sums demanded were marked, was termed *Calendarium*. (*Senec. Benef.* 1. 2. and 7. 10. *Id. Ep.* 14. 87.)

EPODE 3. Maecenas had invited Horace to sup with him, and had sportively placed, amid the more exquisite viands, a dish highly seasoned with garlic: (*moretum aliatum*. Compare *Donatus, ad Terent. Phorm.* 2. 2.) Of this the poet partook, but having suffered severely in consequence, he here wreaks his revenge on the offending plant, describing it as a sufficient punishment for the blackest crimes, and as forming one of the deadliest of poisons.

1. *Olim.* "Hereafter."——3. *Edit cicutis*, &c. "Let him eat garlic, more noxious than hemlock." The poet recommends garlic as a punishment, instead of hemlock, the usual potion among the Athenians. Compare *Potter, Archaeol. Gr. c.* 25. As regards the form *edit* in the text, consult Various Readings. ——4. *O dura messorum ilia.* Garlick and wild-thyme (*serpyllum*) pounded together, were used by the Roman farmers to recruit the exhausted spirits of the reapers, and those who had laboured in the heat. (Compare *Martyn, ad. Virg. Eclog.* 2. 11.) The poet expresses his surprise at their being able to endure such food.——5. *Quid hoc veneni*, &c. "What poison is this that rages in my vitals?"——6. *Viperinus cruor.* The blood of vipers was regarded by the ancients as a most fatal poison. Compare Ode 1. 8. 10.——7. *Fefellit.* In the sense of *latuit.*——*An malos Canidia*, &c. "Or did Canidia dress the deadly dish?" Canidia, a reputed sorceress, ridiculed by the poet in the 5th Epode. Compare the Introductory Remarks to that piece.

9. *Ut.* "When."——11. *Ignota tauris*, &c. An hypallage for *ignotis tauros illigaturum jugis.* An allusion to the fire-breathing bulls that were to be yoked by Jason as one of the conditions of his obtaining from Aeetes the golden fleece. Compare *Lempriere's Classical Dict. Anthon's ed.*——12. *Perunxit hoc Iasonem.* Medea gave Jason an unguent, with which he was to anoint his person, and by the virtues of which he was to be safe from harm. The poet pleasantly asserts, that this was none other than the juice of garlic.——13. *Hoc delibutis*, &c. "By presents infected with this having taken vengeance on her rival, she fled away on a winged serpent." Alluding to the fate of Creusa, or Glauce, the daughter of Creon, and the flight of Medea through the air in a car drawn by winged serpents. Compare *Lempriere's Class. Dict. Anthon's ed.* under the articles *Creusa* and *Medea.*

15. *Nec tantus unquam*, &c. "Nor hath such scorching heat from the stars ever settled on thirsty Apulia." The allusion is to the supposed influence of the dog-star in encreasing the summer heats. As regards the climate of Apulia, compare Explanatory Notes, Ode 3. 30. ——17. *Nec munere humeris*, &c. "Nor did the fatal gift burn with more fury on the shoulders of the indefatigable Hercules." The reference is to the poisoned garment which

Dejanira sent to Hercules, and which had been dipped in the blood of the Centaur Nessus, slain by one of the arrows of Hercules.——19. *Si quid unquam*, &c. "If thou shalt ever desire such food as this." i. e. such food as garlic. *Concupiveris* is equivalent in spirit to *comederis*.——20. *Jocose*. This epithet is here used, not with reference to the general character of Maecenas, but simply in allusion to the practical joke which he had played off at the expence of the bard. Compare Introductory Remarks, and consult Various Readings.

EPODE 4. Addressed to some individual, who had risen amid the troubles of the civil war from the condition of a slave to the rank of military tribune and to the possession of riches, but whose corrupt morals and intolerable insolence had made him an object of universal detestation. The bard indignantly laments, that such a man should be enabled to display himself proudly along the Sacred Way, should be the owner of extensive possessions, and should, by his rank as tribune, have it in his power to sit among the Equites at the public spectacles, in advance of the rest of the people.—The scholiasts Acron and Porphyrion make this Epode to have been written against Menas, the freedman of Pompey, an opinion adopted by the earlier commentators. In most MSS. too, it is inscribed to him. The more recent editors, however, have rejected this supposition, and with perfect propriety. We read no where else of Menas' having obtained the office of military tribune, nor of any servile punishments which he had undergone in a peculiar degree, while still in a state of slavery, neither is any mention made here of that perfidy and frequent changing of sides which formed so great a blot in the character of this individual. (Compare Explanatory Notes, Ode 3. 16. 15.)

Toup, (*Epist. Crit. p.* 180.) traces a resemblance between this piece and a fragment of Anacreon's, (*frag.* 27. *ed. Fischer. p.* 357.)

Ὁ παμπόνηρος Ἀρτέμων
κίβδηλον εὕρισκεν βίον,
πολλὰ μὲν ἐν δουρὶ τιθεὶς
αὐχένα, πολλὰ δ' ἐνὶ τροχῷ,
πολλὰ δ' ἐν νώτῳ σκυτίνᾳ
μάστιγι δωμιχθεὶς,——
νῦν δ' ἐπιβαίνει σατινέων,
χρύσεια φορέων καθέρματα
παῖς Κύκης,
καὶ σκιαδίσκην ἐλεφαντίνην
φορεῖ γυναιξὶν αὔτως.

1. *Lupis et agnis*, &c. "There is as strong an aversion on my part towards thee, O thou, whose back has been galled by the Iberian lash, and whose legs have been lacerated by the hard fetter, as falls by nature to the lot of wolves and lambs."——*Sortito* Compare the explanation of Döring: "*Ex affectu et instinctu cuique animalium per sortem fatalem insito.*" ——3. *Ibericis funibus*. Alluding to a lash composed of ropes made of the *spartum*, or Spanish broom. Pliny (19. 2.) gives the following description of the *spartum*. "*Herba sponte nascens, et quae non queat seri, juncusque proprie aridi soli, uni terrae dato vitio. Namque id malum telluris est: nec aliud ibi seri aut nasci potest. In Africa exiguum et inutile gignitur. Carthaginiensis Hispaniae citerioris portio, nec haec tota, sed quatenus parit, montes quoque sparto operit. Hinc strata rusticis eorum, hinc ignes facesque, hinc calceamina, et pastorum vestis*," &c.——4. *Dura compede*. Among the Romans, the worse kind of slaves were com-

pelled to work in fetters, as well in the *ergastulum*, or work-house, as in the fields. Compare the language of *Florus*, (3. 19.) "*Hic ad cultum agri frequentia ergastula*, catenatique cultores *materiam bello praebuere*."

7. *Sacram metiente te viam.* "As thou struttest proudly along the Sacred Way." The term *metiente* well describes the affected dignity of the worthless upstart, in his measuring, as it were, his very steps. Compare the explanation of Mitscherlich: "Metiri viam, *de gradu ad aequabilem mensuram descripto* (μετὰ ῥυθμοῦ βαίνειν), *qualis jactabundi hominis esse solet*."——*Sacram viam.* The sacred way was a general place of resort for the idle, and for those who wished to display themselves to public view. Compare Serm. 1. 9. 1. and Explanatory Notes, Ode 4. 2. 35.——8. *Cum bis trium ulnarum toga.* The wealthy and luxurious were fond of appearing abroad in long and loose gowns, as a mark of their opulence and rank. Compare the language of Cicero (*Cat.* 2. 10.) in speaking of some of the accomplices of Catiline: "*velis amictos non togis*."——9. *Ut ora vertat*, &c. "How the indignation of those who pass to and fro, most openly expressed, turns their looks on thee."

11. *Sectus flagellis*, &c. "This wretch, (say they) cut with the rods of the Triumvirs until the beadle was weary," &c. The allusion is to the *Triumviri Capitales*, who judged concerning slaves and persons of the lowest rank, and who also had the charge of the prison and of the execution of condemned criminals.——13. *Arat.* In the sense of *possidet*.——*Falerni fundi.* The wealthy Romans were accustomed to have large possessions in the fertile territory of Campania, which is here designated by the name of its celebrated vineyards. (Compare Explanatory Notes, Ode 1. 20. 9.) As regards the fertility of Campania, compare the language of Florus, 1. 16. "*Nihil uberius solo: ideo Liberi Cererisque certamen dicitur*."——14. *Et Appiam mannis terit.* "And wears out the very Appian way with his horses." i. e. is constantly frequenting the Appian way with his long train of equipage. As regards the term *mannus*, compare Explanatory Notes, Ode 3. 27. 7. The Appian way was the most celebrated of the Roman roads, both on account of its length, and the difficulties which it was necessary to overcome in its construction. Hence it is styled by *Statius*, *Silv.* 2. 2. "*Regina viarum*." It was made, as Livy informs us, (9. 29.) by the censor Appius Caecus, A. U. C. 442, and, in the first instance, was only laid down as far as Capua, a distance of about a thousand stadia, or a hundred and twenty-five miles. From Capua it was subsequently carried on to Beneventum, and finally to Brundusium, when this port became the great place of resort for those who were desirous of crossing over into Greece and Asia Minor. (Compare *Strabo*, 6.—*vol.* 2. *p.* 298. *ed. Tzschk.*) This latter part of the Appian way is supposed to have been constructed by the consul Appius Claudius Pulcher, grandson of Caecus, A. U. C. 504, and to have been completed by another consul of the same family thirty-six years after. This road seems to have been still in excellent order in the time of Procopius, (*Bell. Got.* 3.) who gives a very good account of the manner in which it was constructed. (*Cramer's Ancient Italy*, *vol.* 1. *p.* 137.)

15. *Sedilibusque magnus*, &c. According to the law of L. Roscius Otho, passed A. U. C. 686, fourteen rows of benches, immediately after the Orchestra, a place where the Senate sat, were appropriated in the theatre and amphitheatre for the accommodation of the knights. As the tribunes of the soldiers had an equal rank with the Equites, they were entitled to seats in this same quarter; and hence the individual to whom the poet alludes, though of servile origin, boldly takes his place on the foremost of the equestrian benches, nor fears the law of Otho.——17. *Quid attinet*, &c. "To what purpose is it, that so many vessels, their beaks armed with heavy brass, are sent against pirates and a band of slaves, if this wretch is made a military tribune?" The idea intended to be conveyed is as follows: Why go to so much expense in equipping fleets against pirates and slaves, when slaves at home elevate themselves to the highest stations. The allusion appears to be to the armament fitted out by Octavianus (Augustus) against Sextus Pompeius, A. U. C. 718, whose principal strength consisted of pirates and fugitive slaves.——20. *Tribuno militum.* In

each legion there were six military tribunes, each of whom in battle seems to have had charge of ten centuries, or about a thousand men; hence the corresponding Greek appellation is χιλιάρχης.

EPODE 5. The bard ridicules Canidia, who, herself advanced in years, was seeking by incantations and charms to regain the affections of the old and foolish Varus. A strange scene of magic rites is introduced, and the piece opens with the piteous exclamations of a boy of noble birth, whom Canidia and her associate hags are preparing to kill by a slow and dreadful process, and from whose marrow and dried liver a philtre or love-potion is to be prepared, all-powerful for recalling the inconstant Varus.—It will be readily perceived that the greater part of this is mere fiction, and that the real object of the poet is to inflict well-merited chastisement on those females of the day, in whose licentious habits age had been able to produce no alteration, and who, when their beauty had departed, had recourse to strange and superstitious expedients for securing admirers.

1. *Ai, O deorum*, &c. The scene opens, as we have already remarked, with the supplications of a boy, who is supposed to be surrounded by the hags, and who reads their purpose in their looks. He conjures them to have compassion on him by the tenderness of mothers for their children, by his birth, and by the justice of the gods.——4. *Truces.* "Fiercely turned."——5. *Partubus veris.* Compare the explanation of Döring: "*Vere parienti*, h. e. *nisi forte eos aliis matribus per malas fraudes subduxeris.*"——7. *Per hoc inane*, &c. "By this vain ornament of purple." Young men of family wore a gown bordered with purple, called the *toga praetexta*, until the age of seventeen, when they put on the *toga virilis*. The epithet *inane* expresses the disregard of Canidia for this emblem of rank.——9. *Aut uti petita*, &c. "Or like a savage beast of prey wounded by the dart."

11. *Ut haec tremente*, &c. "When the boy, after having uttered these complaints with trembling lips, stood among them, with his ornaments stripped off, a tender body," &c. Under the term *insignia*, the poet includes both the *toga praetexta* and the *bulla*. This latter was a golden ball, or boss, which hung from the neck on the breast, as some think, in the shape of a heart, but, according to others, round, with the figure of a heart engraved on it. The sons of freedmen, and of poorer citizens, used only a leathern boss.——15. *Canidia, brevibus implicata*, &c. "Then Canidia, having entwined her locks and dishevelled head with small vipers," &c. The costume most commonly assigned to the furies is here imitated. Compare *Lucan*, (6. 654.) in speaking of Erichto preparing herself for magic rites.

> "*Discolor, et vario furialis cultus amictu*
> *Induitur, vultusque operitur crine soluto*
> *Et coma vipereis substringitur horrida sertis.*"

17. *Jubet sepulcris*, &c. Preparations are now made for the unhallowed rites; and first, the wood to be used for the fire must be that of the wild-fig tree, torn up from a burying-place. The wood supposed to be employed on such occasions was always that of some inauspicious or ill-omened tree, and in this class the wild-fig tree was particularly ranked, both on account of its sterility, and its springing up spontaneously among tombs.——18. *Cupressus funebres.* "Funereal cypresses." Compare Explanatory Notes, Ode 2. 14. 23. ——19. *Et uncta turpis ova ranae sanguine*, &c. The order of construction is as follows: *Et ova* nocturnae strigis, *uncta sanguine turpis ranae, plumamque nocturnae strigis.* "And the eggs, smeared with the blood of a loathsome toad, and the plumage, of a midnight screech-

owl." The ancients believed the blood of the toad, like that of the viper, to be poisonous. ——21. *Iolcos.* A city of Thessaly, all which country was famed for producing herbs used in magic rites. Iolcos was situate, according to Pindar, (*Nem.* 4. 87.) at the foot of mount Pelion, and was the birth-place of Jason and his ancestors.——*Iberia.* A tract of country bordering upon, and situate to the east of, Colchis. The allusion is consequently to the same herbs in the use of which Medea is reputed to have been so skilful.——24. *Flammis aduri Colchicis.* "To be concocted with magic fires." The epithet *Colchicis* is here equivalent to *magicis*, i. e. such fires as the Colchian Medea was wont to kindle, from the wood of baleful trees, for the performance of her magic rites.

25. *Expedita.* "With her robe tucked up." The term may also be simply rendered," "active." Compare Explanatory Notes, Epode 1. 34.——*Sagana.* Sagana, Veia, and Folia were sorceresses attendant on Canidia.——26. *Avernales aquas.* Waters brought from the lake Avernus, and used here for the purposes of magic lustration. The lake Avernus, (now *Lago d' Averno*) whose waters were sacred to the infernal deities, and supposed to communicate with the lower regions, was connected with the Lucrine lake by a narrow passage. It is described accurately by Strabo, as being surrounded on almost every side, except this outlet, by steep hills; its depth was reported to be unfathomable. (*Strab.* 5.—*vol.* 2. *p.* 190. *ed. Tzschk.* Compare *Aristot. de. Mirab. Diod. Sic.* 4. 22.) The story of birds becoming stupified by its exhalations, whence it is said to have obtained its name, is well known from Virgil. (*Aen.* 6. 237.) But Strabo expressly states the whole story to be fabulous; nor is he, of course, more inclined to attach credit to the accounts which placed here the scene of Ulysses's descent to the infernal regions, and his evocations of the dead, as described in the Odyssey, together with the subterraneous abodes of the Cimmerians. The groves and forests which covered the hills around Avernus were dedicated, it seems, to Hecate, and sacrifices were frequently offered to that goddess. These groves and shades disappeared, when Agrippa converted the lake into a harbour, by opening a communication with the sea and the Lucrine basin. This harbour, which was called Portus Julius, in honour of Augustus, served for exercising the galleys, and it is to this practice that he is said to have been indebted for his victory over Sextus Pompeius. (Compare *Suetonius, Vit. Aug.* 16. *Vell. Paterc.* 2. 79. *Dio Cassius*, 48. 50.)

27. *Marinus echinus.* "A sea-urchin." The sea-urchin among fishes is analogous to the hedge-hog among land-animals, and hence the name *echinus* (ἐχῖνος) applied by the ancients to both. The sea-urchin, however, has finer and sharper prickles than the other, resembling more human hair in a bristly state. Compare the remarks of Buffon, under the head of "*Diodon.*" The rough and bristly appearance of the echinus gave rise to a proverb. "Echino asperior," Ἐχίνου τραχύτερος. Compare the *Adagia Veterum, p.* 71.——28 *Laurens aper.* The marshes of Laurentum, in ancient Latium, were famous for the number and size of the wild boars which they bred in their reedy pastures. (Compare *Virgil, Aen.* 10. 707. *seqq. Horat. Serm.* 2. 4. 42. *Martial. Ep.* 9. 49.) The whole Laurentine district seems to have been of a very woody and marshy nature. The *Silva Laurentina* is noticed by Julius Obsequens, (*de Prod.*) and Herodian (1. 12. 3.—*vol.* 1. p. 473. *ed. Irmisch.*) reports, that the emperor Commodus was ordered to this part of the country by his physicians, on account of the laurel groves which grew there; the shade of which was considered as particularly salutary. It was from this tree that Laurentum is supposed to have derived its name. (*Cramer's Ancient Italy, vol.* 2. *p.* 17.)

29. *Abacta nulla conscientia.* "Deterred by no remorse."——30. *Humum exhauriebat.* "Began to dig a pit."——32. *Quo posset infossus puer*, &c. "In which the boy, having his body buried, might pine away in full view of food changed twice or thrice during the long day." The expression *longo die* is well explained by Mitscherlich: "*Qui puero fame excruciato longissimus videbatur.*"——35. *Quum promineret ore*, &c. "Projecting with his face above the surface of the ground, as far as bodies suspended by the chin are out of the

water." i. e. as far as the persons of those who swim appear above the level of the water. —37. *Exsucca medulla.* "His marrow destitute of moisture." Compare *Ammianus Marcellinus.* (30. 4.) "*Ad usque ipsas medullas exsuctus.*"——38. *Amoris esset poculum.* "Might form the ingredients of a potion for love." A philtre, which had the power of producing love.——39 *Interminato quum semel,* &c. "When once his eye-balls had withered away, fixed steadily on the forbidden food." *Quum semel* is here equivalent to *simul ac.*

41. *Masculae libidinis.* Consult the explanation of Mitscherlich.——42. *Ariminensem.* "The Ariminian." A native of Ariminum, now *Rimini,* the first town on the coast of Umbria, below the Rubicon.——43. *Otiosa Neapolis.* "Idle Naples." This city, by the advantage of its situation, and the temperature of its climate, was always regarded as the abode of idleness and pleasure. The epithet *otiosa* may also be applied to Naples as the seat of literary leisure, but with less propriety in the present instance.——45. *Excantata.* "Charmed from their places."——*Voce Thessala.* "By magic spell." Compare note on verse 21. ——46. *Lunamque coelo deripit.* Compare *Virgil, Eclog.* 8. 69. "*Carmina vel Coelo possunt deducere lunam.*" That the moon could be brought down by magic was a common superstition among the ancients, and the Thessalians were thought to be possessed of this art more than any other people.

47. *Hic irresectum,* &c. The long, uncut nail, occupies a prominent place in the costume of the ancient sorceresses. Baxter's remark in explanation of this, is not an unapt one. "*Belle* irresectum, *nam* scalpere terram unguibus *solebant.* Serm. 1. 8. 26." Perhaps, however, it would be more correct to trace this to the custom, on the part of the poets, of attiring sorceresses in such a manner, as to resemble the appearance sometimes given to the Furies. Compare *Boettiger, Furien-Maske,* 1. *tab.* 1.——49. *Quid dixit? aut quid tacuit?* Equivalent in spirit to *Nefaria quaeque effata et palam professa est.*

51. *Nox et Diana.* Canidia, after the manner of sorceresses, invokes Night and Hecate, who were supposed to preside over magic rites. So Medea calls upon the same deities, *Ovid. Met.* 7. 192. *seqq.*——*Quae silentium regis.* An allusion to Diana's shining during the silence of the night, the season best adapted for the ceremonies of magic.——53. *Nunc, nunc adeste,* &c. Mitscherlich makes this an imitation of an old form of prayer, and equivalent to: "*Mihi propitiae sitis, ira vestra in hostes ablegata.*" The scholiast is wrong in supposing the meaning of the latter part to be, "*in Varum iram vestram effundite.*"——54. *Numen.* "Power."

57. *Senem, quod omnes rideant,* &c. "May the dogs of the Subura drive hither with their barking, that all may laugh at his expence, the aged profligate, anointed with an essence more powerful than any which my hands have hitherto prepared."——*Senem adulterum.* The allusion is to Varus, and the manner in which he is here indicated by Canidia, tends indirectly to cast ridicule upon herself for seeking to reclaim such an admirer.——58. *Suburanae canes.* The Subura was the most profligate quarter of Rome, and the rambles of Varus, therefore, in this part of the capital, were any thing else but creditable. Compare the language of Mitscherlich: "*Subura, Romae regio, meretricibus ibi quaestum facientibus famosissima.*" Nardini proves, that the ancient Subura did not occupy the same position with the modern division of this name. The former seems to have been applied to all the space which lies between the Coelian and Esquiline hills; the latter is only a street leading from the Esquiline to the Viminal. (*Nardini, Rom. Antic.* 3. 6.)——59. *Nardo perunctum.* The allusion here is an ironical one. Canidia does not refer to any actual unguent of her own preparing, but to the virtues of the magic herbs, which are to be all powerful in recalling the inconstant Varus.

61. *Quid accidit,* &c. The dash at the end of the preceding verse is placed there to denote, that Canidia, after having proceeded thus far with her incantations, pauses in expec-

tation of the arrival of Varus, which is to be their intended result. When this, however, is delayed longer than she imagined it would be, the sorceress resumes her spell: "What has happened? Why are my direful drugs less powerful than those of the barbarian Medea?" i. e. why have these once efficacious spells lost all their power in bringing back the absent Varus?—*Barbarae.* This epithet, here applied to Medea, in imitation of the Greek usage, is intended merely to designate her as a native of a foreign land, i. e. Colchis. Compare Explanatory Notes, Ode 1. 29. 5.——63. *Quibus superbam fugit,* &c. Compare Explanatory Notes, Epode 3. 13.——65. *Tabo.* Equivalent to *veneno.*——66. *Incendio abstulit.* Compare the graphic picture drawn by Euripides (*Med.* 1183. *seqq.*) of the unearthly fires which consumed the unfortunate rival of Medea.

68. *Fefellit me.* "Has escaped my notice."——69. *Indormit unctis,* &c. The order of construction is as follows: "*Indormit cubilibus omnium* aliarum *pellicum, unctis oblivione mei.*" The expression *unctis oblivione mei* is entirely figurative, as if the beds, to which she alludes, had been perfumed with drugs which inspired Varus with a complete forgetfulness of herself.

71. *Ah! ah! solutus,* &c. At the conclusion of the last verse. Canidia is supposed to stand for a moment lost in meditation as to the cause which could have rendered her spells so inefficient. On a sudden, discovering the reason, she exclaims, "Ah! ah! he roves about, set free by the charm of some more skilful sorceress."——73. *Non usitatis, Vare, potionibus,* &c. "By the force of strange potions then, O Varus, (thou that are destined to shed many tears) shalt thou return to me, nor shall thy affections ever go back again to another, though attempted to be called off by Marsian enchantments." The term *multa* is here put by a Graecism for *multum.* Another Graecism operates in *caput.* Compare Explanatory Notes, Ode 1. 24. 1. We cannot agree with those commentators, who make Canidia refer to an alienation of mind on the part of Varus, which is to be brought about by the force of her potions, and to his raging continually thereafter with wild love for her alone. Should, however, this interpretation be preferred by any, the latter part of the sentence may be rendered as follows: "nor shall thy mind, called away by Marsian enchantments, ever return."——76. *Marsis vocibus.* The Marsi, according to some authorities, (*Plin. H. N.* 7. 2.), were descended from Marsus, a son of Circe, and hence were represented as potent enchanters. Compare *Virgil, Aen.* 7. 750. *seqq.* and *Silius Italicus.* 8. 497. *seqq.*

77. *Majus parabo,* &c. "I will prepare a more efficacious, I will mix for thee, disdaining me, a more potent draught. And sooner shall the heavens sink beneath the sea, the earth being spread above, than thou not so burn with love for me as this bitumen now burns amid the gloomy fires." While uttering this spell, Canidia casts the bitumen into the magic fire, from which a dark, thick smoke immediately arises. As regards the use of this substance in enchantments, compare *Virgil, Eclog.* 8. 82, and *Heyne, ad loc.*

83. *Sub haec.* "Upon this."——84. *Lenire.* "Attempted to move." The infinitive is here put for the imperfect of the Indicative. This construction is usually explained by an ellipsis of *coepit* or *coeperunt,* which may often be supplied; in other cases, however, it will not accord with the sense. In the present instance, *tentavit* may be understood. There appears to be some analogy between this usage of the infinitive in Latin, and the idiom of the Greek, by which the same mood, taken as an absolute verbal idea only, is made to stand for the imperative. (Compare *Rost. G. G. p.* 470. *Matthiae, G. G. vol. 2. p.* 824, and *Blomfield, ad loc.*)——85. *Unde.* "In what words." The unhappy boy is at a loss in what words to express his angry and indignant feelings at the horrid rites practised by the hags, and at the still more horrid cruelty which they meditate toward himself.——86. *Thyesteas preces.* "Imprecations." Such as Thyestes uttered against Atreus.

87. *Venena magica*, &c. "Drugs, of magic influence, may confound indeed the distinctions between right and wrong, but they cannot alter the destiny of mortals." The idea intended to be conveyed is this: The spells of the sorceress may succeed in accomplishing the darkest of crimes, but they cannot avert the punishment which such offences will inevitably receive. Consult Various Readings.——89. *Diris agam vos.* "With my curses will I pursue you." After *diris* understand *precibus.*——92. *Nocturnus occurram Furor.* "I will haunt you as a tormentor in the night-season." Compare the remark of Döring: "*Ut puer, non* Furiarum, *sed* Furoris *personam induit.*"——94. *Quae vis deorum*, &c. "Such is the power of those divinities the Manes." The ellipsis is to be supplied as follows: "*Ea vi quae vis est,*" &c. As regards the power and offices ascribed to the Manes, compare the language of *Valerius Flaccus*, (3. 386. *seqq.*)

"——————— *patet ollis janua leti;*
Atque iterum remeare licet: comes una sororum
Additur, et pariter terras atque aequora lustrant.
Quisque suos sontes, inimicaque pectora poenis
Implicat; et varia meritos formidine pulsant."

97. *Vicatim.* "From street to street."——98. *Obscenas anus.* "Filthy hags."——99. *Different.* "Shall tear."——100. *Esquilinae alites.* The birds of prey frequented the Esquiline quarter, because here the bodies of malefactors were left exposed, and here also the poor, and slaves, were interred. Subsequently, however, the character of the place was entirely changed by the splendid residence and gardens of Maecenas. Compare Explanatory Notes, Ode 3. 29. 10.——101. *Neque hoc parentes*, &c. The boy's last thoughts, observes Francis, are tenderly employed in reflecting upon the grief of his parents; yet he seems to comfort them, and at the same time to confirm the truth of his prediction by that consolation which they shall receive in the death of these sorceresses.

EPODE 6. Addressed to a cowardly and mercenary slanderer.—It is commonly thought that this piece was written against Cassius Severus, and, in many editions, it appears with an inscription to this effect. Such a supposition, however, is perfectly gratuitous. It is probable that the title in question originated with some scholiast, who, having read in Tacitus (*Ann.* 1. 72. and 4. 21.) of the licentious spirit and defamatory pen of Cassius Severus, erroneously imagined him to be the one whom the poet here attacks.

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1. *Quid immerentes*, &c. "Thou cur, why, being cowardly against wolves, dost thou snarl at inoffensive strangers?" By the term *hospites* are here meant those who are entirely unknown to the individual, but whom he, notwithstanding, makes the subjects of his envenomed attacks.——3. *Inanes.* As proceeding from a cowardly and spiritless cur.——4. *Remorsurum.* "Who am ready to bite in return."——5. *Molossus, aut fulvus Lacon.* "A Molossian, or a tawny Laconian dog." The Molossian and Laconian dogs were of a robust make, and valuable as well in hunting wild beasts, as in defending the flocks from nocturnal thieves, and from the attacks of wolves. The Molossi occupied the north-eastern part of Epirus; that is, from the head of the Aous, and the mountainous district which connects Macedonia, Thessaly, and Epirus, to the Ambracian gulf, a small portion of the shores of which was considered to belong to them. (*Scylax. p.* 12.—*Cramer's Ancient Greece, vol.* 1. *p.* 131.)

6. *Amica vis.* "A friendly aid."——7. *Agam quaecunque praecedet fera.* "I will pursue whatever savage beast shall go before me." Put for *agam quamcunque, quae mihi praecedet.*

feram.——10. *Projectum odoraris cibum.* "Smell at the food thrown to thee." A figurative mode of expressing that the individual whom he attacks was easily bribed to silence.

12. *Parata tollo cornua.* The poet alludes to his Iambics, with which he stands prepared to assail all evil-doers, as the bull is ready with its horns against every one who provokes it to the attack.——13. *Qualis Lycambae,* &c. "Like him who was rejected as a son-in-law by the faithless Lycambes, or like the fierce enemy of Bupalus." *Lycambae* is the dative, by a Graecism, for the ablative, and by another Graecism, *Bupalo*, the dative, is put for *Bupali.* ——*Lycambae.* The allusion is to Archilochus. Lycambes had promised him his daughter Neobule in marriage, but afterwards changed his mind and gave her to another. Archilochus, in revenge, wrote a poem against him, in Iambic verse, so cruelly satirical that both father and daughter hung themselves in despair. Such at least is the common account. It would seem, however, from some authorities, that Neobule killed herself, not on account of the verses of Archilochus, but through despair at the loss of her father. Compare *Schoell, Hist. Lit. Graec. vol.* 1. *p.* 199.——14. *Bupalo.* The allusion is to the poet Hipponax, and the brothers Bupalus and Anthermus. Consult *Lempriere's Classical Dictionary, Anthon's ed.*

EPODE 7. After the overthrow of Sextus Pompeius, the Republic seemed once more destined to taste of repose. The respite, however, was of short duration, and the enmity of Octavianus and Antony soon rekindled the flames of war. It was about this period that the present poem was written. The bard mourns over the intestine divisions of his countrymen, and imputes the horrors of the civil wars to the evil destiny entailed upon the Romans by the blood of Remus.

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1. *Scelesti.* "Stained with guilt." An allusion to the guilt and bloodshed of the civil wars."——2. *Conditi.* "So lately sheathed." Understand *vaginis.* The poet refers to the short period of repose which ensued after the overthrow of Sextus Pompeius. Compare Introductory Remarks.——3. *Campis atque Neptuno super.* "On the fields, and on the Ocean." Equivalent to *terra marique.* Compare Ode 2. 1. 29.

5. *Non ut superbas,* &c. The idea intended to be conveyed is as follows. These swords are not drawn against the enemies of our country, as they were in former days against haughty Carthage, and as they now should be against the Britons still bidding defiance to our arms: they are to be turned upon ourselves, they are to enter our own bosoms, in order that the wishes of the Parthians, of our bitterest foes, may be accomplished, and that Rome may fall in ruin by the hands of her sons.——7. *Intactus.* "Still unsubdued." Compare the explanation of Döring: "*Intactus dicitur Britannus, cum nondum adjectus imperio Romano integris adhuc viribus resisteret Romanis.*"——*Descenderet Sacra catenatus via.* "Might descend in chains along the Sacred Way." i. e. might be led in triumph through the streets of the capital, and, after this, be consigned to imprisonment and death. In the celebration of the triumph, the Roman general, when he began to turn his chariot from the Forum to the Capitoline mount, ordered the captive kings, and leaders of the enemy, to be led to prison and there put to death, (*in carcerem descendere.*)—As regards the Sacred Way, compare Explanatory Notes, Epode 4. 14.

11. *Hic mos.* "This custom" of raging against their own species.——*Fuit.* The aorist, in the sense of *deprehenditur,* "is found."——12. *Nunquam nisi in dispar feris.* "Which are never cruel except toward animals of a different kind."

13. *Vis aerior.* "Some superior power."——14. *Culpa.* "The guilt of your forefathers, entailed upon their offspring." The allusion is to the guilt of Romulus, which is to be atoned for by posterity.——15. *Pallor albus.* "A deadly paleness." Compare Explanatory Notes, Ode 3. 10. 14.——16. *Mentesque perculsae stupent.* "And their conscience-stricken minds are stupified." Compare the explanation of Mitscherlich: "*perculsae sceleris atrocitate, fatentur illud stupore.*"——17. *Sic est;* &c. After a pathetic pause, as Sanadon remarks, Horace adheres to the two last causes he had mentioned. He therefore imputes the civil wars to the destinies, and to the death of Remus; as if the destinies had condemned the Romans to expiate the fratricide of that prince by destroying one another with their own arms. This was going very far back in order to remove the idea of the real cause of their present calamities. ("C'étoit remonter bien haut pour éloigner davantage l'idée de la véritable cause des malheurs présens.")——*Agunt.* "Harass."——18. *Scelusque fraternae necis.* The guilt of Romulus in slaying his brother Remus.——19. *Ut.* "Ever since."——20. *Sacer nepotibus.* "Fatal to posterity." Compare the explanation of the scholiast, as cited by Zeune, "*Quem suo cruore expiaturi erant.*"

EPODE 9. Written when the news of the victory at Actium was first received at Rome. The bard addresses his patron, then at the scene of action.

1. *Repostum Caecubum ad festas dapes.* "Caecuban wine reserved for joyous feasts." Compare Explanatory Notes, Ode 2. 3. 8. and 3. 28. and, as regards the Caecuban wine, compare Explanatory Notes, Ode 1. 20. 9. and Excursus 8. to the first book of odes, p. 134.——3. *Sub alta domo.* "Beneath thy stately abode." Compare Explanatory Notes, Ode 3. 29. 9.——*Sic Jovi gratum.* "So is it pleasing to Jove." i. e. in doing this, we shall be performing an act agreeable to Jove, the guardian of our empire. Compare the Greek form of expression, οὕτω Διὶ φίλον.——4. *Beate.* This epithet has reference to the opulence of Maecenas, to his lofty abode on the Esquiline, (*alta domus*), his beautiful gardens, &c. Compare the Excursus to the second book of odes.——5. *Sonante mixtum tibiis,* &c. "While the lyre sends forth a strain intermingled with the music of flutes, that uttering the Dorian, these the Phrygian mood." With *hac* understand *sonante;* with *illis, sonantibus.* The music of the lyre and the flute are to succeed each other alternately, the strains of the former are to be grave and severe, such being the character of the Dorian mood (ἴδιον τῆς Δωρίου ἁρμονίας τὸ σεμνὸν. *Lucian.* 1. 851.) the music of the flutes, on the other hand, is to be of a wild and bacchic character, (ἔνθεον. *Lucian. l. c.*), in accordance with the Phrygian mood.——6. *Barbarum.* Compare Explanatory Notes, Ode 1. 29. 9.

7. *Actus cum freto Neptunius dux.* "When the Neptunian chief, driven from the Sicilian strait." The allusion is to Sextus Pompeius, who boastingly styled himself the son of Neptune, because his father had once held the command of the sea, (δόξαν τέ τινα καὶ φρόνημα, ὡς καὶ τοῦ Ποσειδῶνος παῖς ὤν, ὅτι πάσης ποτὲ ὁ πατὴρ αὐτοῦ τῆς θαλάσσης ἦρξε, προσέθετο. *Dio Cass.* 48. 19.) Coins still exist of this Roman leader, bearing the effigy of Neptune, with the inscription *Magnus Pius Imperator iterum,* or *Praefectus Classis et orae maritimae ex S. C.* After his fleet had become very powerful, in consequence of the great number of fugitive slaves that flocked to his side, he was completely conquered by Octavianus and Agrippa, in an engagement off the coast of Sicily, near the north-eastern extremity of the island. The greater part of his vessels, abandoned by him, and driven on shore, were burnt by the victors. This event happened about five years before the battle of Actium. Pompeius, after his overthrow, fled to Asia, and was there taken and put to death by order of Antony.——10. *Servis amicus perfidis.* According to *Dio Cassius,* (48. 19.) the number of fugitive

slaves, who went over to Pompeius, was so great, that the Vestal Virgins were accustomed, during the performance of sacred rites, to offer up prayers for a cessation of this evil: τοσοῦτοι γὰρ δὴ ἠυτομόλουν, ὥστε καὶ τὰς ἀειπαρθένους καθ' ἱερῶν εὔξασθαι, ἐπισχεθῆναι σφῶν τὰς αὐτομολίας.

11. *Romanus.* The allusion is to the Romans in the army of Antony.——12. *Emancipatus feminae.* "Subjected as a voluntary slave to a woman." The reference is to Cleopatra. Compare the explanation of Mitscherlich: "*Romanus civis, oblitus pristinae libertatis ac dignitatis, emancipatus est, se addixit, in potestatem tradidit feminae, Cleopatrae.*"——13. *Fert vallum et arma miles,* &c. "Bears the stake, and arms, as a soldier, and can yield obedience to withered eunuchs." The poet expresses his indignation, that Romans, hardy enough to endure the toils of military service, can, at the same time, be so wanting in spirit, as to yield obedience to the orders of eunuchs. The allusion, in the words *fert vallum,* is to that part of Roman discipline, which compelled each soldier to carry, among other things, a certain number of stakes (usually three or four) to be used in encamping.——*Spadonibus.* The allusion seems to be principally to the eunuch Mardion, who, according to Plutarch, along with Pothinus, Iras, and Charmion, had the chief direction of Cleopatra's affairs, (ὑφ' ὧν τὰ μέγιστα διοικεῖται τῆς ἡγεμονίας. *Plut. Vit. Ant. c.* 60.—*vol.* 6. *p.* 132. *ed. Hutton.*)——14. *Rugosis.* Compare the language of *Mitscherlich:* "Rugosis, *rugis ante tempus deformatis,*" and the description given in Terence (*Eun.* 4. 4. 21. *seqq.*) "*Hic est vietus, vetus, veternosus senex, Colore mustellino,*" where Ruhnken remarks, "*Eunuchi vero citi senescebant.*"

15. *Turpe conopium.* "A vile Egyptian canopy." The *conopium* was a canopy, curtain, or veil of net-work, used for the purpose of keeping off gnats and flies. It was principally employed by the Egyptians, on account of the great number of these insects produced by the marshes of the Nile. The scholiast, in his explanation of the term, furnishes us with its etymology: "*Genus retis ad muscas et culices,* (κώνωπας) abigendos, quo Alexandrini potissimum utuntur propter culicum *illic abundantiam.*" To a genuine Roman spirit the use of such an article appeared degrading effeminacy.

17. *Ad hoc frementes,* &c. "Indignant at this spectacle, two thousand Gauls turned about their steeds, bidding Caesar hail." The poet evidently alludes to the defection of Deiotarus and Amyntas, two leaders of the Gallo-Graecians, or Galatians, who went over to Augustus a short time previous to the battle of Actium. In the motive, however, which Horace assigns for this step, there is more of bitter sarcasm than historical truth. Plutarch merely mentions the fact, without assigning any reason (*Vit. Ant. c.* 63.) Velleius Paterculus, however, (2. 84.) remarks of Amyntas, "*Rex Amyntas, meliora et utiliora secutus,*" &c.——*Verterunt.* The penult is here shortened by Systole, as it is called.——19. *Hostiliumque navium portu latent,* &c. "And the sterns of hostile ships, impelled towards the left, lie concealed in the harbour." In order to understand clearly this somewhat obscure passage, we must bear in mind, that the present piece was written before any very definite particulars respecting the battle of Actium had reached the capital. The poet, therefore, exercises some license on the occasion, and supposes, that a division of Antony's fleet, equally indignant with the Gallic horsemen, retired from the fight into the harbour, and, in order that their defection might be less apparent, rowed their vessels astern, or impelled them into the harbour stern foremost. (Compare the Greek expression, πρύμναν κρούσασθαι, and *Valckenaer, ad Herodot.* 8. 84.) In executing this movement they would have necessarily to move toward the left, as Antony's fleet was drawn up on the right and facing Italy.

21. *Io Triumphe!* &c. The poet, personifying Triumph, addresses it as a god, and complains of its tardy approach. The idea intended to be conveyed by the whole passage from the present line to the 26th, both inclusive, is simply as follows: When shall we celebrate the triumph due to this most glorious victory, a triumph to be ranked far before both that of Marius over Jugurtha, and that of Scipio, for the overthrow of Carthage?——*Aureos curtus.*

Alluding to the triumphal chariot, which was wont to be adorned with gold and ivory.——22. *Intactas boves.* The Roman triumphs always ended with a sacrifice to Jove, and the victims, as in every other offering to the gods, were to be such as had never felt the yoke. With *intactas*, therefore, we must here understand *jugo*. Compare *Virgil, Georg.* 4. 540. "*Intactas cervice juvencas.*"

23. *Nec Jugurthino parem*, &c. "Thou didst neither bring back a leader equal to him from the war of Jugurtha, nor Africanus, unto whom valour reared a monument upon the ruins of Carthage." i. e. Marius did not return with equal glory from the subjugation of Jugurtha, nor the younger Africanus from the destruction of Carthage.

27. *Punico lugubre mutavit sagum.* "Has changed his purple robe for one of mourning." An hypallage, for *mutavit Punicum sagum lugubri* sago. The Roman *sagum* was properly a military robe: here, however, the term is taken in a more extended sense. The allusion in the text is to Antony, and the epithet *Punico* may either refer simply to the colour of his *paludamentum*, or general's robe, or else, what appears preferable, may contain a general censure on the previous luxury and splendour of his attire. Compare the language of Florus, (4. 11. 3.) in relation to the personal appearance of Antony toward the end of his career, and a short time previous to the battle of Actium. "*Aureum in manu baculum; ac latus acinaces; purpurea vestis ingentibus obstricta gemmis,*" &c.——29. *Aut ille centum nobilem*, &c. This passage would seem to confirm the truth of the remark made in a previous note, (*v.* 19.) that no accurate accounts had as yet reached the capital, either respecting the details of the fight itself, or the ulterior movements of Antony.——*Cretam.* Compare Explanatory Notes, Ode 3. 27. 33.——30. *Ventis non suis.* "With unpropitious winds."——31. *Exercitatas Noto.* "Agitated by the blast of the South." As regards the Syrtes, compare Explanatory Notes, Ode 1. 22. 4.

33. *Capaciores affer huc*, &c. The joy of Horace was too lively, as Dacier remarks, to wait the return of Maecenas. He celebrates the victory the moment he receives the news, and he thinks his apprehensions for the safety of Octavianus ought now to cease, for it was not known at Rome, that he intended to complete his conquest by pursuing Antony, and exposing himself to new dangers.——*Scyphos.* Compare Explanatory Notes, Ode 1. 27. 1. ——34. *Et Chia vina*, &c. For remarks on the Chian and Lesbian wines, compare Excursus 7. to the first book of Odes.——35. *Fluentem nauseam.* "The rising qualm."——36. *Caecubum.* Compare Excursus 8. to the first book of Odes, p. 134. The property which Horace here ascribes to the Caecuban wine causes it to receive from Athenaeus the epithet of οὔρονον. ——37. *Rerum.* "For the interests."——38. *Lyaeo.* Compare Explanatory Notes, Ode 1. 7. 22.

EPODE 10. Addressed to Maevius, a contemptible poet of the day, who was on the eve of embarking for Greece. The bard prays heartily that he may be shipwrecked, and vows a sacrifice to the storms if they will but destroy him.——This Maevius is the same with the one to whom Virgil satirically alludes in his 3d Eclogue (*v.* 90.) "*Qui Bavium non odit, amet tua carmina Maevi.*" He would seem to have incurred the resentment of both Virgil and Horace by his railing and slanderous propensities.

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1. *Mala solūta*, &c. "The vessel, loosened from her moorings, sails forth under evil auspices, bearing as she does the fetid Maevius." As regards the expression *mala alite*, compare Explanatory Notes, Ode 1. 15. 5.——2. *Olentem.* Compare the explanation of Mitscherlich: "*Hircini odoris hominem.*" Rutgersius (*Lect. Venus.* 10. 10.) thinks, that this epithet is rather meant to be applied to the character of Maevius as a poet, and to his affecta-

tion of obsolete words, (compare *Auct. de Caus. corr. Eloq. c.* 22. "*Quaedam vero procul arceantur et jam obliterata et olentia,*" &c.) There is far more of bitter satire, however, in *olentem*, if considered as a personal allusion.——3. *Utrumque latus.* "Each side of her." Understand *navis.*——4. *Auster.* The poet enumerates the winds *Auster, Eurus*, and *Aquilo*, in order to convey a livelier image of a tempest, by the contending together of these opposing blasts.

5. *Niger rudentes Eurus*, &c. "May the dark south-east wind scatter her rigging and her shivered oars in the sea turned up from its lowest depths." The epithet *niger* is well explained by Döring: "*Coelum nigrum reddens et obscurans.*"——*Inverso mari.* Compare the language of *Virgil, Aen.* 1. 125. *seqq.* "*Imis stagna refusa vadis,*" and 2. 419. "*Imo Nereus ciet aequora fundo.*"——7. *Aquilo.* Compare Explanatory Notes, Ode 1. 3. 12.——*Quantus.* "With as great fury as," i. e. with all the fury it has, when, &c.——8. *Trementes.* "Waving to and fro beneath the blast." Compare the explanation of Döring: "*tremulo motu huc illuc nutantes.*"

9. *Sidus amicum.* "The star friendly to mariners." The allusion is to the Dioscuri. Compare Explanatory Notes, Ode 1. 3. 2.——10. *Orion.* Compare Explanatory Notes, Ode 3. 27. 17.——12. *Quam Graia victorum manus*, &c. The poet alludes to the destruction, by Minerva, of the vessel that bore the Oilean Ajax, and to the shipwreck of the Grecian fleet off the promontory of Caphereus in Euboea. The cause commonly assigned is the anger of the goddess against the Greeks, for the violation of Cassandra by Ajax in her very temple. Compare *Virgil, Aen.* 1. 39. *seqq.* and 11. 260. *seqq.*

16. *Pallor luteus.* Compare Explanatory Notes, Ode 3. 10. 14.——18. *Aversum ad Jovem.* "To unpropitious Jove." Compare Explanatory Notes, Ode 1. 2. 36.——19. *Ionius udo*, &c. "When the Ionian sea, roaring with the blasts of the rainy South." The term *sinus*, here applied to the Ionian sea, has reference to its being bent into numerous gulfs. In strict geographical language, however, the expression *Ionius sinus*, about the time of Horace, denoted merely a part of the Adriatic. Compare *Mannert, Geog. der Gr. und R. vol.* 9. *p.* 12. *seqq.*——20. *Noto.* Compare Explanatory Notes, Ode 1. 3. 14.

21. *Opima quod si*, &c. The poet vows a sacrifice to the Tempests, if the corpse of the shipwrecked Maevius, cast unburied on the shore, become the prey of birds. Some commentators refer the expression *opima praeda* to corpulence of person on the part of Maevius. This, however, is mere conjecture. The words may, with more propriety, be rendered, "a dainty prey."——24. *Tempestatibus.* The ancients were accustomed to sacrifice a black lamb to Storms and Tempests, and a white one to the Western wind. Compare *Virgil. Aen.* 3. 120. and 5. 772. and also the remarks of *Kuster, Bergler*, and *Spanheim, ad Aristoph. Ran.* 872.

EPODE 11. Addressed to Pectius.

5. *December.* Put by synecdoche for *annus.*——6. *Silvis honorem deculit.* "Shakes their leafy honours from the woods." Compare *Virgil, Georg.* 2. 404. "*Frigidus et silvis Aquilo decussit honorem.*"——8. *Fabula quanta fui.* "What a subject of conversation I have been."——*Conviviorum et poenitet*, &c. "It repents me too of those entertainments, at which dejection and silence discovered the lover, and the sigh heaved from the depth of my heart."

11. *Contrane lucrum*, &c. "A candid and an honest heart, in one of scanty means, is to avail nothing then against the love of gain." The train of ideas in this whole passage, is as

follows: Thou, O Pectius, must remember, how I once complained to thee, when wine had disclosed the secrets of my breast; how I lamented that my sincere and constant affection seemed of no value in the eyes of Inachia, because fortune had not blessed me with abundant means, while, eager for gain, she sought only after wealthy admirers.——13. *Simul calentis inverecundus deus*, &c. "As soon as the god, who drives away false shame from the breast, had removed from their place the secrets of my heart, warming under the influence of cheering wine." The epithet *inverecundus*, applied here to Bacchus, is well explained by Mitscherlich: "*Qui verecundiam abstergit, tacenda proloqui jubet.*" As regards *calentis*, we must, in a literal translation, understand with it *mei*, ("the secrets of *me* warming," &c.)

15. *Quod si meis*, &c. "But if indignation, no longer to be repressed, rage in my bosom, so as to scatter to the winds these useless remedies, in no respect alleviating my cruel wound, my shame, being removed, shall cease to vie with unequal rivals." i. e. I shall no longer blush at yielding the prize to wealthier rivals. The *fomenta*, of which the poet speaks, are the hopes which he had all along entertained that Inachia would at length be sensible of the superior value of his affection. With this hope he was consoling himself, until, at length, his indignation at her neglect could no longer be repressed, and he resolved to abandon her forever. Compare the explanation given by Döring of the epithet *libera*, as applied to *bilis* in the text: "*Libera, quae nullo amplius fomento supprimitur.*"

19. *Ubi haec severus*, &c. "When, with firm resolve, I had made these declarations in thy presence." As regards the meaning which *laudare* here bears, compare the remark of *Aulus Gellius* (2. 6.) "Laudare *significat, prisca lingua, nominare appellareque.*" Hence this verb is frequently used (especially in the editorial Latinity of modern times) in the sense of "to mention," "cite," "quote," "call by name," &c. Some editors make the meaning of *ubi haec laudaveram* to be; "when I had applauded myself for this resolution." Such an interpretation is not correct. Compare the remark of Mitscherlich: "*Male ad laudabile poetae propositum trahunt.*"——*Te palam.* The ablative here depends on *palam*, which has the force of a preposition. This is far, however, from being an ἅπαξ λεγόμενον, as some critics seem to think. Other examples of a similar usage are as follows: *Livy*, 6. 14: "*palam populo.*" *Ovid. A. A.* 2. 549: *Trist.* 5. 10. 49: "*me palam.*" *Auct. Cons. ad Liv.* (*in Ovid.*) 442: "*palam omnibus*," and *Liv.* 25. 18, where Gronovius retains *omnibus*, but Drakenborch rejects it.

20. *Jussus.* Understand *a te.*——*Ferebar incerto pede.* "I was carried with wavering footstep." The poet's resolution soon fails, and, on endeavouring to reach his own home, in compliance with the admonition of his friend, he finds himself once more at the gate of Inachia. Some commentators make *incerto pede* refer to the uncertain footsteps of an angry and agitated man: this, however, is decidedly inferior.——22. *Quibus lumbos et infregi latus.* "On which I once bruised my loins and side." Compare Ode 3. 10. 19.

EPODE 13. Addressed to a party of friends, with whom the poet wishes to spend a day of rain and storm amid the joys of wine. He exhorts them to seize the present hour, and to dismiss the future from their thoughts. To add weight to this Epicurean maxim, the authority of the Centaur Chiron is adduced, who advises the young Achilles, since fate had destined him for a short career, to dispell his cares with wine and song.

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1. *Horrida tempestas coelum contraxit.* "A gloomy tempest has condensed the skies." Compare the explanation of the scholiast: "*Nubes coegit, ac per hoc densas tempestates efficit.*" The passage may also be rendered in a more poetical, but less accurate manner, as follows: "A gloomy tempest has covered with frowns the brow of the sky."——2. *De-*

ducunt Jovem. "Bring down the upper air." By *Jupiter* is here meant the higher part of the atmosphere, (*aether*). The ancients considered rain as the air dissolved. Compare *Lucretius*, 6. 290: "*Omnis uti videatur in imbrem vortier aether,*" and *Wakefield ad loc.* So *Virgil, Georg.* 1. 324. "*Ruit arduus aether.*"——*Siluae.* A Diaeresis, on account of the metre, for *silvae.* Compare the remarks of Carey (*Lat. Pros. p* 177. 3*d ed*:) "To modern ears, accustomed to the sound of the *V*, such a diaeresis as that in *silŭae, solŭisse,* and *evolŭisse,* may appear somewhat extraordinary. But we shall easily be reconciled to it, when we recollect that the words were usually pronounced *silwae, solwisse,* &c. in which case there was very little difference between the *W* making part of a syllable with the following vowel, and the *U* making a separate syllable, and pronounced with the broad sound given to it by the modern Italians and Germans, nearly like our *OO* in the word *Foot;* and the Roman poets, very probably, intended such diaereses on many occasions which pass unobserved by modern readers."

3. *Rapiamus, amici,* &c. "My friends, let us seize the opportunity which this day presents."——5. *Obducta solvatur fronte senectus.* "Let the clouded brow of sadness be relaxed." Literally: "let sadness, with clouded brow, be relaxed." *Senectus* does not here mean age, but "*sadness*" or "melancholy." Compare the scholium of Porphyrion: "*Senectutem pro gravitate ac severitate accipe.*"——6. *Tu vina Torquato move,* &c. The poet, eager for the expected entertainment, imagines his friends already present, and, addressing himself to one of the party supposed to be assembled, exclaims: "Do thou produce the wine, pressed when my Torquatus was consul." The force of *move,* in this passage, is best explained on the principle that this was to be a feast of contribution, and that Horace calls first upon him who was to furnish the wine." Compare Explanatory Notes, Ode 3. 19. 5. The wine to be drunk on the occasion, is that which had been made in the year when L. Manlius Torquatus was consul. Compare Explanatory Notes, Ode 3. 21. 1.

7. *Caetera mitte loqui.* "Cease to talk of other things." The poet alludes to some cause of anxiety on the part of his friend.——*Deus haec fortasse benigna,* &c. "Perhaps the deity will, by a kind change, restore what now disquiets thee to its former state."——8. *Achaemenio.* Compare Explanatory Notes, Ode 3. 1. 44.——9. *Nardo.* Compare Explanatory Notes, Ode 2. 11. 16.——*Cyllenea.* The lyre is here called "Cyllenean," because invented by Mercury, who was born on Cyllene, a mountain in the northern part of Arcadia, on the borders of Achaia. Compare Explanatory Notes, Ode 1. 10. 6.

11. *Nobilis Centaurus.* Chiron. Compare, in relation to the centaurs, Explanatory Notes, Ode 2. 12. 5.——*Alumno.* Achilles. Compare *Lempriere's Class. Dict. Anthon's ed.* ——13. *Assaraci tellus.* "The land of Assaracus," i. e. Troy. Assaracus, son of Tros, was one of the ancient monarchs of Troy. Compare *Virgil. Aen.* 1. 284. and *Apollodorus,* 3. 12. 1.——14. *Scamandri flumina,* &c. For some interesting remarks on the Scamander and Simois, consult *Heyne, Beschreibung der Ebene von Troja, p.* 26. *seqq.* and 187. *seqq.* and also *Clarke's Travels, vol.* 3. *p.* 138. *seqq. Eng. ed.*

15. *Curto subtemine.* "By a short thread." The common lection, *certo subtemine,* ("by a thread that fixes thy destiny,") is far inferior. Consult Various Readings. The term *subtemen* means properly the *woof* or *weft,* i. e. the threads inserted into the warp. On the spinning of the Fates, &c. compare the curious and learned remarks of *Creuzer,* ("*Hermann und Creuzer, Briefe über Homer und Hesiod.*" *p.* 36. *seqq.*)——18. *Deformis aegrimoniae,* &c. "The sweet soothers of disfiguring melancholy."

EPODE 14. Horace had promised to address an Iambic poem to his patron Maecenas. Having neglected, however, to fulfil his word, he met with a gentle reproach from the latter, and now seeks to excuse the omission by ascribing it to the all-engrossing power of love.

1. *Mollis inertia*, &c. The order of construction is as follows: *Candide Maecenas, occidis saepe rogando, cur mollis inertia diffuderit tantam oblivionem imis sensibus, ut si traxerim, arente fauce, pocula ducentia Lethaeos somnos.*——3. *Pocula Lethaeos ducentia somnos.* "Cups that bring on Lethaean slumbers." i. e. the waters of Lethe.——4. *Arente fauce.* "With parched throat." Equivalent to *avide.*——*Traxerim.* Compare *Euripides, Cyclops.* 416. ἔσπασεν ἄμυστιν ἑλκύσας.

6. *Deus.* Alluding to the god of love.——*Nam.* Elliptical. The connection is as follows: No effeminate indolence, no forgetfulness like that produced by the waters of Lethe, is to blame; "*for* a god, a god forbids me," &c.——8. *Ad umbilicum adducere.* "To bring to an end." Among the Romans, when a book or volume was finished, it was rolled around a taper stick, made of cedar, box, ivory, or the like, and called *umbilicus* from its being in the middle when the work was rolled around it. The poets generally use the plural form of this word, in allusion to the parts which projected on either side of the book: the two extremities were called *cornua.* Compare *Heyne, ad Tibull.* 3. 1. 13. Some, however, suppose that by *umbilici* are meant balls or bosses, placed at either end of the stick. Whatever the true solution of this point may be, for it is certainly involved in some doubt, the meaning of the phrase, *ad umbilicum adducere*, will still be the same, viz, "to bring to an end," "to finish," &c.

12. *Non elaboratum ad pedem.* "In careless measure." Compare the explanation of Mitscherlich, "*Parum accuratus*, (sc. Anacreon), *paulo negligentior in servanda metri lege*," and that of Döring: "*Carminibus haud ad certos metri pedes diligenter exactis; paulo licentius nempe in permutandis iambis, anapaestis, spondaeis, &c. versatus est Anacreon.*"——13. *Quod si non pulchrior ignis*, &c. "But if no brighter fire kindled besieged Ilium, rejoice in thy happy lot." i. e. if thy Lycimnia is as fair as the Grecian Helen, whose beauty caused the siege and the conflagration of Troy, then art thou, Maecenas, a happy man.

EPODE 15. The bard complains of the faithless Neaera.

2. *Inter minora sidera.* Compare Ode 1. 12. 47. "*Velut inter ignes Luna minores.*"——4. *In verba mea.* "To the form of words which I dictated." *Jurare in verba alicujus*, is to swear according to a form prescribed by another, who goes over the words before us, and is hence said *praeire verbis.*——5. *Arctius atque.* "More closely than." This idiom is very ingeniously explained by Hunter (*ad Liv.* 1. 9.) on the principle of cross-reference. Compare *Sallust. ed Anthon, p.* 23. *n.* 3.——7. *Orion.* Compare Explanatory Notes, Ode 3. 27. 18, and 1. 28. 21.——*Intonsosque agitaret*, &c. "And the breeze should agitate the unshorn locks of Apollo." A beautifully poetic expression for "*dum Apollo juventute gauderet.*" One of the most conspicuous attributes of Apollo was unfading youth. Compare Explanatory Notes, Ode 1. 21. 2.

11. *Dolitura mea*, &c. "Destined deeply to grieve at my firmness of resolve."——12. *Viri.* Compare *Terence, Eunuch.* 1. 1. 21. "*Sentiet* (sc. Thais) *qui vir siem*," and again, 1. 2. 74. "*Eu noster! laudo, tandem perdoluit: vir es.*"——15. *Nec semel offensae*, &c. "Nor

will my determination yield to thy beauty when once it has become odious in my eyes." i. e. if I once hate thee for thy perfidy, that hatred will be lasting.——16. *Si certus intrarit dolor.* "If a firm and indignant resolution shall have once entered my breast." Compare the explanation of Döring: "*Si certum, firmumque, quod dolor subdidit, cepero consilium.*" ——18. *Superbus.* "Exulting."——20. *Pactolus.* A river of Lydia, fabled to have golden sands. Compare *Lempriere's Class. Dict. Anthon's ed.*——21. *Fallant.* For *lateant.*—— *Renati.* "Who again and again sprang up into existence." Compare Explanatory Notes, Ode 1. 28. 10.——23. *Nirea.* Compare Explanatory Notes, Ode 3. 20. 15.

EPODE 16. The Republic, as Sanadon remarks, had been violently agitated by civil commotions for almost sixty years, beginning with the days of Marius and Sylla. A fresh scene of bloodshed was now approaching, and the quarrel between Octavianus and Antony threatened the Roman world with a general dissolution. A battle was expected, and that battle was to decide, as it were, the fate of the universe. An event of such deep interest engrossed the minds of men. A feeling of uncertainty, as to the issue of the contest, filled them with alarm, and a remembrance of the preceding wars collected into one point of view all the horrors which they had produced. The poet, amid these scenes of terror, composed this Epode. He proposes to the Romans a desertion of their country, and a retreat to the Fortunate Islands, where the gods promised them a more tranquil, and a happier life. To confirm his advice, the example of the Phocaeans is cited, who abandoned their native city rather than live under the dominion of Cyrus, and bound themselves by a common oath never to return.

The encomium which the critic above mentioned passes on the literary merits of this piece, is well deserved: "Cette pièce," observes Sanadon, "eu égard aux circonstances où elle a été composée, et à la maniere dont elle est conduite, ne peut être regardée que comme l'ouvrage d'un grand poète."

1. *Altera jam teritur,* &c. "A second age is now wasting away in civil wars." By this second age is understood the period which intervened between the death of Caesar and the contest of Octavianus and Antony. The first age extended from the entrance of Sylla into Rome with an armed force to the death of Caesar. If we make the present epode to have been written A. U. C. 721, the whole antecedent period here referred to would be 56 years; and, if we allow, as is commonly done, 30 years to an *aetas* (or γενεὰ) the "second age" was within four years of its completion.——2. *Ipsa.* "Of her own accord." Equivalent to the Greek αὐτὴ. Compare *Viger's Greek Idioms. Seager's transl. p.* 61.——3. *Quam neque finiti mi,* &c. The order of construction is as follows: Nos, *impia aetas, devoti sanguinis, perdemus* eam *civitatem, quam neque,* &c.

3. *Marsi.* The poet assigns the first place to the Marsic, or Social, War, as most fraught with danger to the Republic. Compare *Lempriere's Classical Dictionary, Anthon's ed. s. v. Marsi,* and Explanatory Notes, Ode 3. 14. 18.——4. *Minacis aut Etrusca,* &c. Alluding to the efforts of Porsena in behalf of the banished Tarquins, and the siege which Rome in consequence underwent. As regards the war with the Etrurian prince, compare the remarks of Niebhuhr, (*Rom. Hist. Vol. 1. p. 475. seqq. Hare and Thirlwall's transl.*) in which it is shown very clearly that Rome actually surrendered to Porsena.

5. *Aemula nec virtus Capuae.* "Nor the rival strength of Capua." The power of Capua will appear from the following passages: "*Majores vestri . . . . tres solum urbes in terris omnibus, Carthaginem, Corinthum, Capuam, statuerunt posse imperii gravitatem ac nomen sustinere.*" (*Cic. in L. Agr.* 2. 32.) and again: "*Majores nostri Capua . . . . omnia insignia reipublicae sustulerunt, non crudelitate, sed consilio; quod videbant, urbem ipsam imperio domicilium praebere*

posse." The allusion in the text, however, appears to be principally to the bearing of Capua after the overthrow of Cannae, when, as it would seem from Livy, she aimed at the empire of all Italy. Compare *Livy*, 23. 6. "*Tempus venisse, ait, quo Campani non agrum solum, ab Romanis quondam per injuriam ademtum, recuperare, sed imperio etiam Italiae potiri possint.*"——*Spartacus.* Compare Explanatory Notes, Ode 3. 14. 19.

6. *Norisque rebus infidelis Allobrox.* "And the Allobroges, faithless in their frequent commotions," i. e. displaying their faithless character in their numerous seditions. The Allobroges were situate in the southern part of Gaul, between the Rodanus (*Rhone*) and Isara (*Isere.*) They were subdued by Fabius and Ahenobarbus, A. U. C. 631, but made frequent attempts to regain their independence. It was with the embassadors of this nation that Catiline tampered. (Compare *Sallust, Cat.* 40.) It must be observed, however, that the poet evidently means the term *Allobrox* to have more or less reference to the entire Gallic nation, whose fondness for change was well known, and whose valour had at one time nearly proved fatal to the existence of Rome. The name *Allobrox* is derived from the Celtic *Al* ("high") and *Broga* ("land,") and indicates a race who occupied a high, mountainous country. ("Highlanders.") Compare *Adelung, Mithridates, vol. 2. p.* 50. *Thierry, Histoire des Gaulois, vol. 2. p.* 168. *seqq.*

6. *Caerulea pube.* "With its blue-eyed youth." Compare the description given by Tacitus (*Germ.* 4.) of the Germans: "*Habitus corporum . . . . idem omnibus; truces et coerulei oculi, rutilae comae, magna corpora.*" Consult also *Lipsius ad loc.* and Explanatory Notes, Ode 1. 5. 4. The allusion in the text seems to be principally to the inroad of the Cimbri and Teutones, on which subject compare *Pfister, Geschichte der Teutschen, vol. 1. p.* 32. *seqq.*——8. *Parentibus abominatus.* Compare Ode 1. 1. 24. "*Bella matribus detestata.*"——9. *Devoti sanguinis.* "Of devoted blood," i. e. whose blood is devoted to destruction as a punishment for our father's crimes. Compare Epode 7. 20. and the explanation of Mitscherlich. "*Quibus sanguine suo culpa majoribus contracta redimenda est, quos bellis civilibus alteri fatale est.*"——10. *Ferisque rursus,* &c. Compare the words of Henry 4th in Shakspeare:

> "O my poor kingdom ————————
> O, thou wilt be a wilderness again,
> Peopled with wolves, thy old inhabitants."

10. *Barbarus.* Alluding to the barbarian nations which formed part of the forces of Antony. Compare Explanatory Notes, Ode 3. 6. 14.——*Et urbem eques,* &c. "And the horsemen strike our city with sounding hoof." i. e. ride insulting over the ruins of fallen Rome. ——13. *Quaeque carent ventis,* &c. "And insolently scatter the bones of Romulus, which lie concealed from winds and suns, (unlawful to be beheld!)" The sanctity of sepulchres was always guarded by the strictest laws, and their sacred character was founded on the circumstance of their being dedicated to the Manes. The tombs of the founders of cities were regarded as particularly entitled to veneration, and it was deemed a most inauspicious omen, if the remains contained in them were, by accident, or in any other way, exposed to view. In the present case, too, the presage would be a still more fatal one, as the remains of Romulus were numbered among those pledges, on the preservation of which depended the perpetuity of the empire, and hence we see the reason why they would be sought by the foe, and scattered to the winds. According to Varro, as cited by Porphyrion, the sepulchre of Romulus was behind the *Rostra* (*post Rostra.*) The scholiast of Cruquius, however, has *pro Rostris,* "in front of the Rostra," giving the same reference to Varro. He adds, that two stone lions were afterwards erected on the spot, in memory of this circumstance, and that hence originated the custom of eulogizing the dead in front of the Rostra: "*Varro pro Rostris sepulcrum Romuli dixit, ubi etiam in hujus rei memoriam duos leones fuisse erectos constat, unde factum est ut pro Rostris mortui laudarentur.*" As regards the idea intended to be conveyed by the poet in the words *nefas videre,* compare the language of the *Pseudo-Phocylides,* v. 94. 95.

μὴ τύμβον φθιμένου ἀνορύξῃς, μήτ' ἀθέατα
δείξῃς ἠελίῳ, καὶ δαιμόνιον χόλον ὄρσῃς.

15. *Forte quid expediat*, &c. "Perhaps, ye all in common, or else the better portion, are enquiring of yourselves, what is best to be done, in order to avert these dreadful calamities." By the expression *melior pars* are meant those who hold civil conflicts in abhorrence, and who feel for the miseries of their country.——17. *Phocaeorum velut profugit*, &c. "As the people of Phocaea fled, bound by solemn imprecations: as they abandoned," &c. The Phocaeans, a people of Ionia, rather than submit to the power of Cyrus abandoned their city, binding themselves by an oath, and by solemn imprecations, not to return before a mass of burning iron, which they threw into the sea, should rise to the surface. Compare *Herodotus*, 1. 165. *ἐποιήσαντο ἰσχυρὰς κατάρας τῷ ὑπολειπομένῳ ἑωυτῶν τοῦ στόλου. πρὸς δὲ ταύτῃσι καὶ μύδρον σιδήρεον κατεπόντωσαν, καὶ ὤμοσαν, μὴ πρὶν ἐς Φωκαίην ἥξειν, πρὶν ἢ τὸν μύδρον τοῦτον ἀναφῆναι.* Compare also *Lempriere's Classical Dictionary, Anthon's ed.*——23. *Secunda olite.* "With favouring omens." Compare the Greek *αἰσίῳ ὄρνιθι*, and Explanatory Notes, Ode 1. 15. 5.

25. *Sed juremus in haec.* Understand *verba*, and compare Explanatory Notes, Epode 15. 4. The oath of the Phocaeans is here imitated, excepting that stones are substituted for iron. ——*Simul imis saxa renarint*, &c. "That we shall be permitted to return, whenever these stones shall rise from the bottom of the sea and swim back to the surface of the water." ——27. *Domum.* "To our country."——*Quando Padus Matina laverit cacumina.* "When the Po shall wash the Matinian summits." i. e. When the Po, in the north, shall wash the summits of Mount Matinus in Calabria, near the south-eastern extremity of Italy. Near this mountain was the town of Matinum. Compare Explanatory Notes, Ode 1. 28. 3.—— 29. *Proruperit.* "Shall burst forth."

30. *Monstra junxerit.* "Shall form unnatural unions."——31. *Ut.* "So that."——33. *Credula.* "Persuaded of their safety."——34. *Laevis.* "Become smooth." i. e. become smooth as a fish, from having been rough and shaggy.——35. *Haec execrata.* "Having sworn to the performance of these things, under solemn imprecations."——37. *Aut pars indocili melior grege.* "Or that portion which is wiser than the indocile crowd." Compare the explanation of Mitscherlich: "*Pars quae supra gregem sapit, sanioribusque his consiliis aures adverlit.*"——*Mollis et exspes inominata*, &c. "Let the faint-hearted and desponding press these ill-omened couches." i. e. continue to dwell in this city of gloomy auspices. The epithet *mollis* applies to those who want spirit and manly daring to brave the dangers of the sea, while by *exspes* those are designated who have, with timid minds, given up all hopes for the salvation of their country.

39. *Mutiebrem tollite luctum.* The poet adjures those whom he supposes to be about to abandon their country along with him, to leave it as men, and to shed no tears, and indulge in no womanish grief, on the eve of their departure. Compare *Archilochus* (*Stob. Flor. ed. Grot. p.* 513.) *τλῆτε, γυναικεῖον πένθος ἀπωσάμενοι.*——40. *Etrusca praeter et volate litora.* Their course is first to lie through the *mare Tyrrhenum*, after leaving which they are to make for the main ocean.——41. *Nos manet Oceanus circumvagus.* "The circumambient Ocean awaits us." The epithet *circumvagus* is here equivalent to the Homeric *ἀψόῤῥοος.* (Compare *Heyne, ad Hom. Il.* 18. 399.) It must be borne in mind, however, that, in styling the Ocean *circumvagus*, or earth-encircling, our poet, while in one respect he agrees with, yet in another differs from, the usage of Homer. The Latin epithet is in full accordance indeed, with the Greek, (*circumvagus, ἀψόῤῥοος,*) but its application in Homer is far more definite and marked. By *Oceanus*, Horace means merely the Atlantic Ocean, whereas in Homer the term *Ὠκεανος*, when it does not refer to the deity of that name, is made to denote an immense stream, which, according to the rude ideas of that early age, flowed around the earth and its seas, and which ebbed and flowed thrice in the course of a single day. Into this the heavenly bodies were supposed to descend at their setting, and to emerge from it at their rising. In the same poet, *θάλασσα* means merely an interior sea, one within the encircling

limits of the ocean, or great revolving stream. Homer's idea of the world, therefore, was that of a vast circular plain; and hence, in his description of the shield of Achilles, the Ocean occupies the extreme border all around. (*Il.* 18. 607.) The same idea respecting the ὠκεανὸς may be observed in Hesiod. (*Theog.* 242. *Scut. Herc.* 314.) Compare *Maltby, ad Morell. Lex. Graeco-Pros. s. v. in notis.*

Arva, beata petamus arva, &c. "Let us seek the fields, the blessed fields, and the rich isles," &c. The poet advises his countrymen to seek the Fortunate isles of the ocean. These are generally supposed to have been identical with the modern *Canaries.* It is more than probable, however, that they were merely a part of the group. Compare *Lempriere's Classical Dictionary, Anthon's ed.* and consult the following authorities in relation to these islands. *Strab.*, 3. (—*vol.* 1. *p.* 401. *ed. Tzschk.*) *Hesiod*, (ἔργ. καὶ ἡμ. 169, *seqq. Antonin. Liberal. c.* 33. *Pindar, Ol.* 2. 123. *seqq. Strabo.* 1 (*vol.* 1. *p.* 6. *ed. Tzschk*) with the remarks of *Gosselin. Euripides, Helena*, 1676, with the remarks of *Barnes. Plato. Menex. p.* 235. (*ed Bip. vol.* 5. *p.* 276.) *Dio Cassius, fragm.* (*vol* 2. *p.* 1522. *ed. Reim.*) *Plutarch, vit. Sert.* 8. (*vol.* 4. *p.* 10. *ed Hutten.*) *Philostratus, vit. Apollon.* 5. 3. *Apollodorus*, 3. 10. *Tzetzes ad Lycophr.* 1204. *Hom. Odyss.* 12. 63. *seqq.* and *Eustathius, p.* 1712, 1713. Compare also, *Mannert, Geogr. der Gr. und R. vol.* 10. *pt.* 2. *p.* 625. *seqq. Ukert, Geogr. der Gr. und R. vol.* 2. *p.* 235. *Deuber, Geschichte der Schiffahrt im Atlantischen Ozean, p.* 40. *seqq. Gesner, de Nav. extra Col. Herc. prael.* 2. (*Hermann's Orphica, p.* 645.)

43. *Reddit ubi Cererem*, &c. "Where the earth, though untouched by the plough, yields its annual produce, and the vines, though unpruned, ever flourish."——46. *Suamque pulla*, &c. "And the dark fig graces its own tree." i. e. the natural or ungrafted tree. The epithet *pulla* alludes to the colour of the fig when ripe. Compare the explanation given by the scholiast of the idea intended to be here conveyed: "*Ficus quae sponte et sine insitione aut cultura nascuntur, durae esse solent et fatuae ac cito decidere; ibi inquit tales nascuntur, ut etiam pullae ornent suam arborem, nec decidant antequam sint maturae.*"——48. *Crepante pede.* "With rustling footstep." i. e. with a pleasing murmur." A beautiful image. Consult Various Readings.——49. *Illic injussae veniunt*, &c. Compare *Virgil. Eclog.* 4. 21. "*Ipsae lacte domum referunt distenta capellae Ubera.*"——50. *Amicus.* A pleasing reference to the kind and friendly feelings with which, to the eye of the poet, the flock is supposed to bestow its gifts upon the master.

52. *Alma.* Consult Various Readings.——53. *Nulla nocent pecori contagia.* Alluding to the salubrity of the atmosphere.——*Nullius astri aestuosa impotentia.* "The scorching violence of no star." Compare Explanatory Notes, Ode 3. 13. 19. and 1. 17. 17.——55. *Ut neque largis*, &c. "How neither rainy Eurus wastes the fields with excessive showers," &c. Compare the description of the Homeric Elysium in the western isles, (*Od.* 4. 566. *seqq.*) ——58. *Utrumque temperante.* "Controlling each extreme." i. e. of rainy cold and scorching heat.

59. *Non huc Argoo*, &c. "The pine sped not hither its way, with an Argoan band of rowers," i. e. the Argoan pine (the ship Argo) never visited these happy regions to introduce the corruptions of other lands. The allusion is to the contagion of those national vices which commerce is so instrumental in disseminating.——60. *Impudica Colchis.* Alluding to Medea. Compare the remark of Mitscherlich in explanation of the epithet here applied to her: "*Medea impudica, projecto pudore externum virum secuta.*"——61. *Cornua.* "Their sail-yards." Literally, "the extremities of their sail-yards, '*antennarum* being understood.—— 62. *Laboriosa cohors Ulixei.* "The followers of Ulysses, exercised in hardships." i. e. Ulysses and his followers schooled in toil. Compare the explanation of Döring: "*Multis laboribus et periculis in mari exercitata.*"

63. *Jupiter illa piae*, &c. "Jupiter set apart these shores for a pious race, when he stained the golden age with brass; when, after this, he hardened with iron the brazen age." i. e.

when the brazen and the iron had succeeded to the golden age. The verb *secrevit*, as used in the text, well expresses the remote situation of these blissful regions, far from the crimes and horrors of civil dissension. Consult Various Readings, and compare the remark of Fea in relation to the use of *secrevit*. After stating Bentley's opinion, that *sacravit* would be as correct here as *secrevit*, he observes: "*Nemo id concedet, qui viderit, secretas terras dici has ab Horatio, quia longe ab urbe Roma, a bellis civilibus, extra Europam ipsam, et Mare Mediterraneum, extra Columnas Herculis in vasto Occano erant sitae.*"——65. *Quorum piis secunda*, &c. "From which age of iron, an auspicious escape is granted to the pions, according to the oracle which I pronounce." With *quorum* understand *saeculorum*. The language of the poet is here based upon the custom, followed in the most ancient times, of leading forth colonies under the guidance of some diviner or prophet, after the oracle had been duly consulted and its will ascertained.—As regards the idea intended to be conveyed in the 63d and two following lines, compare the language of Hesiod (*ἔργ. καὶ ἡμ.* 167. *seqq.*)

τοῖς δὲ δίχ' ἀνθρώπων βίοτον καὶ ἤθε' ὀπάσσας
Ζεὺς Κρονίδης κατένασσε πατὴρ ἐς πείρατα γαίης·
καὶ τοὶ μὲν ναίουσιν ἀκηδέα θυμὸν ἔχοντες
ἐν μακάρων νήσοισι, παρ' Ὠκεανὸν βαθυδίνην,
ὄλβιοι ἥρωες· τοῖσιν μελιηδέα καρπὸν
τρὶς ἔτεος θάλλοντα φέρει ζείδωρος ἄρουρα.

EPODE 17. A pretended recantation of the 5th Epode, to which succeeds the answer of Canidia, rendered haughty and insolent by success. The submission of the bard, however, and the menaces of the sorceress, are irony and satire, so much more severe and violent as they are more disguised.

1. *Efficaci do manus scientiae.* "I yield submissive to thy mighty art." i. e. I acknowledge and submit to thy power, mighty sorceress. The expression *do manus* is figurative, and is used commonly to denote the submission of the vanquished to the victors on the field of battle.——2. *Regna per Proserpinae*, &c. "By the realms of Proserpina, and by the power of Hecate, not to be provoked with impunity, and by thy books of enchantments," &c. The poet here adjures Canidia by the things which she most revered, and with which, as a sorceress, she was supposed to be most conversant. As respects Proserpina, compare Explanatory Notes, Ode 1. 28. 19. and, with regard to the power ascribed to Diana (Hecate), in magic rites, consult *Creuzer's Symbolik, trad. par Guigniaut, vol. 2. p.* 102. *seqq.* On the name *Hecate* ("She who acts from afar," or, "She who removes to a distance,") from *ἑκάς*, as a root, compare the remarks of *J. H. Voss.* (*Nov. Act. Soc. Lat. Jen. ed. Eichstaedt.* 1806. *vol.* 1. *p.* 365. *seqq.*)

5. *Defixa.* "Bound by thy incantations to obey." Compare the explanation of Döring: "*Incantatione ligata et devota.*" The verb *defigo* is peculiar in this sense to magic rites. Thus *Tertullian* (*de spectac.* 11.) "*Vis homicidium ferro, veneno, magicis defixionibus perfici,*" and *Apuleius* (*de Herb.* 7.) "*Si quis devotus defixusve fuerit in suis nuptiis.*" Hence it frequently answers to our verb, "to bewitch." Compare *Heinsius, ad Ovid. Her.* 6. 91. *Am.* 3. 7. 29.——7. *Citumque retro solve*, &c. "And turn backward, turn, thy swift-revolving wheel." The *turbo*, equivalent to the Greek *ῥόμβος*, was a species of wheel, much used in magic rites. A thread or yarn was attached to it, which began to wind around on the wheel's being made to revolve, and, as this process was going on, the individual, who was the subject of the ceremony, was supposed to come more and more under the power of the sorceress. Compare *Theocritus, Id.* 2. 30. and *Eustathius, ad Dionys. Perieg.* 1131. *ἐστὶ δὲ καὶ φαρμακίδων τρόχος ὁ ῥόμβος παρὰ Θεοκρίτῳ, καταγοητευόμενος ἐν τῷ στρέφεσθαι.* Compare also *Ruhnken, ad Tim. s. v. ῥυμβεῖν.*

Horace, therefore, entreats Canidia to turn her magic wheel backward, and untwine the fatal thread, that he may be freed from the spell in which she had bound him. On the subject of the magical *turbo*, and the custom of attaching to it also the bird ἴυγξ, (*torquilla*, "Wryneck,") or its entrails, consult *Kiessling, ad Theocrit. Id.* 2. 17. and the authorities there cited.

8. *Movit.* Understand *ad miscricordiam.* The poet heightens the ridicule of the piece, by citing Achilles and Circe, as examples of imitation for the worthless Canidia.——*Nepotem Nereium.* Achilles.——*Telephus.* A king of Mysia, who led an army against the Greeks when they had landed on his coasts, and was wounded, and afterwards cured, by Achilles. Compare *Lempriere's Classical Dict. Anthon's ed.*——11. *Unxere matres Iliae,* &c. "The Trojan matrons anointed the corpse of Hector, slaughterer of heroes, originally doomed to voracious birds and dogs," &c. The idea intended to be conveyed is, that the Trojan matrons were enabled to perform the last sad offices to the corpse of Hector, in consequence of the relenting of Achilles at the supplications of Priam. In illustration of the words *addictum feris alitibus,* &c. as indicating the original intent of Achilles, compare *Homer, Il.* 23. 183. Ἕκτορα δ' οὔτι Δώσω Πριαμίδην πυρὶ δαπτέμεν, ἀλλὰ κύνεσσιν. The epithet *homicidam* is equivalent to the Homeric ἀνδρόφονον.——14. *Pervicacis Achillei.* "Of Achilles, however inflexible." Compare Ode 1. 6. 6. "*Pelidae cedere nescii.*"

15. *Setosa duris,* &c. "Divested their bristly limbs of the hard skins of swine." i. e. ceased to be swine. An allusion to the fable of Circe, and the transformation of the followers of Ulysses into swine, as well as to their subsequent restoration by the sorceress, on the interference of the chieftain of Ithaca. Compare *Homer. Od.* 10. 393. *seqq.* τῶν δ' ἐκ μὲν μελέων τρίχες ἔρρεον, κ. τ. λ.——17. *Tunc mens et sonus,* &c. "Then reason and speech glided back, and their former expression was gradually restored to their looks." The term *relapsus* (the zeugma in which must be noted,) beautifully describes as it were to the eye the slow and gradual nature of the change.——19. *Dedi satis superque,* &c. "Enough and more than enough have I been tormented by thee."——22. *Reliquit ossa pelle amicta lurida.* "Has left behind only bones covered over with a livid skin." i. e. has left me a mere skeleton.——23. *Tuis capillus albus,* &c. "My hair is become white by the force of thy magic herbs." The poet ascribes this to the effect produced on his mind and feelings by the incantations of the sorceress, and not, as Gesner supposes, to any unguent actually applied by her to his locks. Compare *Theocritus,* 2. 88. on this whole part.

> Καί μευ χρὼς μὲν ὁμοῖος ἐγίγνετο πολλάκι Σάψῳ·
> ἔρρεύν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες· αὐτὰ δὲ λοιπὰ
> ὀστέ' ἔτ' ἦς καὶ δέρμα·————————

25. *Est.* "Is it allowed me." An imitation of the Greek usage, by which ἐστὶ, *est,* is put for ἔξεστι, *licet.*——26. *Levare tenta,* &c. "To relieve by respiration my distended lungs."——27. *Negatum.* "What I once denied." Understand *a me.*——28. *Sabella pectus increpare carmina,* &c. "That Sabellian incantations disturb the breast, and that the head splits asunder by a Marsian song." The poet here very pleasantly applies to human beings what was thought, in the popular belief, to happen merely to snakes. Compare *Virgil, Eclog.* 8. 71. "*Frigidus in pratis cantando, rumpitur anguis,*" and *Ovid. Am.* 2. 1. 25. "*Carmine dissiliunt, abruptis faucibus, angues.*"—The Sabellians and Marsi were famed for their skill in magic. By the former are here meant the Sabines generally. Compare Explanatory Notes, Ode 3. 6. 38.

33. *Tu, donec cinis,* &c. "A living laboratory, thou glowest against me with the magic drugs of Colchis, until I, become a dry cinder, shall be borne along by the insulting winds."——36. *Quod stipendium.* "What atonement." Compare the explanation of Mitscherlich: "*Stipendium, hoc loco, est opus, negotium, poenae loco, quo alteri, tanquam victori, satisfiat, injunctum.*"——39. *Centum juvencis.* "With a hecatomb of bullocks."——*Mendaci lyra.* "On the lying lyre," i. e. on the lyre which will celebrate thee, a shameless woman, as the

ornament of thy sex.——41. *Perambulabis astra sidus aureum.* "Thou shalt proudly move, a brilliant constellation, amid the stars," i. e. my verses will raise thee to the stars of heaven. The verb *perambulo* carries with it the idea of a proud and boastful demeanour. As regards the epithet *aureum*, compare the Greek χρυσοφαὴς,

42. *Infamis Helenae Castor*, &c. "Castor, offended at the treatment of the defamed Helen," &c. An allusion to the story related of the poet Stesichorus. Having defamed Helen in some injurious verses, he was punished with blindness by her brothers, Castor and Pollux. On the bard's publishing a recantation, they restored him to sight.——45. *Potes nam.* Equivalent to the Greek δύνασαι γὰρ, and a usual form of expression in prayers and addresses to the gods.——46. *O nec paternis*, &c. "O thou, that art disgraced by no paternal stains." There is a great deal of bitter satire in this negative mode of alluding to the pretended fairness of Canidia's birth,——47. *Nec in sepulcris pauperum*, &c. "And art not skilled, as a sorceress, in scattering the ninth-day ashes amid the tombs of the poor," i. e. and knowest not what it is to go as a sorceress amid the tombs of the poor, and scatter their ashes on the ninth day after interment. The ashes of the dead were frequently used in magic rites, and the rules of the art required, that they must be taken from the tomb on the ninth day after interment, (not, as some without any authority pretend, on the ninth day after death.) The sepulcres of the rich were protected against this profanation by watches, (compare *Dorville, ad Charit. p.* 429. *ed. Lips.*), and the sorceresses were therefore compelled to have recourse to the tombs of the poor.

49. *Hospitale pectus.* "A compassionate bosom."——*Purae.* "Unstained with guilt," i. e. thou stealest no boys whom thou mayest kill with lingering hunger. Compare Epode 5.——50. *Tuusque venter Pactumeius.* Understand *erat.* "And Pactumeius, too, was actually given by thee to the world," i. e. and Pactumeius, whom men suspect thee to have stolen from another parent, is indeed the fruit of thine own womb. Consult Various Readings.

54. *Non saxa nudis*, &c. "The wintry main lashes not, with swelling surge, rocks more deaf to the cry of the naked mariners than I am to thine."——56. *Inultus ut tu riseris*, &c. "For thee to divulge and ridicule with impunity the mysteries of Cotytto, the rites of unbridled love?" If deemed necessary, an ellipsis of *egone patiar* may be here supplied. Cotytto was the goddess of impure and unrestrained indulgence. Canidia calls her own magic rites by the name of *Cotyttia*, because their object was to bring back Varus to her. Compare Epode 5. As regards the orgies of Cotytto, compare *Juvenal*, 2. 91. *seqq.* and *Dulaure, Histoire de differens cultes, vol.* 2. *p.* 133. 167.——58. *Esquilini pontifex venefici*, &c. "And, as if thou wert High Priest of the magic rites on the Esquiline hill, to fill the city with my name unpunished," i. e. as if thou wert called to preside over the incantations and secret rites which we perform on the Esquiline hill amid the graves of the poor. Compare note on verse 47th of this Epode, and Explanatory Notes, Ode 3. 29. 10.

60. *Quid proderat ditasse*, &c. "Of what advantage was it to me, to have enriched Pelignian sorceresses, or to have mixed a speedier potion?" i. e. what have I gained, by having paid Pelignian sorceresses an extravagant sum for instructions in the magic art, or by having learnt to mix a more potent draught of love?—The Peligni were situated to the east of the Marsi, and, like them, were famed for their magic skill. Compare Explanatory Notes, Ode 3. 19. 8. There is no necessity for our supposing, with Bentley and others, that by *Pelignas anus* are meant Sagana and Veia, of whom mention is made in the 5th Epode. Indeed, such an opinion is very improbable.——62. *Sed tardiora fata*, &c. "But a more lingering destiny than what thy prayers shall demand awaits thee. A painful existence is to be prolonged to thee, a miserable being, with this sole view, that thou mayest continually survive for fresh inflictions of torture." The idea intended to be conveyed is as

follows: Thy entreaties for a cessation from suffering are fruitless. I will increase and prolong those sufferings to such a degree, that thou shalt pray to be released from them by a speedy death. That prayer, however, shall not be heard, and thou shalt live on only to be exposed every moment to fresh inflictions of torture.

65. *Optat quietem*, &c. Examples of never-ending punishment are here cited in Tantalus, Prometheus, and Sisyphus.——66. *Egens benignae*, &c. On the punishment of Tantalus, compare Explanatory Notes, Ode 2. 13. 37.——69. *Sed vetant leges Jovis.* The epic dignity of these words adds to the ridicule of the whole piece.——71. *Ense Norico.* Compare Explanatory Notes, Ode 1. 16. 9.——73. *Fastidiosa tristis aegrimonia.* "Afflicted with a sorrow that loathes existence."——74. *Vectabor humeris*, &c. "Then, as a rider, shall I be borne on thy hostile shoulders," i. e. then will I cruelly triumph over thee, my bitterest foe. The expression *vectabor equus humeris*, is intended as a figurative allusion to the pride and insolence of a conqueror. So *equitare*, καθιππεύειν, καθιππάζεσθαι, &c. Compare Explanatory Notes, Ode 4. 4. 42.——75. *Meacque terra cedet insolentiae.* "And the earth shall retire from before my haughty might." i. e. in the haughtiness of my power I will spurn the earth, and make thee bear me on thy shoulders through the regions of air.

76. *Quae movere cereas imagines possim.* "Who can give animation to waxen images." The witches of antiquity were accustomed to make small waxen images of the persons whom they intended to influence by their spells, and it was a prevailing article of popular belief, that, as the incantations proceeded, these images gave signs of animation, and that the sorceresses could perceive in their looks and manner the gradual effect of the magic charms that were acting on the originals. Compare *Theocritus, Id.* 2. 28. *Virg. Eclog.* 8. 80.——77. *Curiosus.* The allusion seems to be to some occasion when the "prying" poet discovered Canidia in the midst of her sorceries.——80. *Desiderique temperare poculum.* "And mix a draught of love."——81. *Artis exitum.* "The effect of my art."

SAECULAR HYMN. In the year of Rome 737, and when Augustus had consolidated the energies and restored the tranquillity of the Roman world, the period arrived for the celebration of the Saecular Games. Among the directions given in the Sibylline books, for the due performance of these solemnities, a hymn, in praise of Apollo and Diana, to whom they were principally sacred, was ordered to be sung by a chorus of youths and maidens. The composition of this hymn, on the present occasion, was assigned by the emperor to Horace, and the production, which we are about to consider, was the result of his labours, forming a proud monument of talent, and one of the noblest pieces of Lyric potry that has descended to our times. Apollo and Diana are invoked to perpetuate their favouring influence toward the Roman name. Thrice the chorus address them, and thrice the Roman Empire is confided to their care.

The *Ludi Saeculares* were the most remarkable of the Roman Games. Passing by the common opinion respecting their origin, an account of which is given by Valerius Maximus (2. 4. 5.), it may be sufficient to trace them to the Sibylline oracles, for which the Romans always entertained so high a veneration. In these sacred writings, there was one famous prophecy to this effect: that if the Romans, at the beginning of every *saeculum*, should hold solemn sacrifices and games to Apollo, Diana, and other deities therein specified, their empire over Italy should never have an end.

ταῦτά τοι ἐν φρεσὶ σῇσιν ἀεὶ μεμνημένος εἶναι,
καί σοι πᾶσα χθὼν Ἰταλὴ καὶ πᾶσα Λατίνη
αἰὲν ὑπὸ σκήπτροισιν ὑπαυχένιον ζυγὸν ἕξει.

The whole manner of the solemnity was as follows: In the first place, the heralds received orders to go forth and invite all to witness a celebration which they had never seen

before, and would never see again (" *Convenite ad ludos spectandos, quos nec spectavit quisquam, nec spectaturus est.*" *Sueton. Claud.* 21. *Herodian* 3. 8.) Some few days before the commencement of the games, the *Quindecimviri*, taking their stations in the forum and at the temple of Apollo on the Palatine hill, distributed to the people certain lustral and expiatory things, such as torches, bitumen and sulphur. These are expressed on some ancient medals as follows: SVF. P. D. i. e. *Suffimenta populo data*, and by the three letters PPP. i. e. *piamina populo praebita*. (Compare *Rasche, Lex Rei Num. vol.* 9. *col.* 195.) From hence the people passed to Diana's temple on the Aventine hill, with offerings of wheat, barley, and beans, and after this spent whole nights in devotion to the Destinies. At length, when the time of the games was actually come, the people assembled in the Campus Martius, and sacrificed to Jupiter, Juno, Latona, Apollo, Diana, the Parcae, the Earth, Pluto, and Proserpina. On the first night of the celebration, the emperor, accompanied by the *Quindecimviri*, commanded three altars to be raised on the banks of the Tiber, which they sprinkled with the blood of three lambs, and then proceeded to burn the victims entire. After this they marked out a space which served for a Theatre, being illuminated by an innumerable multitude of torches and fires. Here they sang certain hymns, and all kinds of sports were celebrated. On the day after, when they had been at the capital to offer victims, the people returned to the Campus Martius, and held sports in honour of Apollo and Diana. On the following day, the noble matrons went to the Capitol to sing hymns to Jupiter. The succeeding day concluded the solemnity. On this, a chorus of twenty-seven boys and as many girls, sang in the temple of the Palatine Apollo a hymn in honour of this god and Diana, and recommended the city and empire to their care. It was for this day that the Saecular hymn of Horace was composed. Compare, on this whole subject, *Zosimus*, (2. 6. *p.* 105. *seqq. ed. Reitemeier.*)

The *Saeculum* among the Romans, was properly a period of 110 years, (compare Explanatory Notes, Ode 4. 6. 42.) and the Saecular Games should have been always celebrated after such an interval. The following table, however, of the periods when they were solemnised, will show that this rule was not much regarded.

The first were held A. U. C. 245, or 298.
The second, A. U. C. 330, or 408.
The third, A. U. C. 518.
The fourth, either A. U. C. 605, or 608, or 628.
The fifth by Augustus, A. U. C. 736.
The sixth by Claudius, A. U. C. 800.
The seventh by Domitian, A. U. C. 841.
The eighth by Severus, A. U. C. 957.
The ninth by Philip, A. U. C. 1000.
The tenth by Honorius, A. U. C. 1157.

The disorder, without question, was owing to the ambition of the emperors, who were extremely desirous of the honour of celebrating these games in their reign; and therefore, upon the slightest pretence, many times made them return before their ordinary course. Thus Claudius, as if Augustus had anticipated the true time, celebrated them within sixty-four years afterwards. On which account, Suetonius tells us, (*vit. Claud.* 21.) that the people scoffed at his criers, when they went about proclaiming games that nobody had ever seen, nor would see again; whereas there were not only many persons alive who remembered the games of Augustus, but certain players who had acted in those games were now again brought on the stage by Claudius. This early repetition of the Saecular games was the more unpardonable in Claudius, since, according to Suetonius, he had confessed, in his historical writings, that Augustus, after a very diligent computation, had restored order to this branch of the public solemnities: "*Intermissos eos Augustum multo post, diligentissime annorum ratione subducta, in ordinem redegisse.*"

1. *Phoebe, silvarumque potens Diana*, &c. Compare the remarks on the attributes of these two deities at the end of the notes on the present hymn.——2. *Lucidum coeli decus.* "Bright ornament of heaven." Compare the language of Bion, (16. 3.) in speaking of the evening-star, κυανέας ἱερὸν νυκτὸς ἄγαλμα. and *Virgil, Aen.* 11. 405. "*Astrorum decus et nemorum, Latonia custos.*"——4. *Tempore sacro.* "At this sacred season."——5. *Sibyllini versus.* The Sibylline verses, which have reference to the Saecular Games, are preserved in *Zosimus*, (2. 6. *p.* 109. *seqq. ed. Reitemeier.*) They are also given in a more emended form by Mitscherlich. ——6. *Virgines lectas puerosque castos.* The Sibylline verses directed, that the youths and maidens, which composed the chorus, should be the offspring of parents that were both alive at the time, i. e. should be *patrimi* and *matrimi*.

——— ——— καὶ δειδόμενοί τε Λατῖνοι
παιᾶνες κούροις κούρῃσι τε νῆδυν ἔχοιεν
ἀθανάτων· χωρὶς δὲ κόραι χορὸν αὐταὶ ἔχοιεν.
καὶ χωρὶς παίδων ἄρσην στάχυς, ἀλλὰ γονήων
πάντων ζωόντων, τοῖς ἀμφιθαλὴς ἔτι φύτλη.

7. *Septem colles.* An allusion to Rome, and the seven hills on which it was built. Varro, as cited by Niehbuhr, considers Septimontium the ancient name of the place where the city afterwards arose: "*Ubi nunc est Roma Septimontium.*" Compare, on this subject, the remarks of *Niehbuhr*, (*Rom. Hist. vol.* 1. *p.* 334. *seqq. Hare and Thirlwall's transl.*) and also *Blum, Einleitung in Rom's alte Geschichte* (1828.) *p.* 180. *seqq.*

9. *Curru nitido diem qui*, &c. "Who with thy radiant chariot unfoldest and hidest the day, and arisest another and the same." The sun is here said to bide the day at its setting, and to arise on the morrow a new luminary with the new day, but in all its former splendour.——11. *Possis visere.* "Mayest thou behold."——13. *Rite maturos aperire partus*, &c. "Ilithyia, propitious in safely producing mature births, protect the Roman mothers." Ilithyia is another name for Diana or Artemis, and probably of oriental origin. The Greeks, however, sought to make it a native appellation, and hence called the goddess not only Εἰλείθυια, but also Ἐλευθώ, as if the name was derived from the verb ἐλεύθω, "to come," and indicated the divinity, without whose aid no one *comes* into the light. The true etymology, according to Creuzer, would perhaps make the name approximate to Mylitta and Alilat, all being oriental terms, and would convey the ideas of night and production. Compare *Creuzer's Symbolik, trad. par Guigniaut, vol.* 2. *p.* 101.——15. *Lucina.* Compare *Catullus*, 34. 13. "*Tu Lucina dolentibus dicta puerperis.*"——16. *Genitalis.* Compare the explanation of Döring: "*Quae gignentes seu puerperas ope sua levat, genituraе favet, et se propitiam praebet.*" Consult also Various Readings.

17. *Producas subolem.* "Increase our offspring."——*Patrum.* "Of the senate."——20. *Lege marita.* Alluding to the Julian law, "*De maritandis ordinibus*," holding out inducements for entering the married state, and imposing penalties on celibacy. The end of it was to promote population, and repair the loss occasioned by the carnage of the civil wars. Augustus had turned his attention to this point soon after his accession to the supreme power, but his efforts met with great opposition from the nobility. At last the famous Lex Julia, "De maritandis ordinibus," was passed during the same year in which the Saecular Games were celebrated, and the emperor hoped that his own weight of authority, with that of the senate superadded, would put down all dissatisfaction. The experiment, however, proved only partially successful, and nothing effectual was done until A. U. C. 763, when the *Lex Papia Poppaea*, proposed by the consuls Papius and Poppaeus, was enacted. This was done at the request of Augustus, and the object of the new statute was to enforce and enlarge the Julian law. By this new ordinance, whoever in the city had three children, in the other parts of Italy four, and in the provinces, five, was entitled to certain privileges and immunities. Hence the famous *Jus trium liberorum*, so often mentioned by Pliny, Martial, and others. The privileges of having three children were, an ex-

emption from the trouble of guardianship, a priority in bearing offices, and a treble proportion of corn. Those who lived in celibacy, could not succeed to an inheritance, except of their nearest relations, unless they married within a hundred days after the death of the testator; nor receive an entire legacy. And what they were thus deprived of, fell, in certain cases, as an escheat to the exchequer or the prince's private purse. Compare, on this subject, *Tacitus, Ann.* 3. 25. *Lipsius Excurs. in Tacit l. c. Dio Cassius*, 54. 16. *Suelon. Aug.* 34. *Epit. Liv.* 59. *Plin. Ep.* 7. 16. *Ulpian, Fragm.* 3. 1. *Gothofred. ad Leg. Pap. Popp. c.* 7. *seqq. p.* 280. *Heineccius Antiq. Rom. lib.* 1. *tit.* 25. § 5. *seqq. p.* 209. *seqq.*

21. *Certus undenos*, &c. "That the stated revolution of ten times eleven years may renew the hymns and sports, celebrated by crowds thrice in the bright season of day, and as often in the pleasing night." The Saecular solemnities lasted three days and three nights. Compare Introductory Remarks. As regards the *saeculum*, (110 years,) compare Explanatory Notes, Ode 4. 6. 42. and the commencement of the Sibylline verses which had reference to the celebration.

ἀλλ' ὁπόταν μήκιστος ἵκη χρόνος ἀνθρώποισι
ζωῆς, εἰς ἐτέων ἑκατὸν δέκα κύκλον ὀδεύων,
μεμνήσθω, Ῥωμαῖε, καὶ οὐ μάλα λήσεαι αὐτὸς
μεμνῆσθαι τάδε πάντα.————————

25. *Vosque veraces cecinisse*, &c. "And do you, ye Fates, true in uttering what has been once determined, and what the fixed event of things confirms, join favourable destinies to those already past." The expression *veraces cecinisse* is a Graecism for *veraces in canendo. Dictum* is equivalent to *constitutum a fato.*——29. *Tellus.* The Earth is here addressed as one of the deities, to which sacrifices were ordered to be made, by the Sibylline verses. Compare Introductory Remarks and the language of the verses themselves: *αὖθι δὲ Γαίῃ πληθομένῃ χοῒρός τε καὶ ὄς ἱεροῖτο μέλαινα.*——30. *Spicea donet Cererem corona.* "Gift Ceres with a crown, made of the ears of corn." This was the usual offering to Ceres. Compare *Tibullus.* 1. 1. 15. In Greek she is frequently styled *εὐστέφανος Δημήτηρ*, and she is represented crowned in this manner on an ancient gold coin, of which Graevius gives a copy in his *Lectiones Hesiodeae, c.* 7.——16. *Nutriant fetus et aquae salubres*, &c. "And may refreshing rains, and salubrious breezes from Jove, nourish the productions of the fields." As regards the interpretation here given to *fetus*, compare *Cicero, Orat.* 2. 30. "*quo meliores ager fetus possit et grandiores edere.*" Mitscherlich, however, refers it to the whole increase of the year, as well on the part of the flocks and herds, as from the soil.

33. *Condito telo.* "With thine arrow hidden in the quiver." Apollo, with bow unbent, is mild and gentle; but when, in anger, he draws the arrow from its case, and bends his bow, he becomes the god of pestilence. (Ode 2 10. 20.) He is here addressed in the former of these characters.——34. *Audi pueros.* From these words, and from *audi puellas*, toward the close of the stanza, it would appear that the youths and maidens sang in alternate chorus the respective praises of Apollo and Diana.——35 *Regina bicornis.* "Crescent queen." Alluding to her appearance during the first days of the new moon. Compare the Greek *δικεραΐα.*——37. *Roma si vestrum est opus.* The allusion is to the Trojans' having abandoned their native seats, and having been led to Italy by an oracle received from Apollo. Compare *Virgil, Aen.* 4. 343. *seqq.* Diana is here joined with Apollo, and the founding of Rome is ascribed by the bard to their united auspices.——*Iliaeque turmae.* The reference is to "the Trojan bands" of Aeneas. As regards the Trojan descent of the Romans, compare Explanatory Notes, Ode 3. 3. 38. Blum, in his recent and very ingenious work (*Enleitung in Rom's alte Geschichte, p.* 154. *seqq.*) makes Romulus and Remus to have been two old Roman deities.

41. *Sine fraude.* "Without harm." Compare the words of *Ulpian*, (*leg.* 131. *de V. S.*) "*Aliud* fraus *est, aliud* poena. Fraus *enim sine poena esse potest:* poena *sine fraude esse non*

potest. Poena *est noxae vindicta;* fraus *et ipsa noxa dicitur, et quasi poenae quaedam praeparatio.*——44. *Plura relictis.* "More ample possessions than those left behind." i. e. a more extensive empire than their native one.——45. *Di.* Addressed to Apollo and Diana jointly.——47. *Romulae genti date remque,* &c. "Grant to the people of Romulus prosperity, and a numerous offspring, and every honour." By *decus omne* is meant every thing that can increase the glory and majesty of the empire.

49. *Quique vos bubus,* &c. The allusion is now to Augustus as the representative of the Roman name. (Consult Various Readings.) As regards the expression *bubus albis,* it is to be observed, that the Sibylline verses prescribed the colour of the victims, (ζάλευκοι ταῦροι.) ——50. *Clarus Anchisae Venerisque sanguis.* Compare Explanatory Notes, Ode 4. 5. 1. and 4. 15. 31.——51. *Imperet bellante prior,* &c. Compare *Virgil, Aen.* 6. 852. as cited under the Various Readings.——53. *Jam mari terraque.* In this and the succeeding stanza the poet dwells upon the glories of the reign of Augustus, the power and prosperity of Rome.—— *Manus potentes.* "Our powerful forces" Compare the remark of Fea. "*Poeta laudat pariter exercitus terrestres, et maritimos, qui adeo Augusti ipsius gloriae contribuerant.*"——54. *Medus.* Compare Explanatory Notes, Ode 4. 14. 41.——*Albanas secures.* "The Alban axes." i. e. the Roman power. An allusion to the *securis* and *fasces,* as the badges of civil and military authority. *Albanas* is here equivalent to *Romanas,* in accordance with the received belief that Rome was a colony from Alba Longa.——55. *Scythae.* Compare Explanatory Notes, Ode 4. 14. 41.——56. *India.* Compare Explanatory Notes, Ode 4. 14. 41. and 1. 22. 55.

57. *Jam Fides, et Pax,* &c. According to the bard, the golden age has now returned, and has brought back with it the deities, who had fled to their native skies, during the iron age, from the crimes and miseries of earth. Compare *Hesiod,* ἔργ. καὶ ἡμ. 197. *seqq.*——*Pax.* An allusion to the closing of the temple of Janus. Compare Explanatory Notes, Ode 4. 15. 8. ——*Pudorque priscus.* "And the purity of earlier days."——59. *Beata pleno,* &c. Compare *Epist.* 1. 12 28. "*Aurea fruges Italiae pleno defudit copia cornu.*"

61. *Augur, et fulgente,* &c. "May Apollo, god of prophecy, and adorned with the glittering bow," &c. (The period after *artus,* in our printed text, is a typographical error; a comma must be substituted, as *Phoebus* is the nominative to *proroget.*)——*Fulgente decorus arcu.* Compare the Greek, χρυσότοξος, ἀργυρότοξος ——62. *Camenis.* Compare Explanatory Notes, Ode 3. 4. 21.——63. *Qui salutari levat arte,* &c. An allusion to Apollo as the god of medicine. Compare the appellations bestowed upon him by the Greek poet in reference to this; ἀκέσιος, ἤπιος, σωτῆρ, &c. and *Spanheim, ad Callim. Hymn. in Del.* 214. On the origin of medicine, consult *Sprengel, Histoire de la Medecine,* (French transl.) *vol.* 1. *p.* 18 *seqq.*— In this stanza it will be perceived that the four attributes of Apollo are distinctly expressed: his skill in oracular divination, in the use of the bow, in music, and in the healing art.

65. *Si Palatinas videt aequus arces.* "If he looks with a favouring eye on the Palatine summits," i. e. if he lends a favouring ear to the solemn strains, which we are now pouring forth in his temple on the Palatine hill.——66. *Felix.* Consult Various Readings.——67. *Alterum in lustrum,* &c. "For another lustrum, and an always happier age." The term *lustrum* is here used in its common acceptation, and not for *saeculum,* as Baxter supposes. The saecular games would seem, on the present occasion, to have coincided with the commencement of a new lustrum: and hence the prayer of the chorus that Rome, during the intervening period, may enjoy the protection of the god.

69. *Aventinum.* Diana had a temple on the Aventine hill Compare *Propertius. El.* 4. 9. and *Martial, Ep.* 6. 64.——*Algidum.* Compare Explanatory Notes, Ode 1. 21. 6.——70. *Quindecim preces virorum.* The *Quindecemviri,* to whose custody the Sibylline books were confided, always began their consultation of these oracles with prayers. To them also was

entrusted the general superintendance of the Saecular solemnities.——73. *Haec Jovem sentire*, &c. The order of construction is as follows: *Ego chorus, doctus dicere laudes et Phoebi et Dianae, reporto domum bonam certamque spem, Jovem cunctosque deos sentire haec.* This proceeds from the united chorus of youths and maidens, who, being represented by their coryphaeus, or leader, appear as a single individual. In our own idiom, however, the plural must be substituted: "We, the chorus," &c.——*Haec sentire.* "Ratify these our prayers." *Sentire* is here used in the sense of *sancire.*

Before concluding our remarks on this poem, a few observations relative to the two deities most frequently mentioned in it, may not be improper.

A very striking analogy exists between the Apollo of the Greeks and the Crishna of the Hindoos. Both are inventors of the flute. (Compare *Asiatic Researches, vol.* 8. *p.* 65.) Crishna is deceived by the nymph Tulasi, as Apollo is by Daphne, and the two maidens are each changed into trees, of which the tulasi is sacred to Crishna, as the laurel is to Apollo. The victory of Crishna over the serpent Caliya-naga, on the borders of the Yamuna, recalls to mind that of Apollo over the serpent Python; and it is worthy of remark, that the vanquished reptiles respectively participate in the homage that is rendered to the victors. Nor does the legend of Apollo betray a resemblance merely with the fables of India. A very strong affinity exists, in this respect, between the religious systems also of Egypt and Greece. We find the same animal, the wolf, which by its oblique course typified the path of the star of day, consecrated to the sun both at Lycopolis and Delphi. This emblem transports into the Greek traditions the fables relative to the combats of Osiris. The Egyptian deity comes to the aid of his son Orus, under the figure of a wolf, and Latona disguises herself under the form of this same animal when she quits the Hyperborean countries to take refuge in Delos. (Compare *Pausanias*, 2. 10. *Diod. Sic.* 1. 88. *Synes. de Provid.* 1. 115. *Euseb.* 1. 50. *Aristot. Hist. An.* 6. 35. *Aelian. Hist. Anc.* 4. 4.) In the festival of the Daphnephoria, which the Thebans celebrated every ninth year in honour of Apollo, it is impossible to avoid seeing an astronomical character. It took its name from the laurel tree, which the fairest youths of the city carried around in solemn procession, and which was adorned with flowers and branches of olive. To an olive tree, decorated in its turn with branches of laurel and flowers intertwined, and covered with a veil of purple, were suspended globes of different sizes, types of the sun and planets, and ornamented with garlands the number of which was a symbol of the year. On the altar too burnt a flame, the agitation, colour, and crackling of which served to reveal the future, a species of divination peculiar to the sacerdotal order, and which prevailed also at Olympia, in Elis, the centre of most of the sacerdotal usages of the day. The god of the sun became also the god of music, by a natural allusion to the movements of the planets, and the mysterious harmony of the spheres: and the hawk, the universal type of the divine essence among the Egyptians, is with the Greeks the sacred bird of Apollo. (*Aelian. Hist. An.* 10. 14.) As soon, however, as this Apollo, whether his origin is to be traced to the valley of the Nile, or the plains of India, assumes a marked station in the Grecian mythology, the national spirit labours to disengage him of his astronomical attributes. Henceforward every mysterious or scientific idea disappears from the Daphnephoria: they now become only commemorative of the passion of the god for a young virgin, who turns a deaf ear to his suit. A new deity, Helios, (Ἥλιος), discharges all the functions of the sun. This god, in his quality of son of Uranus and Terra, is placed among the cosmogonical personifications: he has no part to play in the fables of the poets, and he is only twice named in Homer, once as the father of Circe, and again as revealing to Vulcan the infidelity of his spouse. He has no priests, no worship: no solemn festival is celebrated in his praise. Thereupon, freed from every attribute of an abstract nature, Apollo appears in the halls of Olympus, participates in the celestial banquets, interferes in the quarrels of earth, becomes the tutelary god of the Trojans, the protector of Paris and Aeneas, the slave of Admetus, and the lover of Daphne. So true is it, that all these changes in the character

of this divinity were effected by the transmuting power of the Grecian spirit, that we see Apollo preserve in the mysteries, which formed so many deposits of the sacerdotal traditions, the astronomical attributes of which the public worship had deprived him; and, at a later period, we find the New Platonists endeavouring to restore to him these same attributes, when they wished to form an allegorical system of religious science and philosophy out of the absurdities of polytheism. But, in the popular religion, instead of being the god from whom emanate fecundity and increase, he is a simple shepherd conducting the herds of another. Instead of dying and arising again to life, he is ever young. Instead of scorching the earth and its inhabitants with his devouring rays, he darts his fearful arrows from his quiver of gold. Instead of announcing the future in the mysterious language of the planets, he prophecies in his own name. Nor does he any longer direct the harmony of the spheres by the notes of his mystic lyre; he has now an instrument, invented by Mercury and perfected by himself. The dances, too, of the stars cease to be conducted by him, for he now moves at the head of the nine Muses, (the nine strings of his divine *cithara*), the divinities who preside each over one of the liberal arts.

Diana underwent a change equally remarkable. At Delos she is evidently a cosmogonical power; for she is the mother of Eros, who in the Theogonies is always taken for the creative force. With the Scythians she is a ferocious goddess, eager after the blood of men, and of a frightful form. As such she first appeared to the Spartans, since, at the very sight of her, they fell into an affright bordering on delirium. In Colchis, she has so little of the Grecian character as to defend the golden fleece against the attempts of the Argonauts. Her hounds guard the seven doors of the enclosure which contains the precious treasure, and her voice issues commands to monsters that recall the fictions of India. At Ephesus, the slightest inspection of her figure betrays the sacerdotal imprint.—But how different a being is she in the Grecian mythology! And yet, on a closer inspection, we shall find that even here none of her attributes completely abandon her. If she is the goddess of the chase, it is because Isis, accompanied by her faithful hounds and the dog-headed Anubis, searched for the body of her husband, and the companions of Isis become the pack of Diana. If she guides in the heavens the silvery globe that dissipates the obscurity of the night, and if her brow is adorned with the splendours of the crescent, it is because Isis is the moon, and the crescent appears among the ornaments of the goddess of Ephesus. If she is the cause of the infirmities of women, if she strikes them with delirium and sometimes even with death; if in this way she slew the daughters of Niobe; it is because she remembered having been the Tithrambo of Egypt, or the moon viewed with reference to its unhealthy influence. In the same manner she becomes Hecate slain by Hercules and resuscitated by Phorcys. And yet, so great is the repugnance of the Greeks to admit any thing into their religious system that may have a reference to science, that, as they separate Apollo and Helios, so they make two distinct deities of Diana and Selene, and thus render the goddess of the chace more free, more independant, and possessed of more individuality. A virgin, she defies the power of love: she punishes with severity the errors of her attendant nymphs. This notion of virginity, prevalent even in the worship of savage nations, is an idea natural to man, and which sacerdotal influence seeks to record and prolong. With the Greeks, however, over whom none of this influence was exercised, such an attribute becomes an object merely of secondary importance, the effect of caprice or of the modesty of a young female, and the poets at one time throw doubts upon its reality, and, at another, upon its duration. Yet, virgin as she is, Diana presides at the delivery of females, a combination in which no one can mistake the re-union of the power which destroys with that which creates. We see then how incoherent are the traces of sacerdotal ideas which survive this strange metamorphosis. The Hertha of Scythia, the Bendis of Thrace, the Isis of Egypt, the Diana of Ephesus, that motionless, enigmatical, and fettered mummy, become, beneath the Grecian skies, a young and active huntress, who, in her course as rapid as the winds, pursues, on the mountain-tops, the timid inhabitants of the woods. (*Constant, De la Religion, vol. 2. p. 393. segq.*

EXPLANATORY NOTES.

SATIRES.

ON ROMAN SATIRE.

The scholars of earlier days were accustomed to dispute, with no little degree of ardour, on the origin of Roman Satire, as well as on the meaning of the term by which this species of composition is wont to be designated. The Abbe Garnier[2] defines a Satire to be, a poem without any regular action, of a certain length, either indulging in invective, or of an ironical character, and directed against the vices and the failings of men with a view to their correction. Was Satire, regarded in this light, an invention of the Romans, or did they, in this branch of literature, as in almost every other, merely follow in the path of some Grecian original? Julius Scaliger,[3] Daniel Heinsius,[4] and Spanheim,[5] have maintained the latter opinion, in opposition to Horace and Quintilian, whose authority has been supported and defended by Casaubon. This whole controversy, however, proved eventually, like so many others of a similar nature, only a dispute about words, and it ceased the moment the subject was clearly understood. Dacier, Koenig, and other writers are entitled, after Casaubon, to the merit of having cleared up the question to such a degree, as to render any farther discussion unnecessary.

We must above all things guard against confounding together two terms which have an accidental resemblance in form, but quite different etymologies, the Greek *Satyre* and the Roman *Satire*.[6] The former was a species of jocose drama, in which *Satyrs* were made to play the principal part, and hence the appellation which it received. We have but one piece of this kind remaining, the Cyclops of Euripides. On the other hand, the Roman Satire, the invention of which is ascribed by the ancient writers to Ennius, differed from the Satyre of the Greeks, in that, being without a plot, and embracing no regular and continued action, it was intended for the closet, not for the stage. This Satire was neither a drama, an epic poem, nor a lyric effusion. Neither was it a didactic piece, in the strict sense of the word, according to which, a didactic poem is taken to signify a production in verse, which developes, not a single truth, but a system of truths, or rather a doctrine, and not in a transitory manner or by

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1. Compare *Schoell, Hist. Litt. Rom. vol.* 1. *p.* 143. *seqq. J. Casauboni, De Satyrica Graecorum poesi et Romanorum Satira, ed. Rambach. Hallae*, 1744 *Discours sur la Satire, ou l'on examine son origine, ses progres et les changemens qui lui sont arrives, par Dacier. (Mem. de l'Acad. des Inscript. et B. L. vol.* 2.) *G. L. Koenig, de Satira Romana ejusque auctoribus praecipuis. Oldenb.* 1796. and the prefaces of *Ruperti* and *Koenig* to their editions of Juvenal and Persius.

2. *Mem. de l' Acad. des Inscript et B. L. vol.* 45. *p.* 30. Compare *Sulzer, Theorie der schoenen Kunste, s. v. Satire.*

3. *De Arte Poetica.* 1. 12.

4. *De Satira Horatiana.*

5. *Sur les Césars de Julien.*

6. *Bentley on Phalaris*, p. 245. seqq. ed. Lond. 1816. Compare *Theatre of the Greeks, 2d. ed. p.* 69.

way of digression, but with method and formal reasoning. The ancients regarded each species of verse as belonging peculiarly to one particular kind of poetry. Thus the Hexameter was reserved for epic and didactic poems; the Hexameter and Pentameter, alternately succeeding each other, were employed in elegiac effusions; the Iambic was used in dramatic compositions, while the different lyric measures were devoted to the species of poetry which bore that name. Now, the Satire of Ennius deviated from this rule, in excluding none of these several metres. All rhythms suited it equally well, and the old poet employed them all in their turn. It is from this *medley* of verses, thus employed, that the name of *Satires* (*Satirae*) was given to these productions of Ennius.[1] Among the Romans, a platter or basin, filled with all sorts of fruits, was offered up every year to Ceres and Bacchus as the first fruits of the season. This was termed *Satura* or *Satira*, the word *lanx* being understood. In like manner, a law containing several distinct particulars or clauses, was denominated *Lex Satura*.[2] From these examples, the peculiar meaning of the term *Satirae*, in the case of Ennius, will be clearly perceived.

After Ennius came Pacuvius, who took the former for his model. So few fragments, however, remain of his writings, as to render it impossible for us to form any definite opinion of his Satirical productions. Lucilius succeeded, and effected an important change in this species of composition, by giving the preference, and, in some instances exclusively so, to the Hexameter verse. From the greater air of regularity which this alteration produced, as well as from the more didactic form of his pieces, in their aiming less at comic effect than those of Ennius, and more at the improvement of others by the correction of vice, Lucilius, and not Ennius, was regarded by many of the ancients as the father of Satire. After his time, the Hexameter versification came to be regarded as the proper garb for this species of poetry, and the word *Satire* passed from its primitive signification to the meaning given it at the commencement of these remarks, and which has been also retained in our own days.

The finishing hand to Roman Satire was put by Horace. Thus far he has been described as the great master of Roman Lyric Poetry, whether amatory, convivial, or moral.[3] We have still to consider him as a Satiric, humorous, or familiar writer, in which character (though he chiefly valued himself on his odes), he is more instructive, and perhaps equally pleasing. He is also more of an original poet in his Satires than in his lyric compositions. Daniel Heinsius, indeed, in his confused and prolix dissertation, "*De Satira Horatiana*," has pointed out several passages, which he thinks have been suggested by the comedies and satyric dramas of the Greeks. If, however, we except the dramatic form which he has given to so many of his Satires, it will be difficult to find any general resemblance between them and those productions of the Greek stage which are at present extant. Satire had remained, in a great measure, uncultivated at Rome, since the time of Lucilius, who imitated the writers of the Greek comedy, in so far as he unsparingly satirized the political leaders of the state. But Horace did not live, like the Greek comedians, in an unrestrained democracy, nor, like Lucilius, under an aristocracy, in which there was a struggle for power, and court was in consequence occasionally paid to the people.

Satire, more than any other kind of poetry, is influenced by the spirit and manners of the age in which it appears. These are, in fact, the aliment on which it feeds; and, accordingly, in tracing the progress which had been made in this species of composition, from the time of Lucilius till the appearance of that more refined satire which Horace introduced, it is important to consider the changes that had taken place during this interval, both in the manners of the people and the government of the country.

The accumulation of wealth naturally tends to the corruption of a land. But a people, who, like the Romans, suddenly acquire it by war, confiscations, and pillage, degenerate more quickly than the nations among whom it is collected by the slower processes of art, commerce, and industry. At Rome, a corruption of morals, occasioned chiefly by an influx of wealth, had commenced in the age of Lucilius; but virtue had still farther declined in that of Horace. Lucilius arrayed himself on the side of those who affected the austerity of ancient manners, and who tried to stem the torrent of vice, which

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1. "*Satira est carmen apud Romanos, nunc quidem maledicum et ad carpenda hominum vitia archaeae comoediae charactere compositum, quale scripserunt Lucilius, Horatius et Persius. Sed olim carmen, quod ex variis poematibus constabat, satira dicebatur, quale scripserunt Pacuvius et Ennius.*" *Diomed. ap. Putsch.* 3. *p.* 482.

2. Compare *Festus, s. v. Satura*, and *Isidor. Hisp. Orig.* 5. 16.

3. *Dunlop's Roman Literature, vol.* 3. *p.* 239. *seqq.*

Greece and the Oriental nations even then began to pour into the heart of the republic. By the time of Horace, the bulwark had been broken down, and those who reared it swept away. Civil war had burst asunder the bonds of society; property had become insecure; and the effect of this general dissolution remained even after the government was steadily administered by a wise and all-powerful despot. Rome had become not only the seat of universal government and wealth, but also the centre of attraction to the whole family of adventurers, the magnet which was perpetually drawing within its circle the collected worthlessness of the world. Expence, and luxury, and love of magnificence had succeeded to the austerity and moderation of the ancient republic. The example, too, of the chief minister, inclined the Romans to indulgence in that voluptuous life, which so well accorded with the imperial plans for the stability and security of the government. A greater change of manners was produced by the loss of liberty, than even by the increase of wealth. The voice of genuine freedom had been last heard in the last Philippic of Cicero. Some of the distinguished Romans, who had known and prized the republican forms of government, had fallen in the field of civil contention, or been sacrificed during the proscriptions. Of those who survived, many were conciliated by benefits and royal favour, while others, in the enjoyment of the calm that followed the storms by which the state had been lately agitated, acquiesced in the imperial sway as now affording the only security for property and life. Courtly compliance, in consequence, took place of that boldness and independence which characterised a Roman citizen in the age of Lucilius. The Senators had now political superiors to address, and the demeanour which they had employed towards the emperor and his advisers, became habitual to them in their intercourse with their equals. Hence, there prevailed a politeness of behaviour and conversation, which differed both from the roughness of Cato the censor, and from the open-hearted urbanity of Scipio or Laelius. Satires, directed, like those of Lucilius, and the comic writers of Greece, against political characters in the state, were precluded by the unity and despotism of power. If Lucilius arraigned in his verses Mutius and Lupus, he was supported by Scipio and Laelius, or some other heads of a faction. But in the time of Horace there were no political leaders except those tolerated by the emperor, and who would have protected a satirist in the Augustan age from the resentment of Maecenas or Agrippa?

The rise and influence of men like Maecenas, in whom power and wealth were united with elegant taste and love of splendour, introduced what in modern times has been called *fashion*. They of course were frequently imitated in their villas and entertainments, by those who had no pretensions to emulate such superiors, or who vied with them ungracefully. The wealthy freedman and provincial magistrate rendered themselves ridiculous by this species of rivalry, and supplied endless topics of sportive satire; for it would appear that Maecenas, and those within the pale of fashion, had not made that progress in true politeness, which induces either to shun the society of such pretenders, or to endure it without contributing to their exposure. Hence the pictures of the self-importance and ridiculous dress of Aufidius Luscus, and the entertainment of Nasidienus to which Maecenas carried his buffoons along with him, to contribute to the sport which the absurdities of their host supplied.

In the time of Augustus, the practice, which in modern times has been termed *legacy-hunting*, became literally a profession and employment. Those who followed it did not, like the parasites of old, content themselves with the offals from the board of a patron. Assiduous flattery, paid to a wealthy and childless bachelor, was considered at Rome as the surest and readiest mode of enrichment, after the confiscations of property were at an end, and the plundering of provinces was prohibited. The desire of amassing wealth continued, though the methods by which it was formerly gained were interdicted, and the Romans had not acquired those habits which might have procured it more honourable gratification.

About the same period, philosophy, which never had made much progress at Rome, was corrupted and perverted by vain pretenders. The unbending principles of the Stoics in particular, had been carried to so extravagant a length, and were so little in accordance with the feeling of the day, or manners of a somewhat voluptuous court, that whatever ridicule was cast upon them could scarcely fail to be generally acceptable and amusing.

In the age of Augustus the Romans had become a nation of poets, and many who had no real pretensions to the character, sought to occupy, in rhyming, that time which, in the days of the republic, would have been employed in more worthy exertions. The practice, too, of recitations to friends, or in public assemblies, was introduced about the same period; and it was sometimes no easy matter to

escape from the vanity and importunity of those, who were predetermined to delight their neighbours with the splendour and harmony of their verses. In short, foppery and absurdity of every species prevailed; but the Augustan age was one rather of folly than of atrocious crime. Augustus had done much for the restoration of good order and the due observance of the laws; and, though the vices of luxury had encreased, the salutary effects of his administration checked those more violent offences that so readily burst forth amid the storms of an agitated republic. Nor did the court of Augustus present that frightful scene of impurity and cruelty, which, in the reign of Domitian, raised the scorn, and called forth the satiric indignation, of Juvenal. In the time of Horace, Rome was rather a theatre, where inconsistency and folly performed the chief parts, and where nothing better remained for the wise than to laugh at the comedy which was enacted.

That Horace was not an indifferent spectator of this degradation of his country, appears from his glowing panegyrics on the ancient patriots of Rome, his retrospects to a better age, and to the simplicity of the "*prisca gens mortalium.*" But no better weapon was left him than the light shafts of ridicule. What could he have gained by pursuing the guilty, sword in hand, as it were, like Lucilius, or arrogating to himself among courtiers and men of the world the character of an ancient censor? The tone which he struck was the only one that suited the period and circumstances: it pervades the whole of his satires, and is assumed, whatever may be the folly or defects which he thinks himself called on to expose. A wide field in those days was left open for satire, as its province was not restricted or preoccupied by comedy. At Rome there never had been any national drama in which Roman life was exhibited to the public. The plays of Terence and his contemporaries represented Greek, not Roman manners; and toward the close of the Republic, and commencement of the empire, the place of the regular comedy was usurped by mimes or pantomimes. All the materials, then, which in other countries have been seized by writers for the stage were exclusively at the disposal and command of the satirist. In the age of Louis 14, Boileau would scarcely have ventured to draw a full-length portrait of a misanthrope or a hypocrite. But Horace encountered no Moliere, on whose department he might dread to encroach; and, accordingly, his satires represent almost every diversity of folly incident to human nature. Sometimes, too, he bestows on his satires, at least to a certain extent, a dramatic form; and thus avails himself of the advantages which the drama supplies. By introducing various characters discoursing in their own style, and expressing their own peculiar sentiments, he obtained a wider range than if every thing had seemed to flow from the pen of the author. How could he have displayed the follies and foibles of the age so well as in the person of a slave, perfectly acquainted with his master's private life? how could he have exhibited the extravagance of a philosophic sect so justly, as from the mouth of the pretended philosopher, newly converted to stoicism? or how could he have described the banquet of Nasidienus with such truth, as from the lips of a guest who had been present at the entertainment?

Horace had also at his uncontested disposal, all those materials, which, in modern times, have contributed to the formation of the novel or romance. Nothing resembling that attractive species of composition appeared at Rome, before the time of Petronius Arbiter, in the reign of Nero. Hence, those comic occurrences on the street, at the theatre, or entertainments—the humours of taverns—the adventures of a campaign or journey, which have supplied a Le Sage and a Fielding with such varied exhibitions of human life and manners, were all reserved untouched for the Satiric Muse to combine, exaggerate, and diversify. The chief talent of Horace's patrons, Augustus and Maecenas, lay in a true discernment of the tempers and abilities of mankind; and Horace, himself, was distinguished by his quick perception of character, and his equal acquaintance with books and men. These qualifications and habits, and the advantages derived from them, will be found apparent in almost every Satire.

SATIRE 1. A desire of amassing enormous wealth was one of the most prevalent passions of the time; and, amid the struggles of civil warfare, the lowest of mankind had succeeded in accumulating fortunes. It is against this inordinate rage that the present satire is directed. In a dialogue, supposed to be held between the poet and a miser, the former exposes the folly of those who occupy themselves solely in the acquisition of wealth, and replies to all the arguments which the miser adduces in favour of hoarding, (*Dunlop's Roman Literature, vol. 3. p.* 247.)

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1. *Qui fit, Maecenas*, &c. The construction is as follows: *Qui fit, Maecenas, ut nemo vivat contentus illa* sorte, *quam sortem seu ratio dederit, seu fors objecerit, ut laudet sequentes diversa.* "How happens it, Maecenas, that no man lives contented with that lot, which either reflection may have given him, or chance have thrown in his way, but rather deems their condition enviable, who follow pursuits in life that are different from his own?" *Ratio* here denotes that deliberation and reflection which direct our choice in selecting a career for life. ——3. *Laudet diversa sequentes.* Horace has been censured by some for contradicting here what has been stated by him in the first of his Odes. But, as Dacier correctly observes, he there speaks of the passions which direct mankind in their pursuits of happiness, whereas he now treats of the different professions in which they are engaged.——4. *O fortunati mercatores.* "Ah! ye happy traders." As regards the peculiar meaning of the term *mercator*, compare Explanatory Notes, Ode 1. 1. 16.——7. *Militia est potior.* "A soldier's life is better." i. e, than this which I pursue——*Concurritur.* "The combatants engage."

9. *Juris legumque peritus.* "The lawyer." Literally: "he who is versed in the principles of justice and in the laws."——10. *Sub galli cantum*, &c. "When a client knocks, by cock-crow, at his door." The parts of the civil day among the Romans were as follows: 1. *Media nox.* 2. *Mediae noctis inclinatio.* 3. *Gallicinium.* Cock-crow. 4. *Conticinium.* When they give over crowing. 5. *Diluculum.* The dawn. 6. *Mane.* The morning. 7. *Antemeridianum tempus.* The forenoon. 8. *Meridies.* Mid-day. 9. *Tempus pomeridianum.* Afternoon. 10. *Solis occasus.* Sunset. 11. *Vespera.* The evening. 12. *Crepusculum.* The twilight. 13. *Prima fax.* When candles were lighted. 14. *Concubia.* Bed-time.—— 11. *Ille, datis vadibus*, &c. "He, who, having given bail for his appearance, has been forced from the country into the city." The allusion is to the defendant in a suit. In the Roman courts of law, as in our own, the plaintiff required that the defendant should give bail for his appearance in court (*vades*,) on a certain day, which was usually the third day after. Hence the plaintiff was said *vadari reum*, and the defendant *vades dare*, or *vadimonium promittere.* As regards the difference between *vas* (*vadis*) and *praes*, it may be remarked, that the former generally denotes bail given in a criminal, the latter in a civil, case. (Compare *Hill's Synonyms, p.* 750. 4*to. ed.*) Examples, however, are not wanting where *vas* is used in reference to civil matters, and perhaps the present passage ought to be regarded as one.

14. *Fabium.* The individual here named appears to have been a loquacious and tiresome personage, but whether a philosopher or a lawyer is uncertain. According to one of the scholiasts, the poet alludes to a certain Fabius Maximus, of Narbo (*Narbonne*), an individual of equestrian rank, and the author of some works on the principles of the Stoic sect. This, however, appears to be all conjecture. Equally uncertain is the supposition of Torrentius, that the Fabius Maximus is here meant, of whom Quintilian speaks (4. 3.) Compare the remarks of *Wieland, ad loc.*——15. *Quo, rem deducam.* "To what conclusion I will bring the whole affair."——18. *Mutatis partibus.* "Your conditions in life being changed."—— 19. *Nolint.* "They will be unwilling to accept the offer." The subjunctive is here employed, because the sentence depends on *Si quis dicat* which precedes.——*Atqui licet esse beatis.* "And yet they have it in their power to be happy." A Graecism for *licet iis esse beatos.*——20. *Merito quin illis*, &c. "Why justly offended Jove may not puff out against them both his cheeks." The poet draws rather a ludicrous picture of angry Jove, swelling

with indignation. Perhaps, however, it is on this very account more in keeping with the context. Spence, in his Polymetis, thinks that Horace had some ridiculous statue of Jupiter in view, from which he derived this whimsical figure. As regards the expression *buccas inflare*, to denote an angry person, compare the analogous usage of the Greek in γνάθους φυσᾶν, and φυσίγναθοι.——22. *Facilem.* "Ready."

23. *Praecrea, ne sic,* &c. "But, not to run over a matter of this kind in a laughing way, as they who handle sportive themes." The allusion *in jocularia* appears to be to the *Fabulae Atellanae*, or old Latin farces, from which the *Intermezzi* of the Italians are thought to have been derived. Compare *Wieland ad loc.*——25. *Olim.* "Sometimes." Compare *Epist.* 1. 10. 42. and *Virgil, Aen.* 8. 391.——26. *Doctores.* "Teachers." The poet institutes a comparison, no less amusing than just, between the paedagogue on the one hand, and the Aesopean or Socratic instructer on the other. The former bribes his little pupils "to learn their letters" by presents of "cake," the latter make instruction palateable to the full-grown children whom they address by arraying it in the garb of mirth and pleasantry.——27. *Sed tamen.* "However." These particles, as well as the simple *sed, igitur, autem,* &c. are elegantly used to continue a sentence or idea which has been interrupted by a parenthesis. Compare *Ernesti, Clav. Cic. s. v. Sed.* and *Heusinger, ad Cic. de Off.* 1. 30.——29. *Perfidus hic cautor.* "This knavish lawyer." Consult Various Readings. As regards the term *cautor*, compare the remark of Valart: "Cautor *vocabulum juris est:* cavere *enim, unde* cautor, *omnes consulti partes significat et implet.*" On the rapacity of some of the ancient lawyers, consult *Heineccius, Antiq. Rom. p.* 53. *ed. Haubold*, and the authorities there cited.

32. *Quum sibi sint congesta cibaria.* "When a provision for life shall have been collected by them." The use of *congesta* serves to introduce very naturally the example of the ant in the succeeding line.——33. *Parvula magni formica laboris.* "The little ant, of great industry." The epithets *parvula* and *magni* present a very pleasing antithesis.——35. *Haud ignara ac non incauta futuri.* "Not ignorant nor improvident of the future."——36. *Simul inversum contristat,* &c. "As soon as Aquarius saddens the ended year." The year is here considered as a circle constantly turning round and renewing its course. Hence the epithet *inversus* ("inverted," i. e. brought to a close) which is applied to it when one revolution is fully ended and another is just going to commence. The allusion in the text is to the beginning of winter. According to Porphyrion, the sun passed into Aquarius on the 17th day before the Calends of February, (16th January) and storms of rain and severe cold marked the whole period of its continuance in that sign of the Zodiac.——37. *Et illis utitur ante,* &c. "And wisely uses those stores which it has previously collected." The ant shows more wisdom than the miser, in using, not hoarding up, its gathered stores.

38. *Neque fervidus aestus,* &c. The allusion is here to things violent in themselves, and which every moment threaten injury or destruction. "Neither the scorching heat of summer, nor the winter's cold, fire, shipwreck, or the sword."——40. *Dum.* "Provided."——41. *Quid juvat immensum,* &c. "What pleasure does it yield thee to bury by stealth, in the earth dug up to receive it, an immense sum of silver and of gold?"—43. *Quod si comminuas,* &c. The miser is here supposed to answer in defence of his conduct. "Because, if once thou beginnest to take from it, it may be reduced to a wretched *as.*" Therefore, argues the miser, it had better remain untouched in the earth.——44. *At, ni id fit,* &c. The poet here replies to the miser's argument. "But, unless this is done (i. e. unless thou breakest in upon thy wealth) what charms does the accumulated hoard contain?"——45. *Millia frumenti tua triverit,* &c. "Thy threshing-floor may have yielded a hundred thousand measures of grain, still thy stomach will contain, on that account, no more of it than mine." With *centum millia* supply *modiorum.* The *modius* was the chief measure for things dry the third part of a cubic foot, somewhat more than a peck English. The *area*, or threshing-floor, (more properly, "threshing ground") to which allusion is made in the text, was placed near the house, on high ground, open on all sides to the wind, of a round figure, and raised

n the middle. It was sometimes paved with flint-stones, but usually laid with clay, consoli dated with great care, and smoothed with a large roller. Compare *Columella*, 1. 6. *Varro*, *R. R.* 1. 2. *Virgil*, *Georg.* 1. 178.

47. *Reticulum.* "A netted bag." *Reticulum*, called by Varro, *Panarium*, (*L. L.* 4. 22.) was a species of sack or bag, wrought in the form of a net, in which the slaves were wont to carry bread.——*Venales.* Equivalent to *servos.*——50. *Viventi.* A dative after the impersonal *refert*, as in the present instance, is unusual, but cannot therefore be pronounced incorrect, as some maintain it to be, who substitute *viventis.* Compare *Scheller*, *L. G. vol.* 1. *p.* 421. *Walker's transl.* and *Grant*, *Instit. L. G. p.* 222. 2*d. ed.*

51. *At suave est*, &c. A new argument on the part of the miser. "But it is pleasing to take from a large heap."——52. *Dum ex parvo nobis*, &c. We have here the poet's reply, simple and natural, and impossible to be controverted. "If thou permittest us to take just as much from our small heap, why shouldst thou extol thy granaries above our humble meal-tubs?" i. e. while our wants can be as easily supplied from our scanty stores, what advantage have thy granaries over our small meal-tubs?" The term *cumera* was used among the Romans in three acceptations. It denoted 1. a basket or hamper of very large size, for holding grain: 2. a vessel of baked earth, used for a similar purpose, and resembling a dolium: 3. a small vessel or receptacle, containing from five to six *modii*. It is used here in the last of these senses. Compare the scholium of Acron: "*Cumeram dicimus vas ingens vimineum, in quo frumenta conduntur. Sive cumerae dicuntur vasa fictilia similia doliis, ubi frumentum suum reponebant agricolae. Tertio cumerae dicuntur vasa minora, quae capiunt quinque sive sex modios, quae lingua Sabinorum trimodiae dicuntur.*"——54. *Liquidi non amplius urna vel cyatho.* "No more than a pitcher or cup of water." The term *urna* is here taken in a general sense. As a liquid measure, however, it has a quite different meaning, and is then equal to half an amphora, which last contained twenty-seven English quarts. As regards the *cyathus*, compare Explanatory Notes, Ode 3. 19. 11.——56. *Quam ex hoc fonticulo.* "Than from this little fountain that flows at my feet."——*Eo fit, plenior ut si quos*, &c. The idea intended to be conveyed is this: Hence it happens, that if any, despising the humble fountain, prefer to draw from the stream of some large and impetuous river like the Aufidus, being seized by its current they will be swept away and perish amid the waters: i. e. those, who, not content with humble means, are continually seeking for more extensive possessions, will eventually suffer for their foolish and insatiable cupidity.—As regards the Aufidus, compare Explanatory Notes, Ode 3. 30. 10.

61. *At bona pars hominum*, &c. After having proved by unanswerable arguments, that riches, except we use them, having nothing valuable, beautiful, or agreeable; the poet here anticipates an objection, which a miser might possibly make, that this love of money is only a desire of reputation, since we are always esteemed in proportion to our wealth. This objection might have some weight, for a love of public esteem has virtue in it. But the miser falsely disguises his avarice under the name of a more innocent passion, and wilfully mistakes. (*Decepta cupidine falso.*)——62. *Quia tanti, quantum habeas, sis.* "Because, thou wilt be esteemed in proportion to thy wealth."——63. *Quid facias illi?* "What wilt thou do with such an one as this?"——64. *Quatenus.* "Since."——*Ut quidam memoratur Athenis*, &c. As the character here described is not confined to any particular quarter, but, unfortunately for human nature, is of common occurrence every where, we may justly infer with Heindorff, that the poet had here some wealthy Roman actually in view, whose principles of action were known to all, and whom, to avoid giving any offence by naming him, the satirist describes as a citizen of Athens.——68. *Tantalus a labris*, &c. The idea intended to be conveyed is this: Thou who merely gazest on thy money hoarded up in thy coffers without putting it to any use, or deriving any benefit from it, art like Tantalus, who, tormented with thirst, catches in vain at the water that escapes from his lips. This is supposed to be addressed by the poet, not to the miser with whom he has been reasoning, but to the sor-

did Athenian whom he has just been picturing to the view. On hearing the allusion to Tantalus, the miser bursts into a laugh, and the poet then turns upon him with the question *Quid rides?* The miser laughs at the poet's citing what the prevalent scepticism of the day regarded as one of a mere tissue of fables.

69. *Mutato nomine*, &c. "The name changed, the story is told of thee." The train of ideas is as follows: Dost thou laugh, and ask what Tantalus is to thee? Change names with Tantalus, and thou wilt occupy his place: for, as he saw the water before his eyes and yet could not taste it, so thou gazest upon thy money, but derivest no benefit from the accumulated hoard.——71. *Indormis inhians.* A striking picture of the disturbed and restless slumbers of the miser, who, even in his sleeping moments, appears engrossed with the thoughts of his darling treasure. Compare the version of Wieland: "Da du über deinen Säcken unruhig und halbwachend schlummerst," and that of Gargallo, "Tu dormigli sollecito," &c.——*Sacris.* "Sacred offerings." Compare the Greek ἀναθήμασι.——74. *Adde queis humana*, &c. "Add those other comforts, which being withheld from her, human nature will experience pain." i. e. those comforts which nature cannot want without pain.——77. *Malos fures.* "Wicked thieves." The poet imitates here the simplicity of the Homeric idiom: Thus we have in Homer, κακὸς θάνατος, "evil death," κακὸς μόρος, κακὴ νοῦσος, &c.——78. *Ne te compilent fugientes.* "Lest they rob thee, and abscond."——79. *Semper ego optarim*, &c. "For my part, I wish to be ever very poor in such possessions as these." i. e. I never wish to come to the possession of such burdensome and care-producing riches.

80. *At si condoluit*, &c. The miser here rallies, and advances a new argument. When sickness comes upon us, our wealth, according to him, will secure us good and faithful attendance, and we shall speedily be restored to the domestic circle.——*Tentatum frigore.* "Attacked with the chill of fever." Compare *Epist.* 1. 11. 13. and the explanation of Döring: "*Frigore, quo agitari et corripi solent aegroti, h. e. febri.*"——81. *Habes qui assideat.* "Thou hast one to sit by thy bed-side."——82. *Ut te suscitet.* "To raise thee from the bed of sickness," or, more freely, "to restore thee to health."——84. *Non uxor salvum te vult*, &c. The indignant reply of the poet.——85. *Pueri atque puellae.* "The very children in the streets."——86. *Post omnia ponas.* A tmesis for *postponas omnia.*——88. *An sic cognatos*, &c. Consult Various Readings. "Or, dost thou purpose, by such a course of conduct as this, to retain those relations whom nature of her own accord gives thee, and to keep them thy friends?" i. e. dost thou fancy to thyself that thy relations will continue to love thee, when all thy affections are centered in thy gold?——90. *Infelix.* The vocative.——91. *Parentem frenis.* Compare the remark of Döring, "*Equi enim, non asini, parent fraenis.*"

92. *Quoque.* Consult Various Readings.——94. *Parto quod avebas.* "What thou didst desire being now obtained." Understand *eo.*——95. *Qui, tam*, &c. Consult Various Readings. "Who, (the story is not long), so rich that he measured his money."——97. *Ad usque supremum tempus.* "To the very last moment of his life."——99. *Liberta.* Compare the remark of Döring: "*Quam uxoris loco habuisse videtur Ummidius.*"——100. *Fortissima Tyndaridarum.* "Bravest of the children of Tyndarus," i. e. a second Clytemnestra. The poet likens the freedwoman to Clytemnestra, who slew her husband Agamemnon, and, in so doing, proved herself, as he ironically expresses it, the bravest of the *Tyndaridae.* This term, *Tyndaridae*, though of the masculine gender, includes the children of Tyndarus of both sexes.

101. *Quid mî igitur suades*, &c. "What then dost thou advise me to do? To live like Maenius, or in the way that Nomentanus does?" Maenius and Nomentanus appear to have been two dissipated prodigals of the day, and the miser, in whose eyes any, even the most trifling, expenditure seems chargeable with extravagance, imagines, with characteristic spirit,

that the poet wishes him to turn spendthrift at once. In relation to Nomentanus, compare the remark of the scholiast: "*L. Cassius Nomentanus adeo sine respectu bonorum suorum prodigus, ut sestertium septuagies gulae ac libidini impenderet: hujus coquum nomine Lamam P. Sallustius Crispus, historiarum scriptor, fertur centenis millibus aeris conductum habuisse.*" ——102. *Pergis pugnantia secum*, &c. We have here the poet's reply. "Art thou going to unite things that are plainly repugnant." Literally: "things that contend together with opposing fronts." A metaphor taken from the combats of animals, particularly of rams.——103. *Non ego, avarum*, &c. "When I bid thee cease to be a miser, I do not order thee to become a spendthrift and a prodigal." *Vappa* properly denotes palled or insipid wine: it is thence figuratively applied to one whose extravagance and debaucheries have rendered him good for nothing. The origin of the term *nebulo* is disputed. According to *Nonius* (1. 67.) "*Nebulones et tenebriones dicti sunt, quia mendaciis et astutiis suis nebulam quandam et tenebras objiciant.*" This definition, however, suits better the character of a worthless person generally. The ancient Glossary is more to the purpose: "*Nebulo*, μάλθων, ὁ τὰ ἴδια λάθρα καταφαγών, εἰκαῖος, λάθρα ἄσωτος, i. e. *mollis, qui bona sua clam comedit, futilis, oculte intemperans.*" The term *nebulones* occurs *Epist.* 1. 2. 28. but there it appears to signify "idle drones," or "sluggards."

105. *Est inter Tanain quiddam*, &c. "There is some difference certainly between Tanais and the father-in-law of Visellus." The poet offers the example of two men, as much unlike as the miser is to the prodigal. Compare the remark of Döring. "*Tanais, Maecenatis libertus*, spado, *at socer quidam Viselli* herniosus *fuisse dicitur. Multum inter se differebant igitur isti duo homines.*"——106. *Est modus in rebus*, &c. "There is a mean in all things, there are, in fine, certain fixed limits, on either side of which what is right cannot be found." *Rectum* is here equivalent to the τὸ ὀρθόν of the Greeks, ("*Quod ad certam normam recti fit.*")

108. *Illuc unde abii redeo.* The poet now returns to the proposition with which he originally set out, that all men are dissatisfied with their respective lots.——*Nemon' ut avarus*, &c. "Like the miser, will no man think himself happy, and will he rather deem their condition enviable who follow pursuits in life that are different from his own?" i. e. Is it possible that all resemble the covetous man in this? to be dissatisfied with what they have, and to envy those around them. Compare the version of Batteux: "Nous sommes tous comme l'avare, mécontents de nous et jaloux des autres."——112. *Tabescat?* "Will he pine with envy?"——111. *Neque se majori pauperiorum*, &c. "And will he not compare himself with the greater number of those who are less supplied than himself with the comforts of life?" As regards the peculiar meaning of *pauper*, compare Explanatory Notes, Ode 1. 12 43. ——114. *Carceribus.* "From the barriers." Compare Explanatory Notes, Ode 1 1. 4. ——115. *Suos vincentibus.* "That outstrip his own." Understand *equos.*——119. *Uti conviva satur.* Compare *Lucretius*, 3. 951. "*Cur non, ut plenus vitae conviva, recedis?*"——120. *Ne me Crispini*, &c. "Lest thou mayest think that I have been robbing the portfolio of the blear-eyed Crispinus." The individual here alluded to would seem to have been a ridiculous philosopher and poet of the day, and notorious for his garrulity. (Compare *Serm.* 1. 3. 139.) According to the scholiast, he wrote some verses on the Stoic philosophy, and, on account of his loquacity, received the appellation of ὀρτάλογος. Why Horace should here style him "blear-eyed, when he laboured under this defect himself (*Serm.* 1. 5. 30 and 49.) has given rise to considerable discussion among the commentators. The explanation of Döring is the most reasonable. This critic supposes that Horace, having been called by Crispinus, and other of his adversaries, "the blear-eyed poet," through contempt, now hurls back this epithet (*lippus*) upon the offenders, with the intent, however, that it should refer rather to the obscurity which shrouded their mental vision.

SATIRE 2. "In the previous Satire," remarks Watson, "Horace had observed that there was a measure in things; that there were fixed and stated bounds, out of which it would be in vain to look for what was right. Yet so it is with the greater part of mankind, that, instead of searching for virtue where reason directs, they always run from one extreme to another, and despise that middle way where alone they can have any chance to find her. The design of the poet, in the present Satire, is to expose the folly of this course of conduct, and to show men that they thereby plunge themselves into a wider and more unfathomable sea of misery, increase their wants, and ruin both their reputation and their fortune: whereas, would men be but prevailed upon to live within the bounds prescribed by nature, they might avoid all these calamities, and have wherewith to supply their real wants. He takes occasion from the death of Tigellius, a well-known singer, to begin with observing the various judgments men pass upon actions and characters, according to their different humours. Some commend a man as liberal and generous, whom others censure as profuse and extravagant. From this difference of judgment proceeds a difference of behaviour, in which men seldom observe any degree of moderation, but always run from one extreme to another. One, disdaining to be thought a miser, profusely squanders away his estate; another, fearing to be accounted negligent in his affairs, practises all the unjustifiable methods of extortion, and seeks in every way to better his fortune. Thus it happens that the middle course is neglected; for

Dum vitant stulti vitia, in contraria currunt.

The poet then proceeds to shew that the same observation holds good in all the other pursuits of life, as well as in those several passions by which men are commonly influenced. Fancy and inclination usually determine them, when little or no regard is paid to the voice of reason. Hence he takes occasion to attack two of the reigning vices of his time."

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1. *Ambubaiarum collegia*, &c. "The colleges of music-girls, the quacks, the sharping vagabonds, the female mime-players, the trencher-cousins of the day," &c. The *Ambubaiae* were female flute-players, from Syria. Compare the remark of the scholiast: "*Ambubaiae dicuntur mulieres tibicines Syrorum; etenim lingua eorum tibia sive symphonia ambubaia dicitur.*" The etymology here assigned, however, is erroneous. The name *Ambubaia* comes rather from the Syriac *abub* or *anbub*, "a flute." The morals of this class of females may be ascertained from Juvenal, 3. 62. They were accustomed to wander about the forum and the streets of the capital, and the poet very pleasantly applies here to their strolling bands the dignified appellation of *collegia*.——*Pharmacopolae*. Not "apothecaries," as some translate the term, but rather wandering quacks, armed with panaceas and nostrums. Compare the amusing remark of Wieland. "*Pharmacopolae* waren zu Horazen's zeiten nicht was wir Apotheker nennen, sondern Quacksalber, die sich für Aerzte gaben, mit *Arcanis*, Universalarzneyen, Mithridat, Rattengift, Mitteln gegen die Würmer, und dergleichen auf den Märkten herumzogen."——2. *Mendici*. The allusion here is not to actual mendicants, but to the priests of Isis and Cybele, and others persons of this stamp, who, while in appearance and conduct but little removed from mendicity, practised every mode of cheating and imposing upon the lower orders. As regards the dissolute morals of both these religious orders, compare *Sainte-Croix, Mysteres du Paganisme, vol.* 1. *p.* 170. 182. *seqq.*——*Mimae*. These were female-players of the most debauched and dissolute kind.——*Balatrones*. The various explanations given of this term, render it difficult to determine what the true meaning is. Our translation accords with the remark of Döring, who makes the word denote the whole class of low and dirty parasites. "*Notari videntur homines, qui, postquam bona sua perdiderunt, scurrilitate, dicacitate et humili adulatione gratiam ejus, a quo alerentur, captasse videntur.*" Acron, however, refers the appellation to debauched and abandoned persons generally. "*Balatrones luxuriosos ac perditos vocat, a Servilio Balatrone.*

cujus in secundo meminit, ut, ex hujus nomine, similis vitae homines Balatrones sint appellati." The passage to which Acron here alludes, occurs *Serm.* 2. 8. 21. We may be allowed, however, to question the truth of this etymology. Servilius Balatro was a parasite of Maecenas's, and it is altogether improbable that Horace would thus make mention of one, who must have been frequently his companion at the same table, and whom he knew to be countenanced by his patron.

3. *Tigelli.* The reference is to M. Hermogenes Tigellius, a well-known singer and musician of the day, who had stood high in favour with Julius Caesar, and after him with Augustus. He seems to have been indebted for his elevation to a fine voice, and a courtly and insinuating address. His moral character may be inferred from those who are said here to deplore his death, and on whom he would appear to have squandered much of his wealth. (*Quippe benignus erat.*) Cicero, in a letter to a friend, (*M. Fabius Gallus—Ep. ad Fam.* 7. 24.) numbers Tigellius among the *familiarissimi* of Caesar, and describes him as "*hominem pestilentiorem patria sua,*" in allusion to the unwholesome atmosphere of Sardinia, of which island this person was a native. The scholiast informs us, that Horace attacked Tigellius because the latter derided his verses. "*Marcus Tigellius Hermogenes, musicus peritissimus et vocis eximiae, Caio Caesari Dictatori et post Cleopatrae acceptissimus, Augusto quoque Caesari amicissimus. Porro autem causam insectandi hominis non mediocris ingenii habuit Horatius, quod carmina ejus parum scite esse modulata dicebat.*" Notwithstanding what is said of his powers of voice, it is very evident that Horace styles him "the singer" in the text rather by way of contempt.

4. *Quippe benignus erat.* "For he was a kind patron."——*Contra hic.* The reference is now to some other individual of directly opposite character.——7. *Hunc si perconteris,* &c. "If thou ask a third, why, lost to every better feeling, he squanders the noble inheritance of his ancestors in ungrateful gluttony." The epithet *ingrata* is well explained by Döring: "*Referendum ad ingrati animi nepotem vel filium, qui, quod accepit a parentibus ingrata erga eos animo profundit.*"——8. *Stringat.* The allusion is properly a figurative one to the stripping off the leaves from a branch.——9. *Omnia conductis coëmens,* &c. "Buying up with borrowed money every rare and dainty viand." The lender is said *locare pecuniam,* the borrower, *conducere pecuniam.*——10. *Animi parvi.* "Of a mean spirit."—11. *Laudatur ab his,* &c. "For this line of conduct, he is commended by some, he is censured by others."

12. *Fufidius.* A noted usurer.——*Vappae famam timet ac nebulonis.* Compare Explanatory Notes, Serm. 1. 1. 104.——13. *Positis in foenore.* "Laid out at interest." *Pecuniam in fenore ponere* is used for *pecuniam fenori dare.*——14. *Quinas hic capiti,* &c. "He deducts from the principal five common interests." Among the Romans, as among the Greeks, money was lent from month to month, and the interest for the month preceding was paid on the Calends of the next. The usual rate was one *as* monthly for the use of a hundred, or 12 *per cent. per annum*; which was called *usura centesima,* because in a hundred months the interest equalled the principal. In the present case, however, Fufidius charges 5 *per cent.* monthly, or 60 *per cent. per annum;* and, not content even with this exorbitant usury, actually deducts the interest before the money is lent. For instance, he lends a hundred pounds, and at the end of the month the borrower is to pay him a hundred and five, principal and interest. But he gives only ninety-five pounds deducting his interest when he lends the money, and thus in twenty months he doubles his principal.——15 *Quanto perditior,* &c. "The more of a spendthrift he perceives one to be, the more he rises in his demands."——16. *Nomina sectatur, modo sumta veste virili,* &c. "He is at great pains in getting young heirs into his debt, who have just taken the manly gown, and who live under the controul of close and frugal fathers." i. e. he is anxious to get their names on his books. Among the Romans, it was a customary formality, in borrowing money, to write down the sum and subscribe the person's name in the banker's books. Hence *nomen* is put for a debt, for the cause of a debt, for an article of account, &c. Compare *Sallust, Cat. ed. Anthon. p.* 21. *n.* 13.——

Modo sumta veste virili. "The *toga virilis*, or manly gown, was assumed at the completion of the seventeenth year. Compare Explanatory Notes, Ode 1. 36. 9.

18. *At in se pro quaestu*, &c. "But, thou wilt say, his expenses are in proportion to his gains."——19. *Quam sibi non sit amicus.* "How little he is his own friend." i. e. how he pinches himself. Compare Explanatory Notes, Ode 3. 17. 14——20. *Terenti fabula quem miserum*, &c. "Whom the play of Terence represents to have led a wretched life, after he had driven his son from his roof." The allusion is to Menedemus, in the play of "the Self-tormentor," (*Heautontimorumenos*), who blames himself for having, by his unkind treatment, induced his only son to forsake him and go abroad into the army, and resolves, by way of self-punishment, to lead a miserable and penurious life. Compare *Terence, Heaut. Act* 1. *Sc.* 1. 84. *seqq.* and the spirited version of Colman. Menedemus, the father, speaks.

"——— No; long as he shall lead
A life of penury abroad, an exile
Through my unjust severity, so long
Will I revenge his wrongs upon myself,
Labouring, scraping, sparing, slaving for him."

25. *Malthinus tunicis demissis ambulat.* "Malthinus walks about with his tunic hanging loosely around him." It was thought very effeminate, among the Romans, to appear in public with the tunic carelessly or loosely girded. For this Maecenas was blamed, and the question here arises, whether Horace means, under the character of Malthinus, to pourtray his patron, or whether the reference is merely one of a general nature. Opinions, of course, are divided on this subject. At first view, it appears hardly probable that the poet would embrace such an opportunity, or adopt such a mode, of censuring his friend and benefactor, one to whom he owed so large a share of his own elevation. And yet, when we take into consideration all the circumstances of the case, the respective characters of the bard and his patron, as well as the sincere and manly nature of the intimacy which existed between them, it would seem as if this very way of attacking the foibles of Maecenas was the result of a genuine friendship, the applying a desperate remedy to a disgraceful failing. But, it will be asked, does not the presence of *stulti*, in the text, militate against this idea? We answer, by no means, if the term be taken in a softened sense. Bothe regards it here as equivalent merely to "*quicunque imprudenter aut inepte agunt*," and this explanation derives support from the following line of *Afranius* (*ap. Isidor.* 10. *litt. S.*) "*Ego stultum med existumo, fatuum esse non opinor.*" In addition to what is here stated, we may observe, that the very name *Malthinus*, as indicating an effeminate person, may contain a covert allusion to Maecenas, whose general habits, in this respect, were known to all. The word is derived either from the Greek μάλθων, or from the old Latin term *malta*, equivalent to *mollis*, and used, according to Nonius, by Lucilius.

SATIRE 3. This Satire is directed against the inclination which many persons feel to put a bad construction on the actions of others, and to exaggerate the faults which they may perceive in their character or disposition. This failing, which perhaps had not been very prevalent in republican Rome, when the citizens lived openly in each other's view, had increased under a monarchical government, in which secrecy produced mistrust and suspicion. The satirist concludes with refuting the absurd principle of the portico—that all faults and vices have the same degree of enormity. (*Dunlop's Roman Literature, vol.* 3. *p.* 248.)

3. *Sardus habebat*, &c. "Tigellius of Sardinia, whom every body recollects, had this failing." *Ille* is here strongly emphatic, and indicative, at the same time, of contempt. As

regards Tigellius, compare Explanatory Notes to the preceding satire, *v.* 3.——4. *Caesar.* Alluding to Augustus.——5. *Patris.* Alluding to Julius Caesar, whose adopted son Augustus was.——6. *Si collibuisset.* "If he himself felt in the humour."——*Ab ovo usque ad mala,* &c. "He would sing *Io Bacche!* over again and again, from the beginning to the end of the entertainment." These words, *Io Bacche!* formed the commencement of the drinking catch which Tigellius incessantly repeated, and hence, in accordance with a custom prevalent also in our own times, they serve to indicate the song or catch itself. As regards the expression *ab ovo usque ad mala,* it may be observed, that the Romans begain their entertainments with eggs and ended with fruits. Compare *Cicero, Ep. ad. Fam.* 9. 20. "*Integram famem ad ovum affero.*"——7. *Modo summa voce,* &c. "At one time in the highest key, at another time in that which corresponds with the base of the tetrachord." Literally, "which sounds gravest among the four strings of the tetrachord." The order of construction is as follows: "*modo summa voce, modo hac* voce *quae resonat* (i. e. est) in *quatuor chordis ima.*" Some commentators, among whom is Gesner, refer the epithets *summa* and *ima* not to the tones themselves, but to the position of the strings, and give the following construction and explanation: "*modo ea voce quae summa chorda Tetrachordi, τῇ ὑπάτῃ, resonat* (*h. e. gravissima*); *modo ea quae ima chorda, τῇ νήτῃ, eademque acutissima, resonat.*" According to this, the meaning will be, "at one time in a base, at another in a treble, tone of voice." This junction, however, of *summa* and *ima* with *chorda,* and not with *voce,* appears to us too harsh to be for a moment allowed.

9. *Nil aequale homini fuit illi.* "There was nothing uniform in that man."——*Saepe velut qui currebat,* &c. The construction is, *saepe currebat, velut qui hostem fugiens* (scil. curreret)"——10. *Persaepe velut qui Junonis,* &c. We must not understand *currebat* here with *persaepe,* but *lento gradu incedebat,* or something equivalent, as is plainly required by the context. From this passage, and from a remark of the scholiast, it would appear that, on the festivals of Juno, processions were customary, in which *Canephori* had a part to bear. Originally this title was applied to the young females who bore, at the mystic festival of Ceres and Proserpine, certain sacred symbols belonging to the secret worship of these deities, covered over in baskets. Their gait was always dignified and slow. Compare *Spanheim, ad Callim. Hymn. in Cer. v.* 127. and *Serm.* 2. 8. 13. "*Ut Attica virgo cum sacris Cereris.* Compare also *Cicero, de Off.* 1. 36. "*Cavendum . . . . ne tarditatibus utamur in ingressu mollioribus, ut pomparum ferculis similes esse videamur.*"

12. *Tetrarchas.* "Tetrarchs." *Tetrarcha* originally denoted one who ruled over the *fourth* part of a country or *kingdom,* (from τέτταρα and ἀρχή.) Afterwards, however, the term merely came to signify a minor or inferior potentate, without any reference to the extent of territory governed. Thus, according to Strabo, Gallo-Graecia, in Asia Minor, was governed at first by 12 tetrarchs, afterwards by 3, and lastly by 2, previous to its being made a kingdom.——13. *Loquens.* "Talking of." This term here carries with it the idea of a boastful and pompous demeanour.——*Mensa tripes.* The tables of the poorer class among the Romans commonly had but three feet. Compare *Gierig, ad Ovid. Met.* 8. 661. ——14. *Concha salis puri.* "A shell of clean salt." A shell formed in general the salt-cellar of the poor. Compare the scholium of *Porphyrion: "Pauperiores in marina concha salem tritum habere solent, quo cum pane vescantur."*——15. *Decies centena dedisses.* "Hadst thou given a million of sesterces to this frugal being, this man who could live happily on so little, in five days there was nothing in his coffers." The use of the indicative *erat,* in place of the subjunctive, serves to give more liveliness to the representation. (Compare *Zumpt. L. G. p.* 327. 2*d ed. Kenrick's transl.*) As regards the expression *Decies centena,* it must be recollected that there is an ellipsis of *millia sestertiûm.*——17. *Noctes vigilabat ad ipsum mane,* &c. "He would sit up all night until the very morning, he would snore away the entire day. Never was there any thing so inconsistent with itself." Compare the version of Wieland:

"—————— Wenn die ganze Welt
sich schlafen legte, ward es Tag bey ihn;
hingegen gieng er, wie der Morgen graute,
Zu Bett', und schnarchte den ganzen langen Tag.
Mehr mit sich selbst in Widerspruch war nie
Ein Mensch als dieser ——————— "

20. *Imo alia, et fortasse minora.* "Yes, I have faults of another kind, though perhaps less disagreeable." The usage of the conjunction *et* in this passage is analogous to that of *και* for *καιτοι* in Greek.——21. *Maenius.* Horace, after acknowledging that he was not without faults, here resumes the discourse. I am far, says the poet, from being like Maenius, who defames his friend, and at the same time winks at much greater failings in himself. On the contrary, I consider him every way deserving of the severest censure. The individual here alluded to, is, in all probability, the same with the Maenius mentioned in the first Satire. There he appears as a worthless and profligate man, here as a slanderer. The scholiast relates a very characteristic anecdote of this personage. After he had squandered his patrimony, he took his station in the Capitol on the Calends of January, and with a loud voice expressed the wish that he might owe forty thousand sesterces. On being asked the reason of this strange conduct, he answered, "Don't be surprised. I should be a gainer by a hundred *per cent.* if Jupiter would only hear my prayer, for at present I owe eighty thousand." According to the scholiast this is the same Maenius, who, when he sold his residence, which overlooked the forum, reserved for himself a single column from which to behold the gladiatorial sports. Hence the origin of the columna Maenia.

22. *Ignoras te? an ut ignotum,* &c. "Art thou unacquainted with thyself? or dost thou think that thou art going to impose upon us, as one who is a stranger to his own failings?" With *ignotum* understand *sibi.*——24. *Stultus et improbus hic amor est,* &c. "This is a foolish and unjust self-love." With *amor* supply *sui.*——25. *Quum tua pervideas oculis,* &c. "When thou lookest on thine own faults as it were with anointed eyes, obscure of vision to thine own harm." The man who winks at his own defects, is not unaptly compared to one who labours under some distemper of vision (*lippitudo*), and whose eyes, smeared with ointment (*collyrium*), are almost closed on external objects. *Pervideas,* in the text, is used for the simple verb as in Greek *κατιδεῖν* for *ἰδειν.* As regards the construction of *male* with *lippus,* it must be observed, that the meaning of this adverb, in passages, when thus construed, varies according to the nature of the context: thus, *male laxus* is for *nimis laxus, male sedulus* for *importune sedulus, male raucus* for *moleste raucus,* &c.——26. *Acutum.* Put for *acute.*——27. *Epidaurius.* Either an ornamental epithet, or else alluding to the circumstance of the serpent being sacred to Aesculapius, who had a celebrated temple at Epidaurus in Argolis. For an account of this structure, compare *Pausanias,* 2. 27. *Cramer's Ancient Greece, vol.* 3. *p.* 272. *seqq.* The ancients always ascribed a very piercing sight to serpents, particularly to their fabled dragon. Hence the etymology of *draco* (*δράκων*) from *δέρκω,* (*ἔδρακον, δράκων.*) Compare the proverbial forms of expression, *Serpentis oculos,* Ὄφεως ὄμμα, and *Erasmus, Chil.* 1. *cent.* 9. *ed. Steph. p.* 315.——28. *Rursus.* "In their turn."

29. *Iracundior est paulo.* "A friend of thine is a little too quick-tempered." The poet here begins to insist on the duty we owe our friends, of pardoning their little failings, especially if they be possessed of talents and moral worth. In the picture which he draws, Horace is said by the scholiast to have Virgil in view, whose awkward and negligent exterior made him the subject of frequent raillery at the court of Augustus. Bentley, on the other hand, insists, that Horace here means himself. We rather think that both are wrong, and that the poet merely intends the reference to be a general one.——*Minus aptus acutis naribus,* &c. "He is too homely a person for the nice perceptions of gentility which these individuals possess." Compare the version of Wieland: "für die feinen Nasen dieser

Herr'n zu schlicht ist," and also that of Gargallo: "a schizzinosi Non ben adatto del bel secol nostro." By the expression *horum hominum*, the courtiers of Augustus will be meant if the allusion to Virgil be the true one. If not, then the reference will be a general one to those persons of the day who prided themselves on birth and station, and who scornfully excluded merit, if unaccompanied by these, from their pale. As regards the phrase *acutis naribus*, it may be remarked that it stands in direct opposition to *obesis naribus*. The former, taken in a more literal sense than in the present passage, denotes a natural quickness and sharpness of the senses, the latter the reverse.

30. *Rideri possit, eo quod*, &c. "He is liable to be laughed at, because his hair is cut in too clownish a manner, his toga drags on the ground, and his loose shoe hardly keeps on his foot."——31. *Rusticius tonso*. More literally: "to him shorn in too clownish a manner." Understand *illi*.——*Male*. This adverb qualifies *haeret*, not *laxus*.——32. *At est bonus*, &c. "But he is a worthy man: so much so, indeed, that a worthier one does not live." The idea intended to be conveyed by the whole passage is as follows: But what of all this? He is a man of worth, he is thy friend, he has distinguished talents, and therefore thou shouldst bear with his failings.——33. *Ingenium ingens inculto*, &c. "Talents of a high order lie concealed beneath this unpolished exterior."——34. *Denique te ipsum concute*. "In fine, examine thine own breast carefully." i. e. be not a censor toward others, until thou hast been one to thyself.——36. *Namque neglectis urenda*, &c. "For the fern, fit only to be burned, is produced in neglected fields." The idea intended to be conveyed is this. As neglected fields must be cleared by fire of the fern which has overrun them, so must those vices be eradicated from the breast, which either nature or evil habits have produced.

38. *Illuc praevertamur, amatorem*, &c. The transition here is short, and consequently somewhat obscure. *Praevertere*, signifies, properly, to get before another by taking a shorter path; and hence, when the context, as in the present instance, refers to the manner in which a subject is to be considered, this verb will denote an abandoning of more formal and tedious arguments in order to arrive at our conclusion by a nearer and simpler way. The passage under consideration, therefore, may be rendered as follows: "But, omitting more formal arguments, let us merely turn our attention to the well-known circumstance, that the disagreeable blemishes of a beloved object escape her blinded admirer." To desire mankind, as Sanadon well remarks, to examine their own hearts, and enquire whether their vices proceed from nature or custom, constitution or education, is to engage them in a long and thorny road. It is an easier and shorter way, to mark the conduct of others; to turn their mistakes to our own advantage, and endeavour to do by virtue, what they do by a vicious excess.——40. *Polypus*. The first syllable is lengthened by the *arsis*. By the *polypus* is here meant a swelling in the hollow of the nostrils, which either grows downward and dilates the nostrils so as to deform the visage, or else, taking an opposite direction, extends into the fauces and produces danger of strangulation. In both cases a very offensive smell is emitted. It receives its name from resembling, by its many roots or fibres, the sea-animal termed *polypus*, so remarkable for its numerous feet, or rather feelers, (πολὺς and ποῦς.)——*Hagnae*. The female here mentioned, would seem from her name to have been a native of Greece. (Consult Various Readings.) The commentators call her a freedwoman (*liberta*.)

41. *Vellem in amicitia*, &c. "I could wish that we might err in a similar way, where our friends are concerned, and that virtue would give to this kind of weakness some honorable name." i. e. would that, as the lover is blind to the imperfections of his fair-one, so we might close our eyes on the petty failings of a friend, and that they who teach the precepts of virtue would call this weakness on our part by some engaging name, so as to tempt more to indulge in it.——43. *At*. "For." In the sense of *enimvero*. The construction of the passage is as follows: "*At, ut pater* non fastidit, *si quod sit vitium gnati, sic nos debemus non fastidire*. si quod sit vitium *amici*.——44. *Strabonem appellat Paetum pater*. "His squint-

eyed boy a father calls *Pactus*." i. e. pink-eyed. *Pactus* is one who has pinking eyes. This was accounted a beauty, and Venus's eyes were commonly painted so. Compare the remark of Forcellini: "*Solent puellae interdum affectare ut paetae videantur, dum videntes non videre videri volunt.*"——45. *Et Pullum, male parvus*, &c. "And if any parent has a son of very diminutive size, as the abortive Sisyphus formerly was, he styles him *Pullus*," i. e. his chicken. The personage here alluded to under the name of Sisyphus, was a dwarf of Mark Antony's. He was of very small stature, under two feet, but extremely shrewd and acute, whence he obtained the appellation of Sisyphus, in allusion to that dexterous and cunning chieftain of fabulous times.——47. *Varum*. "A Varus."—48. *Scaurum*. "One of the Scauri." It will be observed that all the names here given by the poet, *Pactus*, *Pullus*, *Varus* and *Scaurus*, were surnames of Roman families more or less celebrated. This imparts a peculiar spirit to the original, especially in the case of the two latter, where the parent seeks to cover the deformities of his offspring with names of dignity. *Varus*, as an epithet, denotes one who has the legs bent inwards, or, as the scholiast expresses it, "*cujus pedes introrsum retortae sunt.*" The opposite to this is *Valgus*. By the appellation *Scaurus*, is meant one who has the ankles branching out, or is club-footed.

49. *Parcius hic vivit? frugi dicatur*." The poet here exemplifies this rule as he would wish it to operate in the case of friends. "Does this friend of thine live rather too sparingly? let him be styled by thee a man of frugal habits."——*Ineptus et jactantior hic paulo est?* "Is this one accustomed to forget what time and place and circumstance demand, and is he a little too much given to boasting?" As regards the term *ineptus*, our language appears to be in the same predicament, in which, according to Cicero, the Greek tongue was, having no single word by which to express its meaning. This will be rendered more apparent by Cicero's own definition of the term: "*Quem nos ineptum vocamus, is mihi videtur ab hoc nomen habere ductum, quod* non *sit* aptus: *idque in sermonis nostri consuetudine perlate patet. Nam, qui aut, tempus quid postulet, non videt, aut plura loquitur, aut se ostentat, aut eorum, quibuscum est, vel dignitatis vel commodi rationem non habet, aut denique in aliquo genere aut inconcinnus aut multus est, is ineptus dicitur. Hoc vitio cumulata est eruditissima illa Graecorum natio: itaque quod vim hujus mali Graeci non vident, ne nomen quidem ei vitio imposuerunt: ut enim quaeras omnia, quomodo Graeci ineptum appellent, non reperies.*" (*De Orat.* 2. 4.)——50. *Concinnus amicis postulat*, &c. "He requires that he appear to his friends an agreeable companion." i. e. he requires this by the operation of the rule which the poet wishes to see established in matters of friendship.——31. *At est truculentior*, &c. "But is he too rude, and more free in what he says than is consistent with propriety? let him be regarded as one who speaks just what he thinks, and who is a stranger to all fear."——53. *Caldior est? acres inter numeretur*. "Is he too quick and passionate? let him be reckoned among men of spirit."

55. *At nos virtutes ipsas invertimus*, &c. "We, however, misrepresent virtues themselves, and are desirous of smearing over the cleanly vessel." The expression *sincerum vas incrustare* means either to solder, or varnish, a whole vessel, that has no flaw, and therefore needs no solder, or varnish, or else to daub over, to taint with a bad smell a pure vessel. The latter of these two significations prevails here. Compare the language of the scholiast: "*Sincerum cupimus; virtutem polluere vitio.* Ἀλληγορικῶς *hoc dicitur. Incrustare autem vas dicitur cum aliquo vitioso succo illinitur atque inquinatur: secundum quod et Lucilius in decima octava Satira ait,* Nam vel regionibus illis Incrustatu' culix ruta caulive bibetur. *Vasa dicuntur etiam incrustari, quando cooperiuntur vel argento vel auro.*"——57. *Multum est demissus homo?* "Is he a man of very modest and retiring character?" Consult Various Readings.——*Illi tardo cognomen*, &c. "We call him heavy and dull."——59. *Nullique malo latus obdit apertum*. "And exposes an unguarded side to no ill-designing person," i. e. lays himself open to the arts of no bad man.——61. *Crimina*. In the sense of *criminationes*. ——*Pro bene sano ac non incauto*, &c. "Instead of a discreet and guarded, we style him a disguised and subtle man."——63. *Simplicior quis, et est*, &c. "Is any one of a more simple and thoughtless character than ordinary, and is he such a person," &c. By the term *sim-*

plicior is here meant an individual of plain and simple manners, who thoughtlessly disregards all those little matters, to which others so assiduously attend, who wish to gain the favour of the rich and powerful. Horace names himself among these, probably to remove a reproach thrown upon him by his enemies of being a refined courtier.——63. *Libenter.* "Whenever the humour has seized me." Compare the explanation of Döring: "*Libenter.* animo ita jubente." We have in this single word a pleasing and strong allusion to the firmness of that intimacy which subsisted between Horace and his patron, and which the poet well knew was not to be broken off by any trifling causes.——64. *Ut forte legentem aut tacitum,* &c. "So as, perhaps, unseasonably intrusive, to interrupt another, when reading or musing, with any trifling conversation."——66. *Communi sensu plane caret.* "The creature evidently wants common sense." The *communis sensus,* to which reference is here made, is a knowledge of what time, place and circumstance demand from us in our intercourse with others, and especially with the rich and powerful. Compare the language of Bentley: "*Iste homo ab Horatio hic denotatur; qui caetera bono sensu praeditus, tempus, locum, personas observare et distinguere nescit. Seneca de Beneficiis* 1. 12. Sit in beneficio *sensus communis:* tempus, locum, personas observet: quia momentis quaedam grata et ingrata sunt. *Cicero de Oratore,* 2. 16. Quae versantur in consuetudine vitae, in ratione reipublicae, in hac societate civili, in *sensu hominum communi,* in natura, in moribus, comprehendenda esse oratori puto."

67. *Quam temere in nosmet,* &c. The idea intended to be conveyed is as follows: How foolish is this conduct of ours in severely marking the trifling faults of our friends. As we judge them, so shall we be in turn judged by them.——69. *Amicus dulcis, ut aequum est,* &c. "Let a kind friend, when he weighs my imperfections against my good qualities, incline, what is no more than just, to the latter as the more numerous of the two, if virtues do but preponderate in me." The metaphor is taken from weighing in a balance, and the scale is to be turned in favour of a friend. *Cum,* in this passage, is not a preposition as some would consider it, but a conjunction; and the expression *mea bona compenset vitiis,* is a species of hypallage for *vitia mea compenset bonis.*——72. *Hac lege.* "On this condition."——*In trutina ponetur eadem.* "He shall be placed in the same balance." i. e. his failings shall be estimated in return by me with equal kindness.

76. *Denique, quatenus excidi,* &c. "Finally, since the vice of anger cannot be wholly eradicated." The second part of the Satire begins here. Compare the scholium of Porphyrion. "*Hinc* (poeta) *paullatim eo descendit, ut adversus Stoicos disputet, qui dicunt, peccata omnia paria esse et similia, et animum spectandum peccantis, non quantitatem rei in qua peccatum est.*"——77. *Stultis.* The Stoics called all persons who did not practice their peculiar rules of wisdom, fools and mad.——78. *Ponderibus modulisque suis.* "Her weights and measures."——*Res ut quaeque est.* "According to the nature of each particular case," i. e. as each particular case requires.——80. *Tollere.* "To take away," i. e. from table.——81. *Semesos pisces,* &c. Horace, observes Cruquius, in order to excuse the slave, says that the sauce was yet warm, and therefore more tempting. For the same reason he describes the fish as half-eaten, to which therefore the slave had a kind of right as to fragments.——*Ligurrierit.* In the sense of *degustaverit.*——82. *Labeone.* It is altogether uncertain what individual the poet here intends to designate. If we follow the scholiast Porphyrion, the allusion will be to M. Antistius Labeo, a distinguished lawyer in the reign of Augustus, who in the spirit of liberty frequently spoke and acted with great freedom against the emperor, and whom Horace, therefore, in order to pay his court to the monarch, salutes with the appellation of mad. "*M. Antistius Labeo, praetorius, juris etiam peritus, memor libertatis, in qua natus erat, multa contumaciter adversus Caesarem dixisse et fecisse dicitur: propter quod nunc Horatius adulans Augusto insanum eum dixit.*" (Compare *Suetonius, Aug.* 54. *Dio Cassius,* 54. 15. *Aulus Gellius,* 13. 12.) But it has been well observed, in opposition to this, that, whatever respect the poet had for his emperor, we never find that he treats the

patrons of liberty with outrage. Nor can we well imagine that he would dare thus cruelly to brand a man of Labeo's abilities, riches, power, and employments in the state, and to whom Augustus himself offered the consulship. Bentley, Wieland, Wetzel, and other critics, are of opinion therefore that this individual cannot be the one here alluded to, but that Horace refers to some other person of the day whose history has not come down to us. Bentley even goes so far as to suggest *Labieno* for *Labeone*, and cites Seneca in support of his conjecture, (*Praef. ad lib.* 5. *Controv.*) according to whom, Labienus was a public speaker of the day, so noted for the freedom of his tongue, as to have received in derision the name of *Rabienus*. Heindorff, however, thinks that Horace may here refer to M. Antistius Labeo, mentioned above, not for the reason given by the scholiast, but in allusion to his earlier years, and to a violent and impetuous temperament which he may have then possessed.

83. *Quanto furiosius*, &c. "How much more insane, and how much greater than this is the crime of which thou art guilty." *Hoc* is here the ablative, not the nominative, and refers to the cruel conduct of the master towards his slave. The crime alluded to in *peccatum* is stated immediately after, "*Paulum deliquit amicus*," &c.——85. *Concedas*. "Overlookest." ——*Insuavis*. "Unkind."——86. *Rusonem*. Ruso was a well-known usurer, and at the same time prided himself on his literary talents. When his debtors were unable to pay the principal or the interest that was due, their only way to mitigate his anger was to listen patiently to him while he read over to them his wretched historical productions. He was thus, as Francis well observes, a double torment, he ruined the poor people, who borrowed money, by his extortion, and he read them to death with his works.——87. *Tristes Kalendae*. The Calends are here called *tristes*, or gloomy, in allusion to the poor debtor who finds himself unable to pay what he owes. Money was lent among the Romans from month to month, and the debtor would of course be called upon for payment of the principal or interest on the Calends of the ensuing month. Another part of the month for laying out money at interest or calling it in was the Ides. Compare Explanatory Notes, Epode 2. 67. ——88. *Mercedem aut nummos*. "The interest or principal."——*Unde unde*. "In some way or other."——*Amaras*. Equivalent to *inepte scriptas*.——89. *Porrecto jugulo*. Ruso reads his unfortunate hearer to death with his silly trash, and the poor man, stretching out his neck to listen, is compared to one who is about to receive the blow of the executioner. Compare *Ep. ad Pis.* 475. "*Quem vero arripuit, tenet occiditque legendo*."——*Audit*. "Is compelled to listen to."

91. *Evandri manibus tritum*. "Fashioned in relief by the hands of Evander," i. e. adorned with work in relief. *Tritum* is here equivalent to the Greek τορευτον, and with regard to the verb τορευειν (of the same family with *tero*: thus τειρω, τερω, *tero*, τορω, τορεω, τορευω,) compare the remarks of Heyne: "Mit *Schnitzen*, und noch weniger mit *Eingraben*, hat τορευειν nichts gemein. Allein da es vom Metall gebraucht wird, so kann es blos auf *Formen* und *Güssen* sich beziehen; und da es nur *erhobne Arbeit* anzeigt, so lässt sichs ohne nähern Grund auf kein Stechen und Graben deuten." (*Heyne, Antiquarischer Aufsätze, vol. 2. p.* 129. *seqq.*) As regards the Evander here mentioned, the scholiast informs us that he was a distinguished artist, carried from Athens to Alexandria by Mark Antony, and thence subsequently to Rome. "*Qui de personis Horatianis scripserunt, aiunt Evandrum hunc coelatorem et plasten statuarum, quem M. Antonium ab Athenis Alexandriam transtulisse, inde inter captivos Roma perductum, multa opera mirabilia fecisse.*" Some commentators, however, understand by the expression, *Evandri manibus tritum* a figurative allusion to the great antiquity of the article in question, as if it had been worn smooth as it were by the very hands of Evander, the old monarch of early Roman story. Among the number of these is Fea, whose remarks we will give. "*Tritum manibus Evandri, simpliciter et proverbialiter, pro antiquissimo, a tempore regis Evandri, usu fere consumpto, obsoleto; ad contemptum: non quia pretiosum ab antiquitate, vel excellentia operis, aut artificis nomine Evandri.*" It cannot be

determined with any degree of certainty which of these modes of explanation is the true one. We should incline, for our own part, to the former, although it may be stated in defence of the latter that Horace, on another occasion (*Serm.* 2. 3. 20.), speaks of a vase "*quo Sisyphus pedes laverit.*" Compare also *Serm.* 2. 4. 80. "*Vetus cratera.*"

95. *Commissa fide.* "Secrets confided to his honour." *Fide* is here the old form of the dative. Compare Ode 3. 7. 4.——*Sponsumve negarit.* "Or has broken his word." On the verb *spondeo* and the derivative term *sponsio*, consult *Ernesti, Clav. Cic.*

96. *Queis paria esse fere placuit*, &c. The poet here begins an attack on the Stoic sect, who maintained the strange doctrine that all offences were equal in enormity. According to them, every virtue being a conformity to nature, and every vice a deviation from it, all virtues and vices were equal. One act of beneficence, or justice, is not more truly so than another: one fraud is not more a fraud than another; therefore there is no other difference in the essential nature of moral actions, than that some are vicious, and others virtuous. ——*Fere.* There is some diversity of opinion with regard to the place which this term should occupy in the construction of the present sentence. Baxter, whom many follow, joins it with *laborant*, an arrangement which violates every principle of collocation. Döring makes it qualify *paria*, but this is contradicted by what follows: "*tantundem ut peccet idemque*, &c." (*v.* 115.) Cruquius regards it as equivalent to *semper*, and as being a modest manner of expression by which the affirmation loses nothing of its intended strength. This usage of *fere* wants proof, and besides, modesty or reservation of any kind would be out of place in such a discussion as the present. If we might venture an opinion, it would be, that *fere* here qualifies *placuit*, and has the force of *plerumque* (i. e. "generally," "commonly.") It is not probable that the more discreet portion of the Stoic sect were in the habit, at this late day, of intruding, *on every occasion*, a dogma that had been so frequently refuted, and which was regarded as so glaring an absurdity.——*Laborant.* "Find themselves involved in difficulty."

97. *Quum ventum ad verum est.* "When they come to the plain realities of life."——*Sensus moresque.* "The general sense of mankind and the established customs of all nations." Compare the language of Cicero: "*Sensus enim cujusque, et natura rerum, atque ipsa veritas clamat quodammodo, non posse* (se) *adduci, ut inter eas res, quas Zeno exaequaret, nihil interesset.*" (*De Fin.* 4. 19.)——98. *Atque ipsa utilitas*, &c. A slight sketch of the poet's reasoning on the present occasion may not be amiss. After observing that the general sense of mankind, and the established customs of nations militate against the Stoic doctrine respecting the equality of crimes, he adds, that public utility (*utilitas*) also presents an insuperable barrier. This public utility, "the parent almost of justice and equity," (*justi prope mater et aequi*) is that which has guided man from the very first dawnings of civilised life to the proper distinction between what is right and wrong. Men at first, according to the poet, were a mute and wretched herd, (*mutum et turpe pecus*), slaves to their animal propensities, and whenever collision ensued among them, deciding their differences by mere brute strength. This might have terminated in the extinction of the whole species, but at length the march of improvement began. Man's dormant powers were awakened and called fully into action by the beautiful invention of language. Towns were built and laws established. The enactment of these laws proceeded from a conviction, in the breasts of all, that their own good was inseparably connected with the setting bounds to their desires and propensities; in other words, they originated from the fear of violence and wrong, ("*Jura inventa metu injusti*), and thus the public advantage, which is nothing more than the aggregate of individual interests, became the great standard by which the criminality of actions was to be tested, and their different shades of delinquency ascertained. No man of sense, then, argues the poet, will ever say, that he who has stolen a few coleworts out of his neighbour's garden, is as great an offender against the public good, as he who has been guilty of sacrilege. In this whole argument, Horace endeavours to prove, according to the doctrine of

Epicurus, that justice and injustice arise only from laws, and that laws have no other foundation than public utility, by which he means the happiness of civil society. On the contrary, the Stoics asserted, that justice and injustice have their first principles in nature itself, and the first appearance of reason in the mind of man.

99. *Quum prorepserunt*, &c. Horace here follows the opinion of Epicurus respecting the primitive state of man. According to this philosopher, the first race of men rose out of the earth, in which they were formed by a mixture of heat and moisture. Hence the peculiar propriety of *prorepserunt* in the text. Compare the account given by *Lucretius*, (5. 923. *seqq.*) of the early condition of the human race.——100. *Mutum*. By this epithet is meant the absence of articulate language, and the possession merely of certain natural cries like other animals. According to Epicurus and his followers, articulate language was an improvement upon the natural language of man, produced by its general use, and by that general experience which gives improvement to every thing. On the formation of language, compare the remarks of *Murray, History of Europaean Languages, vol.* 1. *p.* 28. *seqq.*—— *Glandem atque cubilia propter*, &c. Compare *Lucretius*, 5. 937. "*Glandiferas inter curabant corpora quercus.*"——101. *Pugnis*. From *pugnus*.——102. *Usus*. "Experience."—— 103. *Quibus voces sensusque notarent*. "By which to mark articulate sounds, and to express their feelings." A word is an articulate or vocal sound, or a combination of articulate and vocal sounds, uttered by the human voice, and by custom expressing an idea or ideas.—— 104. *Nomina*. "Names for things."——105. *Ponere*. "To enact."——110. *Viribus editior*. "The stronger."

111. *Jura inventa metu injusti*, &c. Compare note on verse 98.——112. *Fastosque mundi*. "And the annals of the world." i. e. the earliest accounts that have reached us respecting the primitive condition of man.——113. *Nec natura potest*, &c. A denial of the Stoic maxim, that justice and injustice have their first principles in nature itself.——114. *Dividit*. "Discerns."——115. *Nec vincet ratio hoc*, &c. "Nor will the most subtle reasoning ever convince us of this, that he sins equally and the same," &c. By *ratio* are here meant the refined and subtle disquisitions of the Stoics on the subject of morals. Compare note on verse 96.——116. *Caules*. "Coleworts."——*Fregerit*. "Has broken off and carried away." Equivalent to *fractos abstulerit*.——117. *Nocturnus*. "In the night-season."——*Adsit regula*. "Let some standard be fixed."——118. *Aequas*. "Proportioned to them."——119. *Scutica*. The *scutica* was a simple "strap," or thong of leather, used for slight offences, particularly by school-masters, in correcting their pupils. The *flagellum*, on the other hand, was a "lash," or whip, made of leathern thongs, or twisted cords, tied to the end of a stick, sometimes sharpened with small bits of iron or lead at the end. This was used in correcting great offenders.

120. *Ne ferula caedas*, &c. Consult Various Readings. The *ferula* was a "rod," or stick, with which, as with the *scutica*, boys at school were accustomed to be corrected.——122. *Magnis parva*. "Small equally with great offences."——123. *Si tibi regnum*, &c. The poet purposely adopts this phraseology, that he may pass the more easily, by means of it, to another ridiculous maxim of the Stoic school. Hence the train of reasoning is as follows. Thou sayest, that thou wilt do this if men will only entrust the supreme power into thy hands. But why wait for this, when, according to the very tenets of thy sect, thou already hast what thou wantest? For thy philosophy teaches thee that the wise man is in fact a king.—The doctrine of the Stoics about their wise man, to which the poet here alludes, was strangely marked with extravagance and absurdity. For example, they asserted, that he feels neither pain nor pleasure; that he exercises no pity; that he is free from faults; that he is Divine; that he can neither deceive nor be deceived; that he does all things well; that he alone is great, noble, ingenuous; that he is the only friend; that he alone is free; that he is a prophet, a priest, and a king; and the like. In order to conceive the true notion of the Stoics concerning their wise man, it must be clearly understood, that they did not suppose such a

man actually to exist, but that they framed in their imagination an image of perfection towards which every man should constantly aspire. All the extravagant things which are to be met with in their writings on this subject, may be referred to their general principle, of the entire sufficiency of virtue to happiness, and the consequent indifference of all external circumstances. (*Enfield's Hist. Phil. vol.* 1. *p.* 346. *seqq.*)

126. *Non nosti quid pater*, &c. The Stoic is here supposed to rejoin, and to attempt an explanation of this peculiar doctrine of his sect.——127. *Chrysippus.* After Zeno, the founder of the school, no philosopher more truly exhibited the character, or more strongly displayed the doctrines, of the Stoic sect, than Chrysippus. He was a native of Soli, in Cilicia, but fixed his residence at Athens, and became a disciple of Cleanthes; from whom, however, even during his life, he in many particulars dissented. He was noted for a haughty spirit, and for the vehemence and arrogance with which he supported his tenets. After Zeno, Chrysippus was regarded as the main pillar of the Stoic Porch; and so far, indeed, did he push the doctrines of Zeno, that many of the ignorant Stoics regarded him as the founder of the sect. Hence the appellation which is here given him of *pater.* Compare *Enfield, Hist. Phil. vol.* 1, *p.* 356. *seqq. Lempriere's Classical Dictionary, Anthon's ed.*——127. *Crepidas nec soleas.* "Either sandals or slippers." The distinction between the *crepida* and *solea* appears to have been very slight. Both merely protected the sole of the foot, and were secured above with straps or thongs. Balduinus, in his curious work, "*De Calceo Antiquo*," makes the *crepidae* to have had thicker soles than the *soleae.* "*Nonnunquam vero* soleas *Graeci* κρηπῖδας *appellant; unde Latinis* Crepidae *et* Crepidulae *dicuntur. Quare passim eruditi docent, et* soleas *et* crepidas *easdem fuisse. Quibus ego facile assentior, si modo mecum leve hoc admittant discrimen, quod soleae simpliciores essent,* crepidae *vero crassiores; in quibus nimirum duae saltem simplices soleae simul essent compactae.*" (*p.* 93. *seqq.*)——129. *Hermogenes.* The same with the Tigellius mentioned at the beginning of this Satire. "*Redit ad principium,*" says the scholiast.——130. *Alfenus vafer,* "The subtle Alfenus." Alfenus Varus, a barber of Cremona, growing out of conceit with his profession, quitted it, and came to Rome, where, attending the lectures of Servius Sulpicius, a celebrated lawyer, he made so great proficiency in his studies, as to become eventually the ablest lawyer of his time. His name often occurs in the pandects. He was advanced to some of the highest offices in the empire, and obtained the consulship, A. U. C. 755.——132. *Tonsor.* Consult Various Readings.——*Operis optimus omnis opifex.* "The best artist in every kind of work."

133. *Vellunt tibi barbam.* The poet replies, and draws a laughable picture of the philosophic monarch, surrounded by the young rabble in the streets of Rome. To pluck a man by the beard, was regarded as such an indignity, that it gave rise to a proverb among both the Greeks and Romans: (τὸν πώγωνα τίλλειν, *vellere barbam.* Compare *Erasmus, Chil.* 2. *Cent.* 4. 69. *ed. Steph. p.* 471.) To this species of insult, however, the wandering philosophers of the day were frequently exposed from the boys in the streets of Rome, the attention of the young tormentors being attracted by the very long beards which these pretenders to wisdom were fond of displaying.——136. *Rumperis et latras.* "Thou burstest with rage and snarlest at them." Wieland thinks that *latras* is here purposely used, in allusion to the resemblance which in some respects existed between the Stoics and Cynics of the day. Döring merely makes *latras* equivalent to *convicia jactas*, without adding any thing in explanation.——137. *Ne longum faciam.* Supply *sermonem.* "Not to be tedious."——*Quadrante lavatum.* "To bathe for a farthing," i. e. to the farthing-bath. As the public baths at Rome were built mostly for the common people, they afforded but very indifferent accommodations. People of fashion had always private baths of their own. The strolling philosophers of the day frequented, of course, these public baths, and mingled with the lowest of the people. The price of admission was a *quadrans*, or the fourth part of an *as.*——138. *Stipator.* "Life-guardsman." A laughable allusion to the retinue of the stoic monarch. His royal body-guard consists of the ridiculous Crispinus. Compare, as respects this individual, Explanatory Notes, *Serm.* 1. 1. 120.——140. *Stultus.* Another

thrust at the Stoics. Compare note on verse 77.——*Privatusque magis vivam, &c.* Compare the version of Wieland:

"und hoffe besser mich als ein gemeiner Mann
dabey zu stehn, wie Du bey deinem Königreiche."

SATIRE 4. It would appear, that, during the life-time of Horace, the public were divided in their judgment concerning his Satires—some blaming them as too severe, while others thought them weak and trifling. Our author, in order to vindicate himself from the charge of indulging in too much asperity, shows, in a manner the most prepossessing, that he had been less harsh than many other poets, and pleads, as his excuse for at all practising this species of composition, the education he had received from his father, who, when he wished to deter him from any vice, showed its bad consequences in the example of others. (*Dunlop's Roman Literature, vol. 3. p. 248.*)

1. *Eupolis.* An Athenian poet of the Old Comedy. He was born about B. C. 446, and was nearly of the same age with Aristophanes. He exhibited his first piece at the early age of seventeen. We find him contending with Aristophanes, B. C. 425, and still exhibiting after B. C. 415. The titles of more than twenty of his comedies have been collected by Meursius. A few fragments only remain. Eupolis was a bold and severe satirist of the vices of his day and city. His death was generally ascribed to the vengeance of Alcibiades, whom he had lampooned, probably in the comedy entitled Βαπταὶ, in which he inveighed against the effeminacy of his countrymen. By the orders of Alcibiades, according to the common account, Eupolis was thrown overboard during the passage of the Athenian armament to Sicily. Cicero, however, calls this story a vulgar error; since Eratosthenes, the Alexandrian librarian, had shown, that several comedies were composed by Eupolis some time after the date assigned to this pseudo-assassination. (*Cic. ad Att. 6. 1.*) His tomb too, according to Pausanias (2. 5.) was erected on the banks of the Asopus by the Sicyonians, which makes it probable that this was the place of his death. Compare *Theatre of the Greeks, 2d ed. p. 171. seqq.* and *Clinton's Fasti Hellenici.* Consult also the remarks of the latter (p. lvi.) on the supposed dramatic law regulating the ages of poets and actors.

Cratinus. Another Athenian poet of the Old Comedy, born B. C. 519. It was not till late in life that he directed his attention to Comic compositions. The first piece of his on record is the Ἀρχίλοχοι, which was represented about B. C. 448; at which time he was in his seventy-first year. Soon after this, Comedy became so licentious and virulent in its personalities, that the magistrates were obliged to interfere. (Compare *Schol. Aristoph. Achara. 67. Clinton, Fast. Hell. B. C. 440* and *437.*) A decree was past, prohibiting the exhibitions of Comedy (B. C. 440.), which law continued in force only during that year, and the two following, being repealed in the archonship of Euthymenes. Three victories of Cratinus stand recorded after the re-commencement of Comic performances. With the Χειμαζόμενοι he was second, B. C. 425, when the Ἀχαρνεῖς of Aristophanes won the prize, and the third place was adjudged to the Νουμηνίαι of Eupolis. In the succeeding year, he was again second with the Σάτυροι, and Aristophanes again first with the Ἱππεῖς. In a parabasis of this play, that young rival makes mention of Cratinus; where, after having noticed his former successes, he insinuates, under the cloak of an equivocal pity, that the veteran was becoming doting and superannuated. The old man, now in his ninety-fifth year, indignant at this insidious attack, exerted his remaining vigour, and composed a comedy

entitled Πυτίνη, or *The Flagon*, which turned upon the accusations brought against him by Aristophanes. The aged dramatist had a complete triumph. He was first; while his humbled antagonist was also vanquished by Ameipsias, with the Κόννος, though the play of Aristophanes was his favourite Νεφέλαι. Cratinus was noted for his intemperance, and he himself made no scruple of acknowledging his failing. (Compare *Schol. in Pac.* 703.) Horace also opens one of his epistles (1. 19.) with a maxim of the comedian, in due accordance with his practice. Notwithstanding his excesses, Cratinus lived to an extreme old age, dying B. C. 422. in his ninety-seventh year. The titles of thirty-eight of his comedies have been collected by Meursius, Koenig, and others. His style was bold and animated; and, like his younger brethren, Eupolis and Aristophanes, he fearlessly and unsparingly directed his satire against the iniquitous public officer, and the profligate of private life. (*Theatre of the Greeks*, 2*d ed. p.* 166. *seqq.*)

Aristophanes. Of Aristophanes antiquity supplies us with few notices, and those of doubtful credit. The most likely account makes him the son of Philippus, a native of Aegina, (*Acharn.* 651-2. *Schol. Vit. Aristoph. Anonym. Athenaeus.* 6. 227.) The comedian, therefore, was an adopted, not a natural, citizen of Athens. The exact dates of his birth and death are equally unknown. At a very early period of his dramatic career, Aristophanes directed his attention to the political situations and occurrences of Athens, and his talents and address soon gave him amazing influence with his countrymen. The fame of Aristophanes was not confined to his own city. Dionysius of Syracuse would gladly have admitted the popular dramatist to his court and patronage, but his invitations were steadily refused by the independent Athenian. In B. C. 423, the Sophists felt the weight of his lash, for in that year he produced, though unsuccessfully, his Νεφέλαι. The vulgar notion that the exhibition of Socrates in this play was an intentional prelude to his capital accusation in the criminal court, and that Aristophanes was the leagued accomplice of Melitus, has of late been frequently and satisfactorily refuted. (Compare *Mitchell's* Introduction to his translation of Aristophanes.) The simple consideration, that twenty-four years intervened between the representation of the Νεφέλαι and the trial of Socrates, affords a sufficient answer to any such charge. In fact, after the performance of this comedy, we find Socrates and Aristophanes become acquainted, and occasionally meeting together on the best terms. (*Plato. Symposion.*) An imperfect knowledge of Socrates at the time, his reputed doctrines, and his constantly consorting with notorious sophists, with the marked singularity of his face, figure, and manners, so well adapted to comic mimicry, were doubtless the main reasons for the selection of him as the sophistic Coryphaeus.—In the Εἰρήνη and Ἀνσιστράτη, Aristophanes again reverts to politics and the Peloponnesian war; in the Σφῆκες, the Ὄρνιθες, and the Ἐκκλησιάζουσαι, he takes cognizance of the internal concerns of the state; in the Θεσμοφοριάζουσαι and the Βάτραχοι, he attacks Euripides and discusses the drama; whilst in the Πλοῦτος he presents us with a specimen of the Middle Comedy. Eleven of his comedies are still extant out of upwards of sixty. (*Theatre of the Greeks*, 2*d ed. p.* 173. *seqq.*) For some able remarks on the character of this writer, consult *Mitchell's* Introduction to his translation, and *Schlegel, on Dramatic Literature*, &c. *vol.* 1. *p.* 233. *seqq. Engl. transl.*

2. *Atque alii, quorum*, &c. "And others, whose Comedy is of the Old school." i. e. and other writers of the Old comedy. Ancient comedy was divided into the *Old*, the *Middle*, and the *New*. In the first, the subject and the characters were real. In the second, the subject was still real, but the characters were invented. In the third, both the story and the characters were formed by the poet. The middle comedy arose towards the end of the Peloponnesian war, when a few persons had possessed themselves of the sovereignty in Athens, contrary to the constitution, and checked the license and freedom of the old comedy, by having a decree passed, that whoever was attacked by the comic poets might prosecute them: it was forbidden also to bring real persons on the stage, to imitate their features with masks, &c. The comic drama, after more than half a century of vacillating transition from

its old to its subsequent form, in the age of Alexander finally settled down, through the ill-defined gradations of the Middle, into the New comedy. The Old comedy drew its subjects from public, the New from private, life. The Old comedy often took its "dramatis personae" from the generals, the orators, the demagogues, or the philosophers of the day; in the New, the characters were always fictitious. The Old comedy was made up of personal satire and the broadest mirth, exhibited under all the forms, and with all the accompaniments, which uncontrolled fancy and frolic could conceive. The New Comedy was of a more temperate and regulated nature: its satire was aimed at the abstract vice or defect, not at the individual offender. Its mirth was of a restrained kind; and, as being a faithful picture of life, its descriptions of men and manners were accurate portraits, not wild caricatures; and, for the same reason, its gaiety was often interrupted by scenes of a grave and affecting character. The principal writers of the Middle Comedy were Eubulus, Araros, Antiphanes, Anaxandrides, Alexis and Epicrates; of the New, Philippides, Timocles, Philemon, Menander, Diphilus, Apollodorus, and Posidippus. (*Theatre of the Greeks, 2d ed. p.* 185. *seqq.*)

3. *Erat dignus describi.* "Deserved to be marked out."——*Malus.* "A knave."——5. *Famosus.* "Infamous."——*Multa cum liberʻate notabant.* "Branded him with great freedom."——6. *Hinc omnis pendet Lucilius.* Literally, "from this Lucilius entirely hangs," i. e. this freedom of Satire was also the great characteristic of Lucilius. Lucilius was a Roman knight, born A. U. C. 505, at Suessa, a town in the Auruncan territory. He was descended of a good family, and was grand uncle by the mother's side to Pompey the great. In early youth he served at the siege of Numantia, in the same camp with Marius and Jugurtha, under the younger Scipio Africanus. On his return to Rome he lived in the greatest intimacy with Scipio and Laelius. These powerful protectors enabled him to satirize the vicious without restraint or fear of punishment. By the time in which Lucilius began to write, the Romans, though yet far from the polish of the Augustan age, had become familiar with the delicate and cutting irony of the Greek comedies, of which the more ancient Roman satirists had no conception. Lucilius chiefly applied himself to the imitation of these dramatic productions, and caught, it is said, much of their fire and spirit. His chief characteristic was his vehement and cutting satire. Macrobius (*Sat.* 3. 16.) calls him "*Acer et violentus poeta*;" and the well-known lines of Juvenal, who relates how he made the guilty tremble with his pen, as much as if he had pursued them sword in hand, have fixed his character as a determined and inexorable persecutor of vice. (*Dunlop's Roman Literature, vol.* 1. *p.* 393. *seqq.*)

7. *Mutatis tantum pedibus numerisque,* &c. "Having changed merely the feet and the rhythm of his verse." This applies to the greater part, not however to all, of his satires. The Greek comic writers, like the tragic, wrote in Iambic verse, (trimeters). Lucilius, on the other hand, adopted the Hexameter versification in twenty books of his satires, from the commencement, while in the rest, with the exception of the thirtieth, he employed Iambics or Trochaics.——*Facetus.* Lucilius had much of the old Roman humour, that celebrated but undefined *urbanitas.* This indeed he possessed in so eminent a degree, that Pliny (*Praef. H. N.*) says it began with him in composition, while Cicero (*De Fin.* 1.) declares that he carried it to the highest perfection, and that it almost expired with him. (*Ep. ad Fam.* 9. 15. *Dunlop's Roman Literature, vol.* 1. *p.* 399.)——8. *Emunctae naris, durus componere versus.* "Of nice discernment, though harsh in the structure of his lines." As regards the expression *emunctae naris,* compare the explanation of Döring: "Emunctae naris, *acutioris ingenii, qui habet* nares emunctas, *h. e. purgatas, odoratur acrius; quod transfertur ad eum qui acute videt, subtiliter judicat: homini* emunctae naris, *opponitur homo* obesae naris, *h. e. insipiens, inficetus, stultus.*" The author of the books *Rhetoricorum,* addressed to Herennius, and which were at one time attributed to Cicero, mentions, as a singular awkwardness on the part of Lucilius, in the structure of his lines, the disjunction of words, which, according to proper and natural arrangement, ought to have been placed together: as, "*Has res ad te scriptas* Luci *misimus* Aeli." Nay, what is still worse, it would appear from Ausonius that he had sometimes barbarously separated the syllables of a word. (*Ep.* 5. *ad Theonem.*)

" *Villa* Lucani—*mox potieris* aco.
Rescisso discas, componere nomine versum
Lucili vatis sic imitator eris." (*Dunlop's Rom. Lit. vol.* 1. *p.* 400.)

10. *Ut magnum.* "As if it were a great feat." Compare the explanation of the scholiast: "*Tanquam rem magnum et laude dignam.*"——*Stans pede in uno.* "Standing on one foot." This, of course, must be taken in a figurative sense, and is intended merely to signify "in a very short time." Horace satirizes Lucilius for his hurried copiousness and facility. ——11. *Quum flueret lutulentus,* &c. "As he flowed muddily along, there was always something that one would feel inclined to throw away," i. e. to take up and cast aside as worthless. Horace compares the whole poetry of Lucilius to a muddy and troubled stream, continually bearing impurities on its surface that one would feel inclined to remove. It is rather surprising, that some commentators should understand *tollere,* in the present passage, in the signification of "to preserve," as if the poet meant to refer it, not to blemishes, but to excellencies or beauties, on the part of Lucilius. The whole subject is very ably discussed by Wolf, (*Literarische Analekten, vol.* 1. *p.* 185. *seqq.*) As regards the opinion which Horace here pronounces on the poetical merits of Lucilius, it may be remarked, that Quintilian does not agree with him. For, while blaming those who considered him the greatest of poets, which some persons still did in the days of Domitian, he says: "Ego quantum ab illis, tantum ab Horatio dissentio, qui Lucilium fluere lutulentum, et esse aliquid quod tollere possis, putat." (*Instit. Orat.* 10. 1.—*Dunlop's Roman Literature, vol.* 1. *p* 400.)

12. *Scribendi laborem.* By this is meant in fact the labour of correction, as the poet himself immediately after adds.——13. *Scribendi recte,* &c. "I mean of writing correctly; for, as to how much he wrote, I do not at all concern myself about that." Lucilius was a very voluminous writer, as one might naturally infer from this allusion on the part of Horace. His satires extend to not fewer than thirty books; but whether they were so divided by the poet himself, or by some grammarian who lived shortly after him, seems uncertain. Of the thirty books there are only fragments extant; these, however, are so numerous, that though they do not capacitate us to catch the full spirit of the poet, yet we perceive something of his manner.——13. *Ecce, Crispinus minimo me provocat* "See, Crispinus challenges me in the smallest sum I choose to name." The meaning is, that Crispinus offers to bet a large sum, so certain is he of victory, against the smallest sum the poet feels inclined to stake. Hence the passage may be paraphrased as follows: "Crispinus offers to bet with me, a hundred to one." Compare the explanation given by one of the scholiasts: "*Minimo provocare dicuntur hi, qui plus ipsi promittant, quam in responsione exigant ab adversario.*" As regards the ellipsis in *minimo,* it may be observed, that the mode of supplying it which Acron, Porphyrion, and others adopt, appears decidedly erroneous. These commentators understand *digito,* and make the expression a figurative and proverbial one, in allusion to those who wish to convey the idea, that they have more strength in their little finger than their opponents have in their whole body. It is certainly better to understand merely *nummo.*——*Crispinus.* Compare Explanatory Notes, Serm. 1. 1. 120.

16. *Custodes.* "Inspectors," to see that they neither brought with them verses already composed, nor such as were the production of others.——17. *Di bene fecerunt,* &c. The idea intended to be conveyed is this: I will have nothing to do with thy wager Crispinus. The gods be praised for having made me what I am, a man of moderate powers, and retiring character. Do thou go on, undisturbed by any rivalry on my part with thy turgid and empty versifying.——*Inopis me quodque pusilli,* &c. "In having made me of a poor and humble mind."——19. *At tu conclusas,* &c. The order of construction is as follows: *At tu imitare, ut mavis, auras conclusas hircinis follibus, laborantes usque dum ignis molliat ferrum.*" On the subject of ancient bellows, consult *Beckman's History of Inventions, vol.* 1. *p.* 103, *seqq. Johnston's transl.*——20. *Usque.* "Constantly."——21. *Ut mavis.* "As much as thou pleasest."

21. *Beatus Fannius.* "A happy man is Fannius, his writings and his bust having been carried, without any trouble on his part, to the public library." In rendering *ultro*, (which is commonly translated "unasked for"), we have followed the authority of the scholiast. "*Fannius Quadratus, poeta malus, cum liberos non haberet, haeredipetae sine ejus cura et studio* (ultro) *libros ejus et imaginem in publicas bibliothecas referebant, nullo tamen merito scriptoris.*" In this way, *ultro* may have a double meaning: the one mentioned by the scholiast in relation to the legacy-hunters, and the other slyly alluding to the absence of all mental exertion, on the part of Fannius himself, towards rendering his productions worthy of so high an honour. At Rome, when a poet had gained for himself a distinguished name among his contemporaries, his works and his bust were placed in the public libraries. Fannius, however, lucky man, secures for himself a niche there, without any trouble on his part, either bodily or *mental*. As the famous Palatine library was founded by Augustus A. U. C. 726, and the present book of Satires was given to the world before this date, (compare Chronological Arrangement of the works of Horace, p. xxvii. of this volume,) the reference, in the present passage, must be, as Wieland, Heindorff, and others think, to the public library erected by Asinius Pollio, after the Dalmatian war, from the produce of the spoils that had been taken. This would be A. U. C. 715. Compare *Pliny, H. N.* 52. 2. *Lipsius, de Biblioth. syntagm. c.* 9. (*Opp. L.* 3. *p.* 1137.)——22. *Capsis.* Literally, "his book-cases." The *capsae* were cases or boxes for holding books or writings. By the use of the term on the present occasion, the poet would seem to allude to the voluminous nature of the wretched productions of Fannius.

23. *Timentis.* The genitive, as in apposition with the personal pronoun *mei*, which is implied in the possessive *mea*. Compare the analogous and equally elegant forms, *mea ipsius causa, tua unius opera*, &c. and *Zumpt, L. G.* 2*d ed. p.* 234. *Kenrick's transl.*——24. *Genus hoc.* Understand *scribendi*. Alluding to Satire.——25. *Quemvis media elige turba.* "Take any one at random from the midst of the crowd."——28. *Hunc capit argenti splendor*, &c. "This one the glitter of silver captivates, Albius is lost in admiration of bronze." By *argenti*, vessels of silver are meant; and by *aere*, vessels and statues of bronze. One of the scholiasts makes the allusion in *aere* to be to Corinthian brass, and in this Wieland and others concur. It is better, we conceive, to give the term *aes* in this passage a more general meaning.——*Albius.* Not the poet, Albius Tibullus, as Baxter would have us believe, but some individual or other, remarkable merely for his passionate attachment to bronze. ——29. *Mutat merces.* "Trades." The first merchants traded in an exchange of merchandize. When they afterwards used money, they retained the terms established. Hence *mutare merces*, which properly means "to barter," is here used to indicate regular traffic by means of a circulating medium. Compare the primitive meanings of the Greek verbs, ἄρνυμαι, ὠνέομαι, and πωλέω.——*Ad eum, quo vespertina*, &c. An elegant circumlocution for "the west." With *eum*, supply *solem*.——30. *Quin per media praeceps*, &c. "Nay, like dust gathered by the whirlwind, he is borne headlong through the midst of dangers."——22. *Summa de perdat.* For *perdat de summa.*

34. *Fenum habet in cornu.* "He has hay on his horn," i. e. he is a dangerous creature. This, according to the satirist, is the cry with which the poet is greeted, whenever he shows himself to any of the characters that have just been described, and they instantly clear the way for him by a rapid retreat. The expression in the text is a figurative one, and is taken from the Roman custom of tying hay on the horns of such of their cattle as were mischievous, and given to pushing, in order to warn passengers to be on their guard.—— *Dummodo risum excutiat sibi.* "If he can only raise a laugh for his own amusement."—— 36. *Et, quodcunque semel chartis illeverit.* "And whatever he has once scribbled on his paper." With *illeverit* supply *atramento*.——*Omnes gestiet a fumo*, &c. The idea intended to be conveyed is, that the poet will take delight in showing his productions to all, even to the very rabble about town.——37. *A furno redeuntes lacuque.* "As they return from the bake-house and the basin." By *lacus* is here meant a basin, or receptacle, containing water, supplied from the aqueducts, for public use. Frontinus (*De Aqued.* 78.) makes the

number of them throughout Rome to have been 591, and they would seem to have answered the same purposes of convenience with our modern pumps. Hence, if the present clause were rendered in accordance merely with the language and usage of our own times, so as to obviate the anachronism, it would run as follows: "As they return from the baker's or the pump." The *lacus*, or basins, which we are here considering, must not be confounded with the *Castella* or main reservoirs. Compare the description given by Forcellini: "*Varro* (*L. L.* 4. 5.) *lacum definit, lacunam magnam, ubi aqua contineri potest. Hinc* lacus *Romae fuerunt capaces alvei, in quibus aquae recipiebantur ex Aqueductibus in usum publicum, jumentorum potui, lotionibus, exstinguendis incendiis, et fortasse etiam usibus fullonum, coriariorum, aliorumque opificum.*

39. *Dederim quibus esse poetis.* "Whom, for my part, I allow to be poets." *Poetis* is put by a Graecism for *poetas*. The perfect of the subjunctive is here used, for the purpose of softening the assertion that is made, and removing from it every appearance of arrogant authority. So *crediderim*, "for my part I believe:" *confirmaverim*, "I am inclined to affirm," &c. Compare *Zumpt, L. G. 2d ed. p.* 331. *Kenrick's transl.*——40. *Concludere versum.* "To complete a verse," i. e. to give it the proper number of feet.——42. *Sermoni.* "To prose," i. e. the every-day language of common intercourse. Horace here refers to the style of his satires, and their purposely-neglected air. His claims to the title of poet rest on his lyric productions; but at the time when the present satire was written, he had made only a few efforts in that species of versification in which he was afterwards to receive the highest honours of poetry.——43. *Ingenium cui sit*, &c. The term *ingenium* here means that invention, and the expression *mens divinior* that enthusiasm or poetic inspiration, which can alone give success to the votaries of the epic, tragic, or lyric muse. By the *os magna sonaturum* is meant nobleness of style, which also forms an important attribute in the character of a poet.

45. *Idcirco quidam*, &c. Compare the remarks of Wieland in this passage, and those of Colman in the preface to his version of Terence, *p.* XII. *seqq.* Compare also *Cicero, Orat.* 20. "*Video visum esse nonnullis, Platonis et Democriti locutionem, etsi absit a versu, tamen, quod incitatius feratur et clarissimis verborum luminibus utatur, potius poema putandam, quam Comicorum poetarum, apud quos, nisi quod versiculi sunt, nihil est aliud quotidiani dissimile sermonis.*"——46. *Quod acer spiritus ac vis*, &c. "Because neither the style nor the subject matter possess fire and force; because it is mere prose, except in so far as it differs from prose by having a certain fixed measure." The reasoning in the text is as follows: Three things are requisite to form a great poet; richness of invention, fire of imagination, and nobleness of style. But since comedy has none of these, it is doubted whether it be a real poem. This mode of arguing, as Sanadon observes, when confined to the higher species of poetry, such as the tragic or epic, is perfectly just; for although comedy, satire, fables, &c. are kinds of poetry, yet Horace means the nobler species, which he calls *justa poemata*. It should also be remarked, that what is here said of Comedy, must be confined, almost exclusively, to the New. The comedies of Cratinus, and his contemporaries of the old school, were frequently graced with many a passage of beautiful idea and high poetry; and indeed Quinctilian (10. 1.) deems the Old Comedy, after Homer, the most fitting and beneficial object for a young pleader's study. Compare *Theatre of the Greeks, p.* 169. *2d ed.*

48. *At pater ardens*, &c. The poet here supposes some one to object to his remark, respecting the want of fire and force in Comedy, by referring to the spirited mode in which the character of the angry father is drawn, when railing at the excesses of a dissipated son. The allusion is to Demea in Terence's Adelphi, and to Chremes in the "Self-tormentor" of the same poet.——49. *Nepos filius.* "His dissolute son."——51. *Ambulet ante noctem cum facibus.* The reference here is more to Greek than Roman manners, the comedies of Terence being mere imitations of those of Menander. The intoxicated and profligate youth

were accustomed to rove about the streets, with torches, at a late hour of the night, after having ended their orgies within doors. But far more disgraceful was it, to appear in the public streets, in a state of intoxication, and bearing torches, before the day was drawn to a close.——52. *Numquid Pomponius istis*, &c. We have here the reply of the poet, which is simply this; that, with whatever vehemence of language the angry father rates his son, it is very little different from what Pomponius might expect from *his* father, if he were alive. It is the natural language of the passions expressed in measures. The Pomponius, here alluded to, appears to have been a young profligate of the day.——53. *Leviora.* "Less severe reproofs."——*Ergo.* In order to understand the connection here between this sentence and the one which precedes, we must suppose the following to be understood before *ergo*. Now, if the railings of the angry father have nothing in them either sublime or poetical, and if they are equally devoid of ornament and elegance, (i. e. if they are *pura* scil. *opprobria*,) "then," &c.——54. *Puris verbis.* "In words equally devoid of ornament and elegance."——56. *Personatus.* "Represented on the stage."

58. *Tempora certa modosque*, &c. "Their fixed times and rhythm."——60. *Non, ut si solvas*, &c. The construction is, *Non etiam invenias membra disjecti poetae, ut si solvas* (hos versus Ennii). The term *etiam* is here equivalent to *pariter*, and the meaning of the poet is, that the lines composed by Lucilius and himself become, when divested of number and rhythm, so much prose, and none will find the scattered fragments animated with the true spirit of poetry, as he will, if he take to pieces the two lines of Ennius which are cited. These verses of the old bard are imitated by Virgil, (*Aen.* 7 621.) "*Impulit ipsa manus portas,*" &c.——63. *Alias.* "At some other time."——65. *Sulcius acer et Caprius.* The scholiast describes these two persons as informers, and at the same time lawyers, hoarse with bawling at the bar, and armed with their written accusations. "*Hi acerrimi delatores et causidici fuisse dicuntur, et ideo rauci, quod in contentione judiciorum clamant; cum libellis autem, quibus annotant quae deferunt.*"——66. *Rauci male cumque libellis.* "Hoarse with bawling to the annoyance of their hearers, and armed with their written accusations." The expression *rauci male* may also, but with less force, be translated, "completely hoarse," i. e. so as to be in danger of losing their voices.—If the praetor allowed the name of the accused to be entered in the roll of criminals, for he might refuse to receive it, (*Cic. Ep. ad Fam.* 8. 8.) then the accuser delivered to the praetor, a scroll or tablet (*libellus*), accurately written, mentioning the name of the defendant, his crime, and every circumstance relating to it. This the accuser subscribed, or another for him if he could not write.

69. *Ut sis tu similis*, &c. "So that, even if thou art like the robbers Caelius and Birrius, I am not like Caprius or Sulcius," i. e. if thou art a robber like Caelius and Birrius, I am not an informer, like Caprius or Sulcius."——71. *Nulla taberna meos*, &c. "No bookseller's shop, nor pillar, has any productions of mine." Books, at Rome, were exposed for sale, either in regular establishments, (*tabernae librariae*), or on shelves around the pillars of porticoes and public buildings. Compare the explanation of the scholiast: "*Hoc ideo posuit, quia bibliopolae stationes vel armaria circa pilas vel columnas habebant,*" and also that of Porphyrion: "*Negat se libellos suos edere bibliopolis, qui vel tabernas habeant, vel armaria quae sunt apud pilas.*" Allusion is again made to these pillars or columns in the Epistle to the Pisos, v. 373.——72. *Queis manus insudet*, &c. "Over which the hand of the rabble and of Hermogenes Tigellius may sweat." As the death of Tigellius, the singer, is mentioned in the commencement of the second satire, some commentators imagine that the poet here refers to a different individual of the same name. This is all perfectly idle. We need not doubt but that the present satire was written before the second, and that it is here out of its proper place. Indeed, there is strong presumptive evidence of this, in the very fact of the 92d verse of this satire occurring again as the 27th of the 2d.—As regards Hermogenes, it would appear that he sought to acquire for himself a sort of literary reputation, by constantly frequenting the bookseller's shops and the book-stands of the day.

73. *Nec recito.* Understand *quae scripsi.*——74. *In medio qui,* &c. It is here objected to the poet, that, if he himself does not openly recite satirical verses of his composing, yet there are many who do recite theirs, and that too even in the forum and the bath: selecting the latter place in particular, because, "being shut in on every side by walls, it gives a pleasing echo to the voice." To this the poet replies, that such persons are mere fools, and altogether ignorant of what propriety demands, as is shown in their selection of the place where they choose to exhibit themselves.——77. *Haud illud quaerentes.* "Who never stop to put this question to themselves."——*Sine sensu.* "Without any regard to what propriety demands." Compare Explanatory Notes, Serm. I. 3. 66.——78. *Laedere gaudes,* &c. The poet's antagonist is here supposed to return to the attack with a new charge. Well then, if thou recitest in private and not in public, it is only the prompting of a malicious spirit, that thou mayest slander with the more impunity amid the secret circle of thy friends; for "thou takest delight in assailing the characters of others," (*Laedere gaudes.*)——79. *Et hoc studio pravus facis.* "And this thou doest from the eager promptings of an evil heart." Literally, "and this, evil-hearted, thou doest with eager feelings."——*Unde petitum hoc in me jacis.* The poet indignantly repels the charge, and introduces a most beautiful moral lesson respecting the duties of friendship.

81. *Absentem qui rodit amicum.* In order to connect the train of ideas, we must suppose something like the following clause to precede the present line: No, the maxim by which *my* conduct is governed is *this.* "He who backbites an absent friend," &c. There is no term in our language which more forcibly expresses the meaning of *rodere* in this passage than the homely one which we have adopted: "to backbite." And yet even this in some respects does not come fully up to the signification of the original. The allusion is to that "gnawing" of another's character, which is the more injurious as it is the more difficult to be detected and put down.——82. *Solutos qui captat risus hominum,* &c. "Who seeks eagerly for the loud laughter of those around him, and the reputation of a wit." The allusion is to one, who values not the character or the feelings of others if he can but raise a laugh at their expence, and who will sacrifice the ties of intimacy and friendship to some paltry witticism.——85. *Hic niger est,* &c. "This man is black of heart, shun him thou that hast the spirit of a Roman." Compare the spirited version of Wieland:

——————"den nenn' ich schwartz, vor dem
vor dem, ihr Römer, seyd auf eurer Huth!"

86. *Sacpe tribus lectis,* &c. The usual number of couches placed around the *mensa* or table, in a Roman banqueting-room, was three, one side of the table being left open for the slaves to bring in and out the dishes. On each couch there were commonly three guests, sometimes four. As Varro directs that the guests should never be below the number of the Graces, nor above that of the Muses, four persons on a couch would exceed this rule, and make what, in the language of the day, would be called a large party. Hence the present passage of Horace may be paraphrased as follows: "One may often see a large party assembled at supper."——87. *Imus.* "He that occupies the lowest seat." The allusion is to the *scurra,* buffoon, or jester, who occupied the last seat on the lowest couch, immediately below the entertainer. When we speak here of the *lowest* couch in a Roman entertainment, the term must be taken in a peculiar sense, and in accordance with Roman usage. The following explanation may, in the absence of a diagram, throw some light on this point. If the present page be imagined a square, the top and two sides will represent the parts of a Roman table along which the three couches were placed. The couch on the right hand was called *summus lectus,* the one placed along the side supposed to correspond with the top of the page was called *medius lectus,* the remaining couch, on the left, was termed *imus lectus.* The last seat on this was the post of the *scurra,* and immediately above him reclined the master of the feast.——87. *Amet.* Consult Various Readings.——*Quavis adspergere cunctos.* "To attack the whole party with every kind of witticism." Literally: "to be-

sprinkle them all in any way." With *quavis* understand *ratione*, and not *aqua* as some commentators maintain.——88. *Praeter eum, qui praebet aquam.* "Except him who furnishes the water." i. e. the entertainer, who supplies the guests with water, either hot or cold, but more particularly the former, for the purpose of tempering their wine. On the use of hot drinks among the Romans, compare Excursus 9. to the first book of Odes, and Explanatory Notes, Ode 3. 19. 8.——*Hunc.* The entertainer. Understand *adspergere.*

90. *Hic tibi comis*, &c. "And yet this man appears to thee, who art such a foe to the black-hearted, courteous, entertaining, and frank in disposition." By *nigris* are here meant the whole race of secret calumniators and detractors.——92. *Pastillos Rufillus olet*, &c. Compare note on verse 72.——94. *Capitolini Petilli.* According to the scholiasts, this Petillius received his surname of *Capitolinus* from having been governor of the capitol. They add, that he was accused of having stolen, during his office, a golden crown consecrated to Jupiter, and that, having plead his cause in person, he was acquitted by the judges in order to gratify Augustus, with whom he was on friendly terms. One part, at least, of the story is incorrect, since the *Capitolini* were a branch of the Petillian family long before this. (Compare *Vaillant, Num. Fam. Rom. vol. 2. p.* 222.) What degree of credit is to be attached to the rest of the narrative is hard to say. A full examination of the whole point is made by Wieland.——95. *Defendas, ut tuus est mos.* "Go on and defend him in thy usual way."——99. *Sed tamen admiror*, &c. This *but*, as Francis remarks, spoils all; and this artful and secret calumny has something infinitely more criminal in it, than the careless, open freedom of Horace.——100. *Hic nigrae fucus loliginis.* "This is the very venom of dark detraction." Literally: "this is the very dye of the black cuttle-fish," i. e. the black dye of the cuttle-fish. The *loligo* or cuttle-fish emits, when pursued, a liquor as black as ink, in order to escape by thus discolouring the waters around. Compare the explanation of the scholiast: "*Loligo genus est piscis marini, succum habens nigrum et atramento similem.*"——101. *Aerugo mera.* "This is pure malignity." *Aerugo* means literally the rust of copper, as *ferrugo* does that of iron. The figurative application is extremely beautiful. As the rust eats away the metal, so does the gnawing tooth of malignity corrode the character of its victim.——102. *Atque animo prius.* "And from my breast before I turn to write."—*Ut si quid promittere*, &c. The construction is: "*Si quid, ut aliud* (i. e. unquam), *vere de me promittere possum.*——105. *Insuevit hoc me.* "Accustomed me to this." i. e. led me into this habit, by the peculiar mode of instruction which he adopted in my case.——106. *Ut fugerem, exemplis*, &c. "That, by pointing out to me each particular vice in living examples, I might be induced to shun them." After *fugerem* understand *ea*, (sc. vitia.)

109. *Albî ut male vivat filius.* "What an evil life the son of Albius leads." Some commentators, and among them Baxter, think that by the son of Albius the poet Albius Tibullus is meant. Strange blindness. Horace, in the fourth epistle of the first book, addresses Tibullus in the language of friendship, and yet here it seems he insidiously attacks his character, and commits the very offence which he so warmly condemns in others!——110. *Barrus.* The scholiast describes him as a man "*vilissimae libidinis atque vitae.*"——*Magnum documentum.* Consult Various Readings.——114. *Treboni.* Compare the remark of the scholiast. "*Hic in adulterio deprensus fuit.*"——115. *Sapiens.* "A philosopher." It belongs to philosophers to explain the reason of things, and to show why one action is honest, and another base. The poet's father, of but mean rank, could not be supposed to be deeply acquainted with these matters. It was enough that he knew how to train up his son according to the institutions of earlier days, to teach him plain integrity, and to preserve his reputation from stain and reproach. As he grew up he would be able to manage for himself.——119. *Durarerit.* "Shall have strengthened."——120. *Nabis sine cortice.* A metaphor taken from swimming, in which learners, in their first attempts, make use of pieces of cork to bear them up.——122. *Habes auctorem, quo facias hoc.* "Thou hast an authority for doing this."——123. *Unum ex judicibus selectis.* The *Judices Selecti* were chosen in the city by the praetor, and in the provinces by the governors. (Compare *Seneca de Benef.* 3. 7.) They were taken

from the most distinguished men of Senatorian or Equestrian rank, and to this circumstance the epithet *selecti* particularly refers. (Compare *Ernesti, Clav. Cic. s. v. Selectus.*) Their duties were, in general, confined to criminal cases. Compare *Heineccius, Ant. Rom. Lib.* 4. *tit.* 17. § 2. *p.* 734. *ed. Haubold.*——*Objiciebat.* "He presented to my view."——124. *An hoc.* For *utrum hoc.*

126. *Avidos vicinum funus*, &c. "As the funeral of a neighbour terrifies the sick when eager after food." With *avidos* understand *potus et ciborum*, and compare the explanation which the scholiast gives of the term: "*Edaces et cibi impatientiores.*"——127. *Sibi parcere.* "To spare themselves," i. e. to curb their appetites, and have a care for their health.——129. *Ex hoc.* "By the force of such culture as this." Döring, with less propriety we conceive, makes *ex hoc* equivalent to *ex hoc inde tempore.*——131. *Istinc.* "From the number of these."——132. *Liber amicus.* "A candid friend."——133. *Consilium proprium.* "My own reflection."——134. *Porticus.* "The public portico." The porticoes were structures of great beauty and magnificence, and were used chiefly for walking in or riding under cover. They took their names either from the edifices to which they were annexed, as *Porticus Concordiae, Apollinis, Quirini*, &c. or from the individuals at whose expence they were erected, as *Porticus Pompeia, Livia, Octavia, Agrippae*, &c.——135. *Non belle.* Understand *fecit.*——138. *Agito.* "I revolve."——139. *Illudo chartis.* "I amuse myself with writing."——*Hoc.* Alluding to his habit of frequent writing, or versifying.——140. *Concedere.* "To extend indulgence." In the sense of *ignoscere.*——142.——*Nam multo plures sumus.* "For we are a much stronger body than one would suppose."——*Ac veluti te*, &c. Horace, observes Francis, knows not any better revenge against the enemies of poetry, than to force them to become poets themselves. This pleasantry arises from the proselyting spirit of the Jews, who insinuated themselves into families; entered into the courts of justice; disturbed the judges; and were always more successful in proportion as they were more impudent. Such is the character given them by St. Ambrose.——143. *In hanc concedere turbam.* "To join this numerous party of ours."

SATIRE 5. This little poem contains the account of a journey from Rome to Brundisium, which Horace performed in company with Maecenas, Virgil, Plotius, and Varius. Though travelling on affairs of state, their progress more resembled an excursion of pleasure, than a journey requiring the dispatch of plenipotentiaries. They took their own villas on the way, where they entertained each other in turn, and declined no amusement which they met with on the road. They must indeed have proceeded only one or two stages daily, for the distance was about 350 miles; and, according to those critics who have minutely traced their progress, and ascertained the resting-places, the journey occupied twelve or fifteen days. The poet satirically and comically describes the inconveniences encountered on the road, and all the ludicrous incidents which occurred. The ridiculous ensigns of power assumed by the recorder of a petty country-town, and some local superstitions, afforded infinite mirth, while the squabble between Sarmentus and Cicirrus, two buffoons in the train of Maecenas, furnished laughter for a whole evening. There is something agreeable to a modern reader, in being thus introduced, as it were, to familiarity and intimacy with Maecenas and Virgil; and commentators have considered this satire as a perfect model of the narrative style of poetry: but objections have been made to some of its details. "It is true," says Gibbon, "that I observe in it with pleasure, two well-applied strokes of satire —one against the stupid pride of the praetor of Fundi, and another against the more stupid superstition of the people of Gnatia; but I would not hesitate to pronounce, that the almost unknown journey of Rutilius is superior to that of Horace in point of description, poetry, and especially in the choice of incidents. The gross language of a boatman, and the ribaldry of two buffoons, surely belong only to the lowest species of comedy. They might

divert travellers in a humour to be pleased with every thing; but how could a man of taste reflect on them the day after? They are less offensive, however, than the infirmities of the poet himself. What unworthy objects for the attention of Horace, when the face of the country, and the manners of its inhabitants, in vain offered to him a field of instruction and pleasure! Perhaps this journey, which our poet made in company with Maecenas, creating much envy against him, he wrote this piece to convince his enemies that his thoughts and occupations on the road were far from being of a serious or political nature." (*Miscellaneous Works, vol.* 4. *p.* 345.) It seems, however, to be more probable, that it was merely written for the amusement of the party, and not with any view towards the entertainment of the public.

It is generally thought, that the idea of this poem was suggested to Horace, by the satire of his predecessor Lucilius, who, among other incidents of his life, has described a journey which he performed from Rome along the rich coast of Campania, all the way to Rhegium on the Sicilian straits. In turn it gave rise to such works as the *Voyage de Bachaumont et Chapelle.* The almost unknown poem of Rutilius, mentioned by Gibbon, is in the *Itinerarium* of Rutilius Numatianus, a Latin author, in the time of Arcadius and Honorius. It is a long though now imperfect poem, giving an account, in a serious style, of his return from Rome to Gaul, which was his native country. (*Dunlop's Roman Literature, vol.* 3. *p.* 248. *seqq.*)

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1. *Magna.* This epithet is here applied to the capital, as marking the difference in size between it and Aricia, though, considered by itself, the latter was no inconsiderable place. ——*Aricia.* A city of Latium, on the Appian way, a little to the west of Lanuvium. Its citadel was placed on a hill above the road, and this latter site answers to the position of the modern town of *la Riccia.* Strabo makes the distance between Aricia and Rome, one hundred and sixty stadia, or twenty miles. This, however, is too much, and we must rather follow Dionysius of Halicarnassus (6. 32.) who gives fifteen miles. The itineraries of Antoninus and Jerusalem mark sixteen. (*Cramer's Ancient Italy, vol.* 2. *p.* 31.)——2. *Hospitio modico.* "In a middling inn."——*Heliodorus.* Bothe thinks that the individual here mentioned may be the same Heliodorus of whom Hephaestion twice makes mention, and to whom Marius Victorinus (*ed. Putsch. p.* 2541.) alludes in the following words. "*At Juba* (rex Mauretaniae) *noster, qui inter metricos auctoritatem primae eruditionis obtinuit, insistens Heliodori vestigiis, qui inter Graecos hujusce artis antistes aut primus aut solus,*" &c. To which Bothe adds the following remark in support of his conjecture: "*Certe res metrica non abhorret ab officio rhetoris literas docentis et eloquentiam; neque ejusmodi hominis commercio invitus usus fuerit Flaccus noster.*"——3. *Graecorum linguae doctissimus.* Consult Various Readings. Horace describes Heliodorus as one who was intimately acquainted with the beauties and graces of his native tongue.——*Forum Appi.* Holstenius (*Adnot. ad Steph. Byz. p.* 210.) and Corradini (*Vet. Lat.* 11. 94.) agree in fixing the position of this place at *Casarillo di Santa Maria.* But D'Anville, from an exact computation of distances and relative positions, inclines to place it at *Borgo Lungo,* near *Treponti,* on the present road. (*Anal. Geogr. de l' Italie, p.* 186.—*Cramer's Ancient Italy, vol.* 2. *p.* 93.) The term *Forum* was applied to places in the country where markets were held and justice administered.——4. *Differtum nautis,* &c. "Crammed with boatmen and knavish inn-keepers." The boatmen were found at this place in great numbers, because from hence it was usual to embark on a canal, which ran parallel to the Via Appia, and was called Decennovium, its length being nineteen miles. (*Prop. Rer. Got.* 1. 2.) Vestiges of this canal may still be traced a little beyond *Borgo Lungo.*

5. *Hoc iter ignavi divisimus,* &c. "This part of our route, which, to more active travellers than ourselves, is the journey of a single day, we lazily took two to accomplish." The expression *altius praecinctis* refers to the Roman custom of tucking up the toga in proportion

to the degree of activity that was required, and hence *praecinctus*, like *succinctus*, comes to denote generally a person of active habits. Compare Explanatory Notes, Epode 1. 34. ——6. *Nimis.* Consult Various Readings, and, as regards the Appian way, compare Explanatory Notes, Epode 4. 14.——7. *Deterrima.* Consult Various Readings.——*Ventri indico bellum.* "Declare war against my stomach," i. e. take no supper. Compare the explanation of Döring: "*Qui ventri cibum potumque denegat, hostiliter quasi contra ventrem exsurgit, eumque infestum sibi reddit.*"——8. *Haud animo aequo* "With impatience."——11. *Tum pueri nautis,* &c. "Then our slaves began to abuse the boatmen, the boatmen our slaves." 12. *Huc appelle.* "Come to here." This is the exclamation of one of the slaves to the men in the canal-boat. The moment the boat is brought to, a large number crowd on board, and then arises the second cry from the slave, bidding the boatman stop and take in no more, as he has already three hundred on board. The round number is here used merely to denote a great crowd.——13. *Aes.* "The fare."——*Mula.* The Mule to draw the canal-boat.

14. *Mali culices.* "The troublesome gnats."——15. *Ut.* "While in the mean time." ——16. *Multa prolutus vappa.* "Drenched with plenty of wretched wine." Compare the term *prolutus* with the Greek *βεβρεγμένος.*——21. *Cerebrosus.* "An irritable fellow."——23. *Dolat.* "Belabours." The literal import of this verb is, "to hew roughly," "to chip," &c. It is here used in an acceptation frequently given to it by the Roman vulgar.—— *Quarta hora.* The fourth hour from sunrise is here meant, answering to our ten o'clock.—— 24. *Feronia.* The grove and fountain of Feronia were on the Appian way, about three miles above Terracina or Anxur. The fountain or lake is spoken of by Vibius Sequester, (*de Flum et Font.*) There was a temple also dedicated to the goddess Feronia, the foundation of which is attributed by Dionysius of Halicarnassus, (2. 49.) to certain Spartans, who had left their country to escape from the severe laws of Lycurgus, and who, in the course of their wanderings, arrived on the Latin coast. In this temple was a seat, on which slaves received their freedom, this verse being inscribed on it, "*Benemeriti servi sedeant, surgant liberi.*" (*Varro, ap. Serv. ad Aen.* 8. 564.—*Cramer's Ancient Italy, vol.* 2. *p.* 100.)

25. *Repimus.* This alludes to the slowness of their journey up hill to Tarracina. Compare the scholiast. "Repimus: *quia illis temporibus adhuc urbs Tarracinensis in altissimo monte erat.*——26. *Impositum saxis late candentibus Anxur.* "Anxur perched on rocks conspicuous from afar." This city, on the coast of Latium, was also called Tarracina. Anxur was probably its Volscian name. (*Ennius, ap. Fest. s. v. Anxur.—Plin. H. N.* 3. 5.) It stood on the ridge of a mountain, or rather, a collection of white and lofty rocks, at the foot of which the modern *Tarracina* is situated. According to Strabo, it was first named Trachina, a Greek appellation, indicative of the ruggedness of its situation. (*Strab.* 5.—*vol.* 2. *p.* 161. *ed Tzschk.*) Ovid calls it Trachas. (*Met.* 15. 717.) With the generality of Roman writers, however, it is called Tarracina, and sometimes in the plural, Tarracinae. (*Liv.* 4. 59.—*Appian B. C.* 3. 12.) This place became of consequence as a naval station; its port is noticed by Livy (27. 4.), and it is classed by that historian with those colonies which were required to furnish sailors and stores for the Roman fleet. (*Cramer's Ancient Italy, vol.* 2. *p.* 100. *seqq.*)——29. *Amicos soliti componere amicos.* The "friends" here alluded to were Augustus and Antony. Maecenas and Cocceius had brought about a reconciliation between these rival chiefs A. U. C. 714, at Brundisium, (*Dio Cassius,* 47. 28. *seqq.*) and had subsequently exerted themselves to prevent any new causes of difference. Hence the language of Horace, "*amicos* soliti *componere aversos.*" Their efforts, however, proved in a great degree unavailing, and mutual jealousy and distrust were taking rapid possession of the two competitors for empire, when the young Caesar found that Antony's aid would be all important against Sextus Pompeius, and Antony, who was on the eve of a war with the Parthians, wished to strengthen himself beforehand by coming to a second amicable understanding with his rival. This was finally effected, A. U. C. 717, by the instrumentality of

Octavia, and an interview took place at Tarentum. Here it was agreed that the young Caesar should give up to Antony two legions for the Parthian service; and that Antony, in return, should leave a hundred armed galleys with Caesar. Octavia moreover prevailed on Antony to resign twenty light ships to Caesar, and procured from her brother twenty thousand foot for her husband. After some intermarriages had been planned, the parties separated. Caesar went to war with Pompey for the recovery of Sicily, and Antony sailed for Asia. The meeting of Maecenas and Cocceius at Anxur was previous to this last conference, and was intended to pave the way for it Maecenas acted for Caesar, and Capito for Antony; while Cocceius, to whom the scholiast adds Agrippa, appeared as the friend of both parties. Cocceius, whose full name was Cocceius Nerva, was a distinguished jurist of the day. He received the consulship the year following, along with L. Gellius. (Compare *Plutarch, Vit. Ant.* 35. *vol.* 6. *p.* 105. *ed. Hutton.—Dio Cassius*, 48. 54.—*Wieland ad loc.*)

30. *Nigra collyria.* "Black salve." It is thought by some to be the same of which Celsus speaks "*Ex frequentissimis collyriis est id, quod quidam cythion, quidam a cinereo colore tephrion appellant.*" Dacier, without any authority, supposes, not eye-salve, but distilled water, to be here meant by the poet.——*Lippus.* "Being afflicted with sore eyes." ——32. *Ad unguem factus homo.* "A man of the most polished manners." A metaphor taken from workers in marble, who try the smoothness of the marble, and the exactness of the joinings, by drawing the nail over them. Thus the scholiast remarks: "*Translatio a marmorariis, qui juncturas marmorum tum demum perfectas dicunt, si unguis superductus non offendatur.*" Some commentators refer the phrase in question to mental accomplishments. This is not correct. The scholiast gives the true explanation when he renders it by "*elegans,*" "*urbanus.*" Compare Fea: "*Ad unguem factus homo, erit homo expolitus, eadem metaphora, ut statua marmorea, in qua nulla scabrities, nulla salebra ungue reperiri possit.*" We would say, in our own idiom, "a perfect gentleman."

31. *Fundos.* The town of Fundi, in Latium, was situated on the Appian way, a little to the north-east of Anxur, and near a small lake, which, from that circumstance, obtained the name of Fundanus lacus. Fundi received the right of voting, A. U. C. 564, and its citizens were enrolled in the Aemilian tribe. It was subsequently colonised by the veteran soldiers of Augustus. (*Front. de Col.—Cramer's Ancient Italy, vol.* 2. *p.* 122.)——*Aufidio Lusco praetore.* In this there is a double joke. First, in the title of Praetor being applied to a mere recorder of a petty town, whether assumed by himself, or foolishly given to him by the inhabitants; and secondly, in the mode in which their departure from the place is announced, imitating the formal Roman way of marking events by consulships: "We leave Fundi during the praetorship of Aufidius Luscus."——*Libenter.* "In high glee." Compare the remark of Zeunius: "*Libenter; ob largam ridendi materiam.*"——35. *Praemia.* "The magisterial insignia." Compare the explanation of the scholiast. "*Praemia: insignia dignitatis.*"——36. *Praetextam.* The *toga praetexta* was a white robe, bordered with purple, and used by the higher class of magistrates.——*Latum clavum.* A tunic, or vest, with two borders of purple, laid like a lace upon the middle or opening of it, down to the bottom, in such a way that, when the tunic was drawn close, the two purple borders joined and seemed to form a single broad one. If these borders were large, the tunic was called *latus clavus*, or *tunica laticlavia*, and was peculiar to senators, if they were narrow it was then named *angustus clavus*, or *tunica angusticlavia*, and was peculiar to the knights or equites.—— *Prunaeque batillum.* This appears to have been a censer, or pan, containing coals of fire, and carried before the higher magistrates on solemn occasions for the purpose of burning perfumes in honour of the gods, as the Romans were accustomed to perform no important act without a previous offering to the gods of some kind or other. Luscus deems the arrival of Maecenas an occasion that calls for such a ceremony, and he foolishly assumes this badge of dignity among the rest.

37. *Mamurrarum urbe.* The allusion is to Formiae, now *Mola di Gaeta*, a short distance to

the south-east of Fundi, and which is looked upon by the most ancient writers as the abode and capital of the Homeric Laestrygones. Compare, however, *Mannert, Geogr. der Gr. und Römer, vol.* 9. *p.* 684. But Formiae is chiefly interesting from having been long a favourite residence of Cicero, and finally the scene of the tragical event which terminated his existence. He sometimes talks of his retreat here as his Caietan villa (*ad Att.* 1. *Ep.* 2. and 3.), but more commonly terms it his Formianum. (2. *Ep.* 4. 8. and 10, &c.) He appears to have resided here during the most turbulent part of the civil war between Caesar and Pompey. According to the scholiast, Horace calls Formiae the city of the Mamurrae, in allusion to Mamurra, a Roman senator of great wealth, who owned the larger part of the place. The scholiast, however, forgets to tell us, that the poet means by this appellation to indulge in a stroke of keen, though almost imperceptible, satire. Mamurra was indeed a native of Formiae, but of obscure origin. He served under Julius Caesar, in Gaul, as *praefectus fabrorum*, and rose so high in favour with him, that Caesar permitted him to enrich himself at the expence of the Gauls in any way he was able. Mamurra, in consequence, became, by acts of the greatest extortion, possessed of enormous riches, and returned to Rome with his ill-gotten wealth. Here he displayed so little modesty and reserve in the employment of his fortune, as to be the first Roman that encrusted his entire house, situate on the Coelian hill, with marble. We have two epigrams of Catullus, in which he is severely handled. Horace, of course, would never bestow praise on such a man, neither on the other hand would he be openly severe on one whom Augustus favoured. His satire, therefore, is the keener as it is the more concealed, and the city of the venerable Lamian line, (Ode 3. 17.) is now called after a race of whom nothing was known.——*Manemus.* "We pass the night." In the sense of *pernoctamur.*——38. *Murena praebente domum*, &c. The party supped at Capito's and slept at Murena's. The individual last mentioned was a brother of Terentia, the wife of Maecenas. He was subsequently put to death for plotting against Augustus. Compare Introductory Remarks, Ode 2. 10. and Excursus to the second book of Odes, p. 182.

39. *Postera lux oritur.* An amusing imitation of the Epic style.——40. *Plotius et Varius.* These were the two to whom Augustus entrusted the correction of the Aeneid after Virgil's death. Varius has been already alluded to in Ode 1. 6. 1. They were both very intimate with Maecenas, and their names occur, with his and Virgil's, in the tenth Satire of this book (*v.* 81.) "*Plotius et Varius, Maecenas Virgiliusque.*"——*Sinuessae.* Sinuessa was a Roman colony of some note, situate close to the sea on the coast of Latium, and founded, as is said, on the ruins of Sinope, an acient Greek city. (*Liv.* 10. 21.—*Plin. H. N.* 3. 5.—*Pomp. Mel.* 2. 4.) It lay below Minturnae and the mouth of the Liris, and was the last town of the New Latium, having originally belonged to Campania.——41. *Candidiores.* "More sincere." ——42. *Devinctior.* "More strongly attached."——44. *Sanus.* "As long as I am in my right mind." Compare the explanation of Döring: "*Dum sentio ac judico, ut sanae mentis homo.*"

45. *Campano ponti.* The bridge over the little river Savo, now *Savone*, is here meant. Compare the scholiast: "*Campano ponti; qui est citra XVI milliarium a Capua.*"——46. *Parochi.* "The commissaries." Before the consulship of Lucius Posthumius, the magistrates of Rome travelled at the public charge, without being burthensome to the provinces. Afterwards, however, it was provided by the *Lex Julia, de Provinciis*, that the towns through which any public functionary, or any individual employed in the business of the state passed, should supply him and his retinue with firewood, salt, hay, and straw, in other words with lodging and entertainment. Officers were appointed, called *Parochi* (παροχοι) whose business it was to see that these things were duly supplied. Compare *Livy*, 42. 1. *Cic. ad Att.* 13. 2. and 5. 16. The name *Parochus*, when converted into its corresponding Latin form, will be *Praebitor*, which occurs in *Cicero, de Off.* 1. 15.——47. *Capuae.* Capua was once the capital city of Campania, and inferior only to Rome. Compare Explanatory Notes, Epode 16. 5. The severe treatment which it experienced from the Romans, for its conduct in the second Punic war, is well known. Julius Caesar was induced, from its faithful and steady course during

the Social war, to restore it to a certain degree of importance, by raising it to the rank of a Roman colony (*Caes. B. C.* 1. 14.—*Vell. Paterc.* 2. 44.—*Front. de Col.*) It received farther marks of favour from Augustus, (*Appian. B. C.* 4. 3.—*Dio Cass.* 49.) and, in Strabo's time, appears to have recovered all its former magnificence and grandeur. (*Strab.* 5.—*vol.* 2. *p. ed. Tsschk.*) The last important increase it obtained was under Nero, (*Tacit. Ann.* 13. 31.—*Plin. H. N.* 14. 6.) but we know from inscriptions that it continued to flourish until a late period of the Roman Empire, when it fell, like Rome, under the repeated attacks of the barbarians. (*Cramer's Ancient Italy, vol.* 2. *p.* 204.)——*Tempore.* "In good season." The distance from their last starting place to Capua was only sixteen miles. Compare note on verse 45.——48. *Lusum.* Understand *pila.*——49. *Crudis.* "To those who are troubled with indigestion." In the term *lippis* he alludes to himself; in *crudis*, to Virgil.

51. *Caudi Cauponas.* "The inns of Caudium." Caudium was a town of the Samnites, and gave name to the celebrated defile (*Fauces Caudinae*) where the Romans were compelled to pass under the yoke. The position of this town is not perfectly agreed upon by antiquaries. It is most probable, however, that it was situate near the modern *Paolisi* or *Cervinara.* (*Cramer's Ancient Italy, vol.* 2. *p.* 245.)——52. *Pugnam.* "The wordy war."——53. *Musa velim memores,* &c. Another burlesque imitation of the Epic style.——54. *Contulerit lites.* "Engaged in the conflict."——*Messi clarum genus Osci.* The construction is, *Osci sunt clarum genus Messi.* By the *Osci* are here meant the Campanians generally, who were notorious for their vices. Hence the satirical allusion in the epithet *clarum.* The Campanian nation appears to have been composed of Oscans, Tuscans, Samnites, and Greeks, who succeeded each other in the order of history as possessors of the soil. As regards the primitive *Osci*, consult *Niehbuhr, Rom. Hist. vol.* 1. *p.* 52. *seqq. Hare and Thirlwall's trans.* and *Micali, L'Italia avanti il dominio dei Romani, vol.* 1. *p.* 185. *seqq.*——55. *Sarmenti domina exstat.* "The mistress of Sarmentus still lives." He was therefore a slave, though his mistress probably was afraid of offending Maecenas, in whose retinue he at present was, by claiming him as her property. This Sarmentus would appear to have been the same with the one of whom Plutarch makes mention in his life of Antony (*c.* 59.—*vol.* 6. *p.* 132. *ed. Hutten.*) and to whom Juvenal alludes (5. 3.)

58. *Accipio.* "'Tis even so, I grant." Messius jocosely admits the truth of the comparison, and shakes his head in imitation of a wild horse shaking its mane for the purpose of alarming a foe. On this, Sarmentus renews the attack.——*O, tua cornu,* &c. Uttered by Sarmentus, and equivalent to "*O, quid faceres, si tibi in fronte non exsectum esset cornu?*" The allusion is to a large wart which had been cut away from the left side of Messius's head.——60. *Cicatrix.* The scar left after the removal of the wart.——61. *Setosam laevi frontem oris.* "The bristly surface of his left temple."——*Setosam.* Purposely used in place of *hispidam.*——62. *Campanum morbum.* The disorder here alluded to was peculiar to Campania, and caused large warts to grow on the temples of the head and on the face. Thus, one of the scholiasts remarks, "*In Campania solet quidam morbus, verruca scilicet, afficere homines in facie.* And Porphyrion still more explicitly: "*Hoc enim quasi a natura Campanis fere omnibus inest, ut capitis temporibus magnae verrucae innascantur in modum cornuum, quas cum incidi faciunt, cicatrices in fronte manent, quasi notae exsectorum cornuum.*" Plattner, in a dissertation published in 1732, and cited by Gesner, endeavours to show, that this disorder was the result of luxurious habits, and that the warts were of such a kind as could only be removed by a very severe application of the knife.——63. *Pastorem saltaret uti Cyclopa.* "To dance the part of the Cyclops-shepherd," i. e. to represent, in dancing, the part of Polyphemus, and his awkward and laughable wooing of the nymph Galatea. The allusion is to the Roman pantomimes, a species of dramatic exhibition, in which characters, either ludicrous or grave, more commonly the former, were represented by gesticulation and dancing, without words. They would seem to have been partly of Etrurian, and partly of Grecian origin. Compare *Schoell, Hist. Litt. Rom. vol.* 1. *p.* 223.——64. *Nil illi larva,* &c.

The raillery is here founded on the great size and horrible ugliness of Messius. His stature will save him the trouble of putting on high-heeled cothurni, (like those used in tragedy,) in order to represent the gigantic size of Polyphemus; while the villainous gash on his temple will make him look so like the Cyclops, that there will be no necessity for his wearing a mask. As regards the *cothurnus*, compare Explanatory Notes, Ode 2. 1. 11. and, on the use of masks in the ancient drama, consult the remarks of *Schlegel, Dram. Kunst*, &c. *vol.* 1. *p.* 90. *seqq. English transl.* and also *The Theatre of the Greeks, p.* 226. *seqq.*

65. *Donasset jamne catenam*, &c. A laughable allusion to the slavery of Sarmentus. The Roman youth of good families, on attaining the age of 17, and assuming the manly gown, were accustomed to consecrate their *bullae*, or the little gold boss which they wore depending from their necks, to the Lares, or household deities. In like manner, young girls, when they had left the years of childhood, consecrated their dolls to the same. Messius makes a ludicrous perversion of this custom in the case of Sarmentus, and asks him whether, when he left the state of servitude in which he had so recently been, he took care to offer up his fetters to the Lares in accordance with his vow. Compare the explanation of the scholiast: "*Urbanius haec dicta sunt in Sarmentum, qui servilibus erat natalibus, sumta translatione a generosis pueris, qui, egressi annos pueritiae, jam sumta toga, Diis penatibus* (Porphyrion more correctly has *Laribus*,) *bullas suas consecrabant, et puellae puppas. Ad hunc modum ridendo interrogat Sarmentum, catenamne suam et compedes diis suspendisset, quibus ipse servus fuisset concatenatus.*" As only the worst slaves were chained, the ridicule is the more severe. From an epigram in Martial (3. 29.) it appears, that slaves, when freed, consecrated their fetters to Saturn, in allusion to the absence of slavery, and the equality of condition, which prevailed in the golden age.——66. *Scriba.* Sarmentus would seem to have held this situation in the retinue of Maecenas.——*Cur unquam fugisset?* Messius supposes him to have run away, on account of not receiving sufficient food.——68. *Una farris libra.* By the laws of the twelve Tables, a slave was allowed a pound of corn a day, "*Qui eum vinctum habebit, libras farris in lies dato.*"

71. *Beneventum.* This place was situate about ten miles beyond Caudium, on the Appian way. Its more ancient name, as we are informed by several writers, was Maleventum. (*Liv.* 9. 27.—*Plin. H. N.* 3. 11.—*Festus, s. v. Beneventum.*) The old appellation was given to it by the Samnites, on account of its unhealthy situation; the Romans changed the name, from a motive of superstition, to Beneventum. Tradition ascribed the founding of this city to Diomede, (*Solin. c.* 8.—*Steph. Byz.*), but other accounts would lead us to believe, that it was first possessed by the Ausones. Augustus sent his veteran soldiers as a military colony to this place. It was near the junction of the Sabatus and Calor, now *Sabbato* and *Calore*. ——*Ubi sedulus hospes*, &c. The construction is as follows: *Ubi sedulus hospes, dum versat macros turdos in igne, paene arsit*, (i. e. paene combustus est.)——73. *Nam vaga per veterem*, &c. Another imitation of the epic style, but more elegant and pleasing than those which have gone before. There being no chimney, and the bustling landlord having made a larger fire than usual, the flames caught the rafters of the building. On the want of chimneys among the ancients, compare Explanatory Notes, Ode 4. 11. 11.——75. *Avidos.* "Hungry." Understand *edendi.*——*Timentes.* Compare the explanation of Döring. "*Nam servi, cum cibos clam surripiunt, timent sibi a domino.*"——76. *Rapere.* Equivalent to *raptim auferre.*

77. *Ex illo.* "After leaving this place."——*Notos.* Apulia was the native province of Horace.——78. *Quos torret Atabulus.* "Which the wind Atabulus parches" Compare the version of Francis: "where the north-wind burns frore, and parching blows:" The Atabulus was a northerly wind, cold and parching, which frequently blew in Apulia. It is mentioned by Seneca (*Quaest. Nat.* 5. 17.) and by *Pliny*, (*H. N.* 17. 36.) the latter of whom remarks concerning it: "*Hic enim, si flavit circa brumam, frigore exurit arefaciens, ut nullis postea solibus recreari possint.*" Etymologists deduce the name from ἄτη and βάλλω.——79. *Erepsemus.* For *crepsissemus.*——*Trivici.* Tricum was a small place among the moun-

tains separating Samnium from Apulia. The vehicles that contained the party were compelled to turn off to a farm (*villa*) in its neighbourhood, as the town itself was difficult of access on account of its mountainous position. Compare the scholiast: "*Trivici, oppidi in fine Campaniae, quo vehicula juncta accedere nequeunt; ergo Horatius ad villam divertit.*" ——80. *Lacrymoso.* "That brought tears into our eyes."——81. *Udos cum foliis*, &c. A proof, as Wieland remarks, that the place where they lodged was nothing more than a farm-house, and that the owner was unaccustomed to receive guests of this description.

86. *Rapimur.* "We are whirled along."——87. *Mansuri.* "To take up our quarters for the night."——*Quod versu dicere non est*, &c. "Which it is not possible indeed to name in verse, though it is a very easy matter to describe it by external marks." This town, with the intractable name, was Equus Tuticus, or, as some give it, *Equotuticum.* It was situate on the Appian way, but its precise position has given rise to much debate among topographers. Cluverius was of opinion, that it ought to be placed at *Ariano.* (*Ital. Ant.* 2. 12.); others near *Ascoli*, (*Pratilli, Via Appia*, 4. 10.) D'Anville at *Castel Franco*, (*Anal. Geogr. de l'Ita..p* 218.) This last supposition is nearly correct: but the exact site, according to the report of local antiquaries, is occupied by the ancient church of *S. Eleuterio*, a martyr, who is stated, in old ecclesiastical records, to have suffered at *Aequum.* (*Vitali Memorie d' Arriano. introd.—Romanelli, vol. 2. p.* 339.) *Tuticus* is an Oscan word, according to Lanzi (*vol. 3. p.* 608.) and equivalent to the Latin *Magnus.* (*Cramer's Ancient Italy, vol. 2. p.* 250.) The scholiast informs us, that Horace, in this passage, imitates Lucilius; and he cites as a proof of this the following lines from the seventh satire of the latter poet:

"——————— *Servorum est festu' dies hic,*
Quem plane hexametro versu non dicere possit."

88. *Venit.* "Is sold."——89. *Ultra.* The bread is so good, that "the wary traveller" is accustomed to carry it along with him, "from this place, farther on." *Ultra* is here equivalent to *ulterius inde.* Consult Various Readings.——91. *Nam Canusî lapidosus.* "For that of Canusium is gritty." With *lapidosus* supply *panis.* Döring assigns a reason for the bread of this place being such as the poet describes it: "*Fortasse quia frumentum in locis lapidosis et arenosis non satis purgari potest ab immixta glarea.*" Canusium was situate on the right bank of the Aufidus, or *Ofanto*, and about twelve miles from its mouth. Its origin reaches far beyond the records of Roman history. A fabulous tradition assigned its founding to Diomede. It was in this place that the small remnant of the Roman army, which escaped from the slaughter at Cannae, took refuge.——*Aquae non ditior urna:* "Though here the pitcher is no better supplied with water than at the former place." i. e. Canusium labours under the same scarcity of good water as Equus Tuticus.——92. *Qui locus*, &c. Compare note on verse 91, and consult Various Readings.

94. *Rubos.* Rubi, now *Ruvo*, lay to the south-east of Canusium. The distance between the two places is given in the itinerary of Antoninus as twenty-three miles, whence the expression *longum iter* in our text.——95. *Factum corruptius.* "Rendered worse than usual." ——96. *Pejor.* "Worse than the day before."——97. *Bari.* Barium was a town of some note, on the coast of Apulia, below the mouth of the Aufidus The epithet *piscosi* is given to it in the text on account of its extensive fishery. This place is referred to by Livy (40. 18.) and by Strabo (6.—*vol. 2. p* 300. *ed. Tzschk.*) Tacitus informs us it was a municipium. (*Annal.* 15.) The modern name is *Bari.*——*Gnatia.* Gnatia, or Egnatia, was situate on the coast of Apulia, below Barium. It communicated its name to the consular way that followed the coast from Canusium to Brundisium. The ruins of this place are still apparent near the *Torre d'Agnazzo* and the town of *Monopoli.* (*Pratilli, Via Appia*, 4. 16.—*Romanelli, vol. 2. p.* 143.) Horace gives the name which the town bore in the common language of the day, and this also occurs in the *Tab. Peuting.* The more correct form, however, is Egnatia. In the Itinerary of Jerusalem, Leonatia is a mere blunder of the copyist.——*Lymphis iratis extructa.* "Built amid the anger of the waters." The meaning of the poet here is

somewhat uncertain, as is evident from the scholiast giving us our choice of three different explanations. Thus, he remarks: "*Vel quia egei aquis, vel quod eas salsas habet et amaras, vel quod in pede montis sita est; ei idcirco videntur aquae irasci, cum torrentes de montibus impetu magno decurrentes saepe magnas urbis partes diruunt.*" The first of these, the scarcity of good water, appears to us the simplest, and it is adopted as the true one by Mannert. Perhaps, however, the poet has purposely used this expression, in order that it may be susceptible of a double meaning, and that one of these may refer to the silly superstition, or rather moon-struck madness, of the inhabitants, to which he refers immediately after. Compare Explanatory Notes, Ode 1. 37. 14.

99. *Dum flamma sine tura liquescere*, &c. Pliny informs us, that a certain stone was shewn at Egnatia, which was said to possess the property of setting fire to wood that was placed upon it. (*H. N.* 2. 107.) It was this prodigy, no doubt, which afforded so much amusement to Horace, and from the expression *limine sacro*, the stone in question would appear to have been placed in the entrance of a temple, serving for an altar. What Horace, however, regarded as a mere trick, has been thought to have had more of reality about it than the poet supposed. Some commentators imagine that the stone was placed over a naphtha-spring, with an aperture in it for the flame to pass through; a simple contrivance, which the priests would not fail to turn to good account. So La Lande found in Italy, on a hill near *Pietra Mala*, not far far from *Firenzuola*, flames breaking forth from the ground, the vapour from which resembled petroleum in smell. (*Voyage d'un Francois en Italie, vol.* 2. *p.* 134. 1765.) Compare also the remarks of Salmasius on the account given by Solinus of a Volcanic hill near Agrigentum in Sicily. (*Solin. c.* 5.—*Salmas, ad loc. p.* 89. *seqq.*)

100. *Judaeus Apella.* "The Jew Apella." Scaliger is undoubtedly right, in considering *Apella* a mere proper name, of some well-known and superstitious Jew of the day. Wieland likewise so renders it: "Das glaub' Apella, der Jud, ich nicht!" Bentley's explanation appears to us, we confess, rather forced. It is as follows: "*Judaei habitabant trans Tiberim, et multo maximam partem erant libertini, ut fatetur Philo in legatione ad Caium.* Apella *autem libertinorum est nomen satis frequens in inscriptionibus vetustis. Itaque* credat Judaeus Apella, *quasi tu dicas,* credat superstitiosus aliquis Judaeus Transtiberinus." (*Ep. ad Mill. p.* 520. *ed. Lips.*) As regards the opinion of Acron and Porphyrion, who make *apella* a contemptuous allusion to a certain rite, (*a priv.* and *pellis*), and which serves therefore to indicate the Jewish nation generally, it is sufficient to observe, that such a mode of forming compounds (i. e. half Greek and half Latin,) is at variance with every principle of analogy, and cannot for a moment be admitted.

101. *Namque deos didici*, &c. "For I have learnt, that the gods pass their time free from all concern about the affairs of men." An imitation of Lucretius (6. 57.) "*Nam, bene qui didicere deos securum agere aevom.*" Horace here acknowledges his belief in one of the most remarkable doctrines of the Epicurean school. Epicurus maintained, that it is inconsistent with our natural notions of the gods, as happy and immortal beings, to suppose that they encumber themselves with the management of the world, or are subject to the cares and passions which must necessarily attend so great a charge. We are therefore to conceive, according to this philosopher, that the gods have no intercourse with mankind, nor any concern with the affairs of the world. Nevertheless, on account of their excellent nature, they are proper objects of reverence and worship. (Compare *Lucretius*, 5. 1168. 1232, &c. *Diog. Laert.* 10. 76.—*Stob. Serm.* 33. *p.* 137.—*Cicero, N. D.* 1. 17. *seqq.*—*Lactant. de Ira Dei, c.* 10.—*Enfield, Hist. Phil. vol.* 1. *p.* 471.)—103. *Tristes.* "Disquieting themselves about us."——104. *Brundisium.* The most ancient and celebrated town on the coast of Apulia, now *Brindisi.* By the Greeks it was called Βρεντέσιον (Βρεντήσιον, and Βρεντήσιον.) a word, which, in the Messapian language, signified a stag's head, from the resemblance which its different harbours and creeks bore to the antlers of that animal. (*Strabo*, 6.—*vol.* 2. *p.* 297. *ed. Tzschk.*—*Festus, s. v. Brundisium.*—*Steph. Byz. s. v.* Βρεντήσιον.) The advantageous situation

of its harbour for communicating with the opposite coast of Greece, naturally rendered Brundisium a place of great resort, from the time that the colonies of that country had fixed themselves on the shores of Italy. Under the Roman sway, it continued to increase with the greatness of the empire. Large fleets were always stationed there for the conveyance of troops into Macedonia, Greece, or Asia; and from the convenience of its harbour, its direct communication with the capital by the Appian way, and its facility of access from every other part of Italy, it became a place of general thoroughfare for travellers visiting those countries. We learn from Caesar (*B. C.* 1. 25.) that it possessed, in fact, two harbours, one the interior, the other the exterior, communicating by a very narrow passage.

SATIRE 6. This poem, addressed to Maecenas, is chiefly valuable for the information it contains concerning the life of our author, particularly his early education, and the circumstances attending his first introduction to that minister. He also descants on the virtue and frugality of his own life—he mentions candidly some of his foibles, and describes his table, equipage and amusements. Here every particular is interesting. We behold him, though a courtier, simple in his pleasures; and in his temper and his manners, honest, warm, and candid, as the old Auruncan. (*Dunlop's Roman Literature, vol.* 3. *p.* 251.)

1. *Non, quia, Maecenas*, &c. The order of construction is as follows: *Maecenas, non, ut plerique solent, suspendis adunco naso ignotos, ut me natum libertino patre, quia nemo* Lydorum, *quidquid Lydorum incoluit Etruscos fines, est generosior te, nec quod maternus atque paternus avus fuit tibi qui olim imperitarent magnis legionibus.* "Maecenas, thou dost not, as most are wont to do, regard with a sneer persons of lowly birth, as for instance me the son of a freedman, because no one of the Lydians that ever settled in the Etrurian territories is of nobler origin than thou, nor because thou hast maternal and paternal ancestors, who in former days commanded powerful armies." The idea intended to be conveyed is simply this: Though of the noblest origin, O Maecenas, thou dost not, as most others do, regard high extraction as carrying with it a right to sneer at the low-born.——*Lydorum quidquid Etruscos*, &c. It was the popular belief that Etruria had been colonized from Lydia. Compare Explanatory Notes, Ode 1. 29. 1. Horace means, by the language of the text, to describe the origin of Maecenas as equalling, if not surpassing, in nobility, that of any individual in the whole Etrurian nation. Compare Excursus to the second book of Odes.——4. *Legionibus.* The term *legio* is here put, *Romano more*, for *exercitus.* Compare *Sallust, Jug.* 79. *p.* 104. *n.* 10. *ed. Anthon.*——5. *Naso suspendis adunco.* This, in a literal translation, is precisely equivalent to our vulgar phrase, "to turn up the nose at one." Thus, "thou dost not, as most are wont to do, turn up thy nose at persons of lowly birth."

8. *Dum ingenuus.* "Provided he be a man of worth." There is a singular beauty in the use of the term *ingenuus* on the present occasion. By *ingenui*, among the Romans, were meant those who were born of parents that had always been free. The poet, however, here applies the epithet to a higher kind of freedom, that of the mind and of the heart; a freedom from all moral contamination, and a nobility of thought and action, in respect of which the nobly-born are sometimes even the vilest of slaves. Compare the version of Francis: "if the mind be free," and that of Wieland, "wofern er nur kein Knecht an Stand und Herz," &c.——9. *Tulli.* Servius Tullius.——*Ignobile regnum.* An allusion to the servile origin of this monarch. The idea which the poet intends to convey is this, that, before the reign of Tullius, many individuals, as meanly born as himself had often obtained honours equally as high, and led a life equally as praiseworthy.——10. *Nullis majoribus ortos.* "Sprung from no long line of ancestors." i. e. of obscure birth. *Nullis* is here equivalent in spirit to *ignobilibus.*

12. *Laevinum.* We have here an example, on the other hand, of a man descended from illustrious ancestors, but so degraded by vices as to be held in universal contempt. Compare the Scholiast; "*Hic P. Valerius Laevinus adeo foedis ac projectis in omnem turpitudinem moribus vixit, ut provehi non potuerit ultra quaesturae dignitatem.*"——*Valeri genus, unde,* &c. "A descendant of that Valerius, by whom" &c. *Unde* is here for *a quo*. The allusion is to the celebrated Valerius Poplicola, who was elected to the consulship A. U. C. 244, in the stead of Collatinus, and became the colleague of Brutus in that office. Their joint efforts were successful in removing the yoke from their country. From Valerius were descended the families of the Laevini, Corvini, Messalae, Catuli, &c.——13. *Unius assis non unquam,* &c. "Has never been valued more highly than a single *as*, even when the populace themselves, with whose decision in matters of this kind thou art well acquainted, estimate his merits as the judge; the populace, who often" &c. The expression *unius assis non unquam pretio pluris licuisse* is equivalent in spirit to our own phrase, "has never been valued a single penny." *Licere*, in its primitive signification, means, "to be put up or exposed to sale at auction," and the poet, no doubt, intends it here to have part of its primitive force, as if Laevinus himself were thus set up.——15. *Quo nosti.* By attraction, in imitation of the Greek idiom, for *quem nosti*, and equivalent in effect to *quem qualis judex sit nosti.* Compare the Greek construction itself. ὡς γε κριτῇ τῷ δήμῳ, ᾧ σύγ' οἶσθα. According to the poet's idea, Laevinus must be worthless enough, if the populace even think him so, since they most commonly are blinded to a person's defects of character by the brilliancy of his extraction.——17. *Qui stupet in titulis et imaginibus.* "Who are lost in stupid admiration of titles and of images," i. e. of a long line of titled ancestors. Among the Romans, those whose ancestors, or who themselves, had borne any curule office, that is, had been consul, praetor, censor, or curule aedile, were called *Nobiles*, and had the right of making images of themselves, which were kept with great care by their posterity, and exhibited only at funerals, or on solemn occasions. These images were nothing more than the busts or effigies of the individuals, down to the shoulders, made of wax and painted. They were placed in the courts of the houses, enclosed in a wooden case. There were titles (*tituli*) or inscriptions written below them, pointing out the honours they had enjoyed and the exploits they had performed. Hence *imagines* is often put for *nobilitas*, and *vir multarum imaginum* denotes a man of a long line of ancestors. One particular, relative to the mode in which these images were exhibited, deserves attention. They were not *carried* before the deceased at funerals, as Dr. Adam (*Rom. Ant.*) states, but actors were employed to personate the individual ancestors, and these busts or images formed a part of the disguise. A Roman funeral, therefore, must have presented a singular appearance, with a long line of ancestors stalking gravely through the streets of the capital. (Compare *Pliny, H. N.* 35. 12.—*Plaut. Amph.* 1. 1. 301.—*Polyb.* 6. 53.—*Sueton. Vespas.* 19.—*Diod. Sic. vol.* 2 *p.* 518. *ed. Wess.*)

18. *Vos.* Consult Various Readings. The idea intended to be conveyed is this: If then the very populace themselves pay but little regard to the nobility of such a man as Laevinus, "how ought persons like thee to act, who art far, far, removed in sentiment from the vulgar herd? "The answer is not given by the poet, but may be easily supplied: They should act even as thou dost: they should disregard, not in one, but in every, instance, the adventitious circumstances of birth and fortune, and they should look only to integrity, to an upright and an honest heart.——19. *Namque esto,* &c. The poet here give a slight turn to his subject in a somewhat new direction. The connection in the train of ideas appears to be as follows: Such then being the true principle of action, and such the light in which merit, however humble its origin, is regarded by the wise and good, let those unto whom titled ancestry is denied repine not at their condition, but remain contented with what they have. "For, suppose" (*Namquo esto*) the people should even be unjust towards a candidate of lowly birth, or a censor like Appius should eject an individual from the senate because his father had not always been free, what great harm is suffered by this? Is he not rather treated as he should be? And ought he not to have been contented with his previous

lot, with the approbation of those whose good opinion was his best reward, without going on an idle chase after vain and disquieting honours?

20. *Decio novo.* "To a new man like Decius." The term *Decio* is here used as a species of appellative. So, in the preceding line, *Laevino* must be rendered "to a Laevinus." The allusion in the words *Decio novo* is to P. Decius Mus, (*Livy*, 8. 9.) who, like Cicero, was the first of his family that attained to a curule office. Compare the scholiast: "*Primi ad honores vocati dicebantur homines novi, qualis fuit hic P. Decius Mus.*"——*Censor Appius.* "A censor like Appius." The poet alludes to Appius Claudius Pulcher, who was censor A. U. C. 702, and ejected many individuals from the senate because they were the sons of freedmen.——22. *Vel merito.* "Deservedly would this even be done."—*In propria pelle.* "In my own skin," i. e. in my own proper sphere. Compare the explanation of the scholiast. "*In propria pelle; ex proverbio sumtum est, in eos qui mediocritatis suae obliti, majora seipsis appetunt; quos non contineri intra pelliculam dicimus.*"——23. *Sed fulgente trahit*, &c. "But glory, thou wilt say, leads all men captive at the wheels of her glittering car." An allusion, beautifully figurative, to the triumphal chariot of a conqueror. The poet supposes some one to urge, in extenuation of the conduct which he has just been condemning, the strong and mastering influence that a thirst for distinction exercises upon all men, whatever their origin or condition in life. To this he replies in the next line, "*Quo tibi, Tilli,*" &c. by showing how little real pleasure attends the elevation of the low-born, amid the sneers and frowns of the very populace themselves, as well as of those into whose circle they have thus intruded.

24. *Quo tibi, Tilli.* "Of what advantage has it been to thee, Tillius." *Quo* is here the old form for *quoi*, i. e. *cui*, and *quo tibi* is equivalent to *cuinam commodo tibi fuit*, or *quid tibi profuit.* According to the scholiast, Tillius (or, as he writes the name, Tullius) was removed from the senate by Caesar, for being a partisan of Pompey's. After the assassination of Caesar, however, he regained his senatorian rank, and was made a military tribune. He was an individual of low origin. Bentley thinks that the person here meant was L. Tillius Cimber, one of the conspirators against Julius Caesar. Compare *Suetonius, Caes.* 82. *Ernesti, Clav. Cic.* ——25. *Sumere depositum clavum.* "To resume the laticlave which had been put off by thee." The laticlave (*latus clavus.*) was one of the badges of a senator. Compare Explanatory Notes, *Serm.* 1. 5. 36.——*Tribuno.* A Graecism, for *tribunum.*——26. *Privato quae minor esset.* "Which would have been less to thee, hadst thou remained in a private station." i. e. which thou wouldst have escaped, hadst thou remained in the obscurity to which thou wast forced to return.——27. *Nam ut quisque insanus*, &c. "For the moment any vain and foolish man covers his leg up to the middle with the black buskins." Among the badges of senatorian rank were black buskins (here called *nigrae pelles*, literally, "black skins,") reaching up to the middle of the leg, with the letter *C* in silver on the top of the foot. Hence *calceos mutare*, "to become a senator," (*Cic. Phil.* 13. 13.) Some doubt, however, prevails respecting this part of the Roman dress, and there are commentators who make the Senatorian covering for the foot to have been a *calceus* of different colour from that of others, (white, purple, &c.), with the *straps* that kept it on of black leather, and reaching up to the middle of the leg. As regards the difficulties on this subject, consult *Montfaucon, Ant. Expl. vol.* 3. *p.* 36. *Eng. transl.* Compare also *Erasmus, Chil.* 4. *cent.* 8. 13. *p.* 976. *ed. Steph. Balduinus, de Calceo Antiquo. p.* 61. *seqq. Nieupoort Rit. Rom. Expl. p.* 27. *seqq.*

30. *Ut si qui aegrotet*, &c. "Just as if one labour under the same disorder that Barrus does, so as to desire to be thought a handsome man." As regards Barrus, compare Explanatory Notes, *Serm.* 1. 4. 110.——34. *Sic qui promittit*, &c. An allusion to the form of the oath taken by the magistrates when about to enter on the duties of their office.——35. *Imperium.* "The integrity of the empire."——36. *Inhonestus.* "Dishonoured."——38. *Tunc Syri, Damae*, &c. "Darest thou, the son of a Syrus, a Dama, or a Dionysius, hurl Roman

citizens down from the Tarpeian rock, or deliver them over to the executioner Cadmus?" Syrus, Dama and Dionysius are the names of slaves, used here as appellatives, and the meaning of the passage is, "darest thou, the son of a slave," &c. The poet supposes some individual of the people to be here addressing a tribune of the commons, who had risen from the lowest origin to that office of magistracy, by virtue of which he presided over the execution of condemned malefactors. Compare the scholiast: "*Nam tribuni plebis damnatos de Saxo Capitolino praecipitari jubebant aut carnifici tradi.*"——39. *Saxo.* The Tarpeian rock, the celebrated scene of Roman executions was on the Capitoline hill, and hence is frequently styled *saxum Capitolinum*. It was probably on the steepest side, where the hill overhangs the Tiber. The following remarks of a late traveller may not prove uninteresting. "Though it is certain that the Tarpeian rock was on the western side of the Capitoline hill, yet it would be vain now to enquire where was the precise spot of execution; whether Manlius was hurled down that part of the precipice at the extremity of *Monte Caprino*, or that behind the *Palazzo de' Conservatori*. There is still height enough in either to make the punishment both tremendous and fatal; although, not only have the assaults of time, war, and violence, but the very convulsions of nature, contributed to lower it; for repeated earthquakes have shattered the friable tufo of which it is composed, and large fragments of it fell as late as the middle of the fifteenth century. The fall of these masses has diminished the elevation in two ways—by lowering the actual height, and filling up the base; to which the ruins of the overthrown buildings that once stood upon it, have materially contributed. Still, the average of various measurements and computations of its present elevation, makes it above sixty feet; nor do I think it overrated. Certainly, those who have maintained there would be no danger in leaping from its summit, would not, I imagine, be bold enough to try the experiment themselves." (*Rome in the Nineteenth Century, vol.* 1. *p.* 179. *seqq. Am. ed.*)——*Cadmo.* Cadmus was an executioner of the day, of noted cruelty. Compare the scholium of Acron: "*Cadmus dicitur eo tempore fuisse carnifex novae crudelitatis.*"

40. *At Novius collega*, &c. The tribune is here supposed to answer, and to urge in his defence, that his colleague Novius is of humbler origin than himself. To which the poet replies, by demanding of him whether he fancies himself on that account a Paulus or a Messala.——*Gradu post me sedet uno.* "Sits one row behind me," i. e. is inferior to me in rank. The reference is to the fourteen rows of seats, set apart for the Equestrian order at the public spectacles. The tribune of the commons, to whom the poet here alludes, as well as his colleague Novius, having obtained Equestrian rank in consequence of possessing the requisite fortune, had seats, of course, among these fourteen rows. It would seem, however, that, in occupying these seats, those of better origin always preceded those who were inferior to them in this respect. Compare the explanation of Badius: "*Videtur autem tempore Horatii ratio dignitatis habita, ut ingenuus praecederet libertinum, et libertini filium, libertini filius libertinum, et filius ingenui filium libertini.*"——41. *Namque est ille*, &c. "For he is what my father was," i. e. he is a freedman, whereas I am the son of a freedman, and consequently one degree his superior.——*Hoc tibi Paullus*, &c. "Dost thou fancy thyself, on this account, a Paullus and a Messala?" Aemilius Paullus and Messala Corvinus were two distinguished noblemen of the day, and the question here put is equivalent to this: Dost thou fancy to thyself, that, on this account, thou art deserving of being compared with men of the highest rank and the most ancient families? As regards Messala Corvinus, compare Introductory Remarks, Ode 3. 21.——42. *At hic, si plostra ducenta*, &c. The individual, with whom the tribune is supposed to be engaged in argument, here replies to the excuse which the latter has advanced. Well, suppose thy colleague Novius has been advanced to office, although a freedman, did not his merits obtain this station for him? Has he not a voice loud enough to drown the noise of two hundred waggons and three funerals meeting in the forum? It is this that pleases us in the man, and therefore we have made him a tribune.—All this, it will be readily perceived, is full of the most bitter and cutting irony against the poor Novius, (under which character the poet evidently alludes to some

personage of the day), since his whole merit appears to have consisted in the strength of his lungs, and the people had advanced to the tribuneship a man who was only fit to be a public cryer.——43. *Tria funera.* The funerals of the Romans were always accompanied with music, and for this purpose performers of various kinds, trumpeters, cornetters, flute-players, &c. were employed.——*Magna sonabit cornua,* &c. This must be rendered in such a way, as to express the foolish admiration of the person who utters it. "Will send forth a mighty voice, so as to drown the notes of the horns and the trumpets."——44. *Saltem.* There is something extremely amusing in the self-importance which this *saltem* denotes.——*Tenet.* In the sense of *delectat.*

45. *Nunc ad me redeo,* &c. The digression, from which the poet now returns, commenced at the 23d line.——*Libertino patre natum.* Compare "Life of Horace," page 1. of this volume.——46. *Rodunt.* "Carp at." Compare Explanatory Notes, *Serm.* 1. 4. 81.——48. *Quod mihi pareret,* &c. The poet alludes to the command which he once held in the army of Brutus and Cassius. Compare *Life of Horace, page* 11. of this volume. In each Roman legion there were six military tribunes, who commanded under the general each in his turn, usually month about. In battle a tribune seems to have had charge of ten centuries, or about a thousand men.——49. *Dissimile hoc illi est.* "This latter case is different from the former." *Hoc* refers to his having obtained the office of military tribune; *illi* relates to the circumstance of his being a constant guest at the table of Maecenas, (*convictor.*)——*Quia non ut forsit honorem,* &c. "Because, though any one may perhaps justly envy me the military advancement that I once enjoyed, he cannot with the same justice also envy me the possession of thy friendship, especially as thou art careful to take unto thee those alone that are worthy of it, and are far removed from the baseness of adulation." The idea here involved is this, that however justly we may envy others the possession of what fortune bestows, we cannot with the same propriety envy them the enjoyment of what they obtain by their own deserts.——*Forsit.* For *forsitan.* A term used also by Lucretius, (6. 735.) "*Forsit an Aethiopum penitus de montibus altis.*"—51. *Dignos.* Understand *amicitia tua.*——52. *Hoc.* "On this account."——55. *Varius.* Compare Explanatory Notes, *Serm.* 1. 5. 40. and Ode 1. 6. 1.——56. *Singultim pauca loculus.* "Having stammered out a few words." 57. *Infans pudor.* "Childish bashfulness." The scholiast explains *infans* by *elinguis.* Compare the remark of Döring. "*Suaviter* pudor *dicitur* infans, *quia pudibundi pauca fari solent.*"——58. *Circumvectari.* Divided by tmesis.——59. *Satureiano caballo.* "On a Satureian steed." Saturium was a spot in the Tarentine territory, frequently alluded to by the ancient writers. It was famed for its fertility, and for its breed of horses. Compare *Steph. Byz.* Σατύριον, *χώρα πλησίον* Τάραντος, *τὸ ἐθνικὸν* Σατυρῖνος, *καὶ* Σατύριος. Hence *Satureiano,* in the text, is equivalent to *optimo* or *generosissimo.*——*Rura.* "My fields." Equivalent to *fundos,* or *agros.*——64. *Non patre praeclaro.* "Not by reason of illustrious parentage, but by purity of life and of principles."

65. *Atqui si vitiis,* &c. The order of construction is, *Atqui si mea natura est mendosa mediocribus et paucis vitiis. Atqui* must be here rendered, "Now."——68. *Sordes.* "Sordidness."——*Mala lustra.* "A frequenting of the haunts of impurity." *Lustra* literally denotes the dens or haunts of wild beasts, hence it is figuratively applied to the abodes of profligacy and vice. Compare Festus: "*Lustra significant lacunas lutosas, quae sunt in silvis, aprorum cubilia, a qua similitudine ii, qui in locis abditis et sordidis ventri et desidiae operam dant, dicuntur in lustris vitam agere.*" Compare also *Cicero, Pro Sext.* 9. "*Homo emersus subito ex diuturnis tenebris lustrorum ac stuprorum: vino, ganeis, lenociniis, adulteriisque confectus.*"——69. *Purus et insons,* &c. The order of construction is: *Si vivo purus et insons, (ut me collaudem), et carus amicis.*——71. *Macro pauper agello.* "Though in narrow circumstances, and the owner of a meagre farm."——72. *In Flavi ludum.* "To the school of Flavius." Flavius was a schoolmaster at Venusia, the poet's native place.——*Magni quo pueri,* &c. There is much of keen satire in the epithets *magni* and *magnis,* as applied to the sons of these centurions and their parents. The *poor* parent of the bard

sends his *humble* offspring to Rome, the *great* centurions send their *great* sons to the mean and petty school of the provincial pedagogue.——74. *Laevo suspensi loculos*, &c. "With their bags of counters and their cyphering-tables hanging on the left arm." The term *tabula* is here applied to the table for reckoning and for performing various operations in arithmetic, used by the Roman boys and others. The computations were carried on, for the most part, by means of counters: sometimes, as with us, characters were employed. In the latter case, the table was covered with sand or dust. The more common name is *abacus*. Compare the explanation of the scholiast. "*Tabulam, in qua et characteres arithmeticos notabant et calculos ordinare discebant.*"——75. *Octonis referentes Idibus aera*. "Bringing with them, from home, calculations of interest, for a given sum, to the day of the Ides." These are *sums*, as we would call them, which the boys receive from their master to take home and work there. The *answers* they are to bring with them to school the next morning. The sums given are computations of interest; to ascertain, for example, how much a certain amount will yield, within a certain time, and at a certain rate of interest. The period up to which they are to calculate is fixed, it will be perceived, for the ides of the ensuing month; in other words, the calculations on which they are employed have reference to monthly rates of interest. This was in accordance with Roman usage, by which the interest of money was paid either on the Calends or the Ides, of every month. As regards the epithet *octonis*, it may be remarked, that it is here applied to the Ides, because in every month *eight* days intervened between the Nones and them. As our language affords no corresponding epithet, we have regarded it, with the best commentators, as merely expletive, and have left it, in consequence, untranslated.—Some editors give a quite different explanation to the words which we have just been considering, and make *aera* refer to the tuition-money, which the boys brought to their teacher on the Ides of every month, as if the poet meant by this to indicate, that the school of Flavius was one of the lowest description. The interpretation, which we have adopted, however, seems far more spirited, especially as it contains a satirical allusion to the all-engrossing love of gain which characterised the age, and, in accordance with which, the most important objects of attention, even for boys at school, were thought to be those calculations, with the principles of which they would come fully armed to the money-making arena of after-life. Compare *Ep. ad Pis.* 325, *seqq.*

> "*Romani pueri longis rationibus assem*
> *Discunt in partes centum diducere.*"

75. *Est ausus*. The allusion is to the boldness of his parent in giving him an education, the expense of which could have but ill accorded with his narrow finances.——77. *Artes*. "Accomplishments."——*Doceat*. "Causes to be taught." Equivalent to *docendas curet*——79. *In magno ut populo*. "Although in the midst of a crowded populace." Amid the crowd of a large city, little attention is comparatively paid to the appearance of others. The poet, however, states, that so imposing was the attire and retinue which his good father gave him, as to excite attention even amid the dense population that crowded the streets of the Roman capital. Heindorff's explanation is inferior: "In so far as this could be done amid a crowded populace," where, notwithstanding the splendour of personal appearance, one is easily lost amid the throng, and in a great degree escapes observation.——*Avita ex re*. "From some hereditary estate." The poet means, that he appeared to the view of men, not as the son of a freedman, but as if he had been the heir of some wealthy family.——80. *Illos*. Equivalent to *tam magnos*.——81. *Ipse mihi custos*, &c. Among the Romans, each youth of good family had his *paedagogus*, or slave, to accompany him to and from school, and discharge the duties of protector and private instructor. The public teachers were called *doctores* or *praeceptores*. The anxious father of Horace, however, will not trust him even with one of these, but himself accompanies his son. From the following remark of the scholiast, it would appear that these *paedagogi* were not in general the most trust-worthy. "*Paedagogi a pueris donis saepe corrumpi solent, ut luxurientur.*" Compare also *Heindorff, ad loc.*

83. *Qui primus virtutis honos.* Compare the version of Wieland: "der Tugend erste Blüthe," and Juvenal, (8. 83.) "*Summum crede nefas animam praeferre pudori.*"——85. *Sibi ne vitio quis verteret olim.* "Lest any one might, in after days, alledge it as a reproach against him."——86. *Coactor.* Compare *Life of Horace, p.* 1. of this volume, *in notis.*——87. *Parvas mercedes sequerer.* "I should come to follow an employment attended with petty gains." i. e. I should be compelled to follow a mean employment, and one utterly at variance with the education I had received.——*Ad hoc.* "On this account."——89. *Sanum.* "As long as I am in my right senses."——*Eoque non, ut magna,* &c. "And, therefore, I will not seek to excuse myself as a large number do, who declare it to be owing to no fault on their part that they have not freeborn and illustrious parents." The expression *dolo suo* is well explained by the scholiast: *vitio suo et culpa.*——93. *Et vox et ratio.* "Both my language and sentiments."——95. *Atque alios legere ad fastum,* &c. "And to select any other parents whatever, as might suit our pride." As regards the expression *ad fastum,* compare the explanation of Döring: *Quorum nobilitate se jactaret filius.*"——96. *Optaret sibi quisque,* &c. "Each one might choose for himself what parents he pleased; contented with mine, I should feel no inclination to take unto myself such as might even be graced with the fasces and the curule chair." i. e. with the badges of the highest magistracy.——98. *Sanus.* "A man of sense."

101. *Atque salutandi plures.* "And a crowd of morning visitors must be received." Literally, "a greater number must be saluted." The allusion is to the complimentory visits paid by clients and others to the rich and powerful. These were made in the morning; and the poet's meaning is, that, as the offspring of powerful parents, he would have to receive a large number of them. Döring is evidently incorrect in supposing, that the allusion is here to the poet's paying, not receiving, such visits. Compare the version of Wieland: "*Denn da müsst' ich auch .... mehr Leute sehen.*"——103. *Calones.* The term *Calones* originally denoted, as Festus informs us, soldiers' servants, who received their name from their bearing wooden clubs, (κᾶλα). It was afterwards applied, however, to those domestic servants that were employed in carrying wood, and in other of the lowest menial offices. In the present passage it may be simply rendered "servants."——104. *Petorrita.* The *Petorritum,* which is here taken generally to denote any carriage or vehicle, was properly a Gallic carriage or waggon, and drawn by mules. According to Festus, it received its name from the number of its wheels, which were four. On this Dr. Murray remarks; "every true Briton knows that *pedwar* is four, and *rhod,* a wheel." (*History of European languages, vol.* 1. *p.* 148.)——104. *Curto mulo.* The scholiast explains this by *mulo cauda curta* ("on my bobtailed mule.") It may be very reasonably doubted, however, whether this interpretation is correct. At all events, the epithet *curto,* if such is its true meaning in the present passage, has very little, as far as regards force or felicity of expression, to recommend it. We would incline to the opinion of those who make *curto* here refer to the diminutive size of the animal in question: so that the meaning of *curto mulo* will be, "on my little mule."——106. *Mantica.* Corresponding to the modern "wallet," or "portmanteau." Compare the scholiast, who discovers in this line an imitation of Lucilius: "*Mantica, pera, vel averta est; sed hoc ex Luciliano illo sumtum est,* Mantica cantherii costas gravitate premebat."

107. *Sordes.* "The sordid meanness."——108. *Tiburte via.* The Tiburtine way led from the Esquiline gate of the capital to the town of Tibur. The praetor is travelling along it to reach his villa at the latter place, and the meanness, to which the poet alludes, is his carrying along with him certain things which will save him the expense of stopping at inns by the way.——109 *Lasanum.* The explanation of the scholiast is as follows: "*Lasanum, vas, in quo exoneratur venter; inventum ad requisita naturae.*" The slaves who bore this were termed *lasanophori,* and their office was regarded as one of the vilest. Batteux translates *lasanum* by "marmite," on which Wieland remarks: "Batteux übersetzt durch *marmite* was ich durch ein ganz anderes hausrathstück, (Nachtstuhl), übersetzte, und es ist sonderbar genug, dass das Wort *lasanus* beydes heisst. Der Grund, der jeden von uns zu der gewählten

Bedeutung bestimmt hat, ist so leicht zu errathen, dass es keiner nähern Erklärung bedarf."——*Oenophorumque.* "And a vessel for holding wine." The term is of Greek origin, οἰνοφόρον sc. σκεῦος. Compare *Ruperti, ad Juv.* 6. 425. "*Oenophorum, vas quo vinum fertur, vel proprie, quod vinum fert; vas vinarium.*" Döring gives a different, and, as we conceive, less accurate explanation: "*Corbis vel cista vini amphoris portandis inserviens.*

113. *Fallacem.* "The resort of cheating impostors." According to the scholiast, there was always a large number of impostors, fortune-tellers, astrologers, and cheats of every description collected at the Circus, who imposed upon the ignorant and unwary part of the spectators: "*Fallacem dixit* (circum) *propter samardacos et sortilegas, et mathematicos, qui ad metas spectatores circumstabant, et imperitos sortibus et nugis fallebant.*" The term *samardacus*, which the scholiast here employs, is of African origin, and denotes "an impostor." Compare *St. Augustine, contra Academ.* 3. 15. and *Adelung, Gloss. Man. Med. et Inf. Lat. s. v.*——*Circum.* The allusion is to the Circus Maximus, situate in the eleventh region of Rome, in the valley between the Aventine and Palatine hills. It was built, as we learn from Livy, (1. 35.) and Dionysius of Halicarnassus (3. 68.) by Tarquinius Priscus. Its length was 3½ stadia, its breadth 400 feet. Dionysius makes it capable of containing 150,000 persons. Pliny says 200,000, and P. Victor even raises the number to 380,000. We must therefore suppose that the area of this structure was considerably enlarged after the time of Dionysius. Caesar was the first that added to its size (*Sueton Caes.* 39.), and his example was followed by Augustus (*Cassiod.* 5. *ep.* 7.) and Claudius. (*Suet. Claud.* 21.) It appears to have been considerably injured at the time of the great fire under Nero, (*Tacit. Ann.* 15. 38.), nor is it certain when it was rebuilt; most probably by Domitian. Under Trajan it received a considerable increase (*Plin. Paneg.*), and, if the number of spectators given by P. Victor is not exaggerated, it must have been still farther aggrandised, but by what emperor we are not informed. (*Cramer's Ancient Italy, vol.* 1. *p.* 453. *seqq.*)——*Vespertinumque forum.* The forum, at evening, must have been the scene of many curious adventures, as it was the common place of resort for the idlers among the lower orders. Horace esteems it one of the peculiar pleasures of his humble situation, as a private individual, that he can mingle unnoticed with the crowds of the populace, amuse himself with their various modes of diversion, and stroll wherever he pleases through the lanes and bye-ways of the capitol. This, one of higher rank could not do, without being noticed and insulted. Thus the scholiast remarks: "*Altioris dignitatis homines erubescunt sero in his vulgi circulis consistere.*"——114. *Divinis.* "The fortune-tellers."

115. *Lagani.* "Pancakes." Compare the explanation of the scholiast: "*Lagana sunt placentulae quaedam vilgares, quasi membranulae compositae, quae cum pipere et liquamine conditae depromi solebant ad coenam moderatam et parabilem.*" Forcellini, after adducing the several authorities on this subject among the ancient writers, sums up the evidence as follows: "*Unde colligitur simile esse iis quae Angli vocant* pancakes, fritters, *quae hodieque multis delicatioribus impensis, quas dicunt,* puddings, pasties, *substerni solent, continendi gratia.*"——116. *Pueris tribus.* Namely, a cook, a *structor*, or slave who laid the table, and brought on the viands, and a *pocillator*, or cup-bearer.——*Lapis albus.* The scholiast Acron explains this by "*mensa marmorea,*" but Fea shows very conclusively, that the reference here is to a species of marble stand, with holes cut in for the purpose of receiving drinking-cups and other vessels of this kind, which could not stand of themselves by reason of their spherical bottoms. The Greeks called such a stand ἐγγυθήκη, the Romans *incitega.* Compare *Schneider Wörterb, s. v.* As regards the shape of the cups and vessels here alluded to, compare the remark of Fea: "*Talia videntur pocula, seu calices antiqui vitrei, apud Winkelm. Stor. delle arti del. dis. tom.* 1. *p.* 35. *et* 42. *editionis meae; et in picturis prope Lateranum detectis anno* 1780, *apud Cassinum, tab.* VII."——117. *Pocula cum cyatho duo.* One of these cups held water, the other wine, and the *cyathus* would be used for mixing the contents of the two. Compare Excursus 9. to the first book of Odes, and Explanatory Notes, Ode 3. 9. 11.——*Echinis.*

This term is commonly, though erroneously, supposed to denote here a vessel in which the cups were washed, and in this sense one of the scholiasts understands it: "*Echinum dixit vas aencum, in quo calices lavantur.*" The true meaning, however, is "a salt-cellar," as another scholiast, cited by Cruquius, observes: "*Echinum dixit vas salis, in modum echini marini.*" Compare the remark of Fea: "*Salini mentio ab Horatio omitti non poterat, ut patet ex aliis locis: et quia salinum omnium mensis accedebat; non tantum ob id, quod sal inter praecipua ciborum condimenta erat; sed et quia salino apposito sacra habebatur mensa.*"——118. *Guttus.* "A cruet." A small vessel, with a narrow neck from which the liquor which it contained issued by drops, (*guttatim*), or else in very small quantities. It was chiefly used in sacred rites, and is therefore classed here with the *patera*, or bowl for offering libations.——*Campana supellex.* "Campanian ware." The pottery of Campania was always held in high estimation.

119. *Non sollicitus, mihi quod cras*, &c. Disquieted by no necessity of rising early the next morning, and visiting the statue of Marsyas." Literally, "not disturbed in mind because I must rise," &c. The poet means that he has no law-suit, nor any business whatever connected with the courts, that will disturb his slumbers over night, and require his attendance early in the morning.——120. *Marsya.* A statue of Marsyas, the satyr, who contended with Apollo for the prize in music, and was flayed alive by the conqueror, stood in the Roman forum, in front of the rostra. The story of Marsyas presents a remarkable instance of well-merited punishment inflicted on reckless presumption, and as this feeling is nearly allied to, if not actually identified with, that arrogant and ungovernable spirit which formed the besetting sin of the ancient democracies, we need not wonder that, in many of the cities of antiquity, it was customary to erect a groupe of Apollo and Marsyas in the vicinity of their courts of jnstice, both to indicate the punishment which such conduct merited, and to denote the omnipotence of the law. Servius (*ad Virg. Aen.* 4. 58.) alludes to the custom of which we have just made mention. His words, however, show that he only half understood the nature of the allegory: "*Marsyas per civitates in foro positus* libertatis *indicium est.*" Compare *Wieland's Attische Museum, vol.* 1. *p.* 330.——*Qui se vultum ferre negat*, &c. The younger Novius, as the scholiast informs us, was accustomed to carry on his shameful usuries near the statue of Marsyas, and as the satyr was represented with one hand raised up, (compare *Servius, ad Virg. Aen.* 4. 58.), Horace wittily supposes, that this was done by him to shew his aversion to such beings as Novius, and to drive them, as it were, from his presence. Compare the scholiast. "*Minor enim Noviorum ad hanc statuam turpissime foenerabatur summo mane; quare jocatur Horatius, inquiens, Marsyam alteram manum habere erectam ad depellendos Novios, quod eorum foeneratorum impudentiam non posset sustinere.*"

122. *Ad quartam jaceo.* "I lie abed until the fourth hour." The fourth hour with the Romans answered to our ten o' clock in the morning.——*Lecto aut scripto quod me*, &c. "After having read or written something, that may serve to occupy my thoughts agreeably when in a musing mood." *Lecto* and *scripto* are ablatives, *eo* being understood. Some commentators make them verbs, and contracted forms for *lectito* and *scriptito.* But there is not the least authority for this, and such an explanation would make Horace speak a most barbarous language.——124. *Non quo fraudatis*, &c. "Not with such as the filthy Natta is, and which he has stolen from his lamps." Or more literally, "not with such as the filthy Natta is, his lamps being cheated of their oil." With *fraudatis* understand *oleo.*——*Natta.* Understand *ungitur.* Consult Various Readings.——126. *Fugio campum lusumque trigonem.* "I abandon the Campus Martius, and the game of ball." The game of ball was called *pila trigonalis*, or *trigon*, when the parties who played it were placed in a triangle, (τρίγωνον), and tossed it from one to another: he who first let it come to the ground was the loser.——127. *Pransus non avide*, &c. "Having taken a moderate dinner, sufficient to prevent my passing the day with an empty stomach." The mid-day meal of the Romans was generally very slight, after riches had increased among them, and the principal repast was the *coena*, or supper. The meaning of the poet is, that he took little food during the day, but wait-

ed until evening.——128. *Domesticus otior.* I idle away the rest of my time at home."——130. *His me consolor victurum suavius.* "I comfort myself with the hope that I will lead a happier existence by such rules as these," &c.——131. *Quaestor.* This term is purposely used in place of either *Consul*, or *Praetor*, as containing a satirical allusion to the Quaestors of the day, and to their rapacity in accumulating wealth, which characterised so many of them as frequently to render a quaestorian descent quite other than a subject of boasting.

SATIRE 7. A law-suit is here mentioned for the purpose of introducing a very indifferent witticism of one of the litigants. The case was pleaded before Marcus Brutus, who at the time was Governor of Asia Minor, and was making a progress through his province for the purpose of distributing justice. The parties being named Persius and Rupilius *Rex*, the former, during the hearing of the cause, asked Brutus, why, as it was the practice of his family to destroy kings, he did not cut the throat of his opponent? "A miserable clench," says Dryden, "in my opinion, for Horace to record. I have heard honest Mr. Swan make many a better, and yet have had the grace to hold my countenance." At this distance of time, the story has certainly lost all its zest; but the faces and gestures of the parties, and the impudence of addressing this piece of folly to such a man as Brutus, may have diverted the audience, and made an impression on Horace, who was perhaps present, as he at that time followed the fortunes of the conspirator. (*Dunlop's Rom. Lit. vol. 3. p.* 251.)

1. *Proscripti Regis Rupili*, &c. "In what way the mongrel Persius took vengeance on the filth and venom of outlawed Rupilius, surnamed the King, is known, I imagine, to every blear-eyed person and barber about town." According to the scholiast, P. Rupilius Rex was a native of Praeneste, who, having been proscribed by Octavianus (Augustus), then a triumvir, fled to the army of Brutus, and became a fellow-soldier of the poet's. Jealous, however, of the military advancement which the latter had obtained, Rupilius reproached him with the meanness of his origin, and Horace therefore retaliates in the present satire. Wieland considers this story as entitled to very little credit. We give it as we find it. The scholiast ought certainly to have told us why Rupilius was proscribed, since there must have been something peculiar in his case to warrant, in the present instance, the express application of an epithet, (*proscripti*), which otherwise suited equally well, both Rupilius, Horace, and all the members of the Republican party. Gesner endeavours to clear up this point, by supposing, that the present satire was written after the defeat at Philippi, when Rupilius, being recalled from exile, upbraided Horace, who had also been restored to his country, with having followed the arms of Brutus, while perhaps he himself denied having been at all connected with that leader. In this way Gesner thinks we may account both for the presence of *proscripti* in the text, and for the poet's having allowed the present production to see the light. We cannot, we confess, see much force in this explanation.—— *Pus atque venenum.* Senadon thinks that the poet alludes in these words to the attack made upon his humble birth by Rupilius. We should rather refer these expressions to the habit of scurrilous and envenomed defamation, which we may suppose to have been the general characteristic of the individual.

2. *Hybrida.* The term *hybrida* properly denotes a creature begotten between animals of different species; when applied to human beings, among the Romans, it designated a person whose parents were of different countries, or one of whose parents was a slave. In the present instance, Persius is called *hybrida*, because his father was a Greek and his mother a Roman. Compare the scholiast: "*Persius hybrida semiromanus, ex patre Graeco et ex matre Romana.*"——3. *Lippis.* The disorder of the eyes termed *lippitudo* appears to have been very common at Rome. The offices of the physicians, therefore, would always contain many patients labouring under this complaint, and who, while waiting for their turn

to come under the hands of the practitioner, would amuse themselves, of course, with the news and gossip of the day. Compare *Plautus Amphit.* 4. 1. 3. as very aptly cited by Bentley. "*Nam omnes plateas perreptavi . . . . in medicinis, in tonstrinis,*" &c. Sanadon makes a singular remark on the great curiosity evinced by persons who have any weakness or infirmities in their eyes. "C'est un fait, et je l'ai observé cent fois, qu'il n'y a point de gens plus curieux que ceux qui sont incommodés de la vue. Ils veulent tout savoir jusqu'à fatiguer les autres par leur curiosité; comme si la Nature, attentive à remplacer ses pertes, employoit le secours des oreilles pour suppléer au défaut des yeux."——4. *Permagna negotia habebat.* "Was carrying on very extensive monied transactions." The allusion is here, not to trade, as the scholiast and many commentators pretend, but to the loaning of money. Compare *Ernesti, Clav. Cic. s. v. negotium.*——5. *Clazomenis.* Clazomenae was a city of Asia Minor, in the region of Ionia. It lay to the west of Smyrna, on the sinus Smyrnaeus, and, on account of its advantageous situation for commerce, received many favours from Alexander the Great, and subsequently from the Romans. Augustus enlarged and beautified this place so much, that on its medals he is styled the second founder of the city. Compare the remark of *Rasche* (*Lex. Rei Num. vol.* 3. *col.* 604.) "*Clazomenii, quamvis eorum urbs, teste Pausania, erat antiquissima, Augustum conditorem suum alterum et euergetam jactant.*"

6. *Durus homo,* &c. "A fellow of harsh and stubborn temper, and who in insolent importunity could surpass even the King." As regards the peculiar meaning of *odium* in this passage, compare *Ruhnken, ad Terent. Phorm.* 5. 6. 9. *Ernesti, Clav. Cic. s. v.*——7. *Adeo sermonis amari,* &c. "Of so bitter a tongue, as far to outstrip the Sisennae, the Barri." The terms *Sisennas* and *Barros* are here taken as appellatives, and the reference is to persons in general, as infamous for the virulence of their defamatory railings as Sisenna and Barrus. With regard to the latter of these two individuals, compare Explanatory Notes, *Serm.* 1. 4. 110. Dacier thinks that the other is the same with Cornelius Sisenna, of whom Dio Cassius (54. 27.) relates a very discreditable anecdote.——8. *Equis praecurreret albis.* A proverbial form of expression, and equivalent to *longe superaret.*" Various explanations are assigned for this peculiar mode of speech, the most common of which is, that white horses were thought by the ancients to be the swiftest. Compare Erasmus, (*Chil.* 1. *cent.* 4. 21. *p.* 138. *ed. Steph.*) "*Ubi quem aliis quapiam in re longe superiorem significabant, longoque anteire intervallo, eum albis equis praecedere dicebant; vel, quod antiquitus equi albi meliores haberentur; vel, quod victores in triumpho albis equis vectari soleant; vel, quod albi equi fortunatiores et auspicatiores esse credantur, ut ad equestre certamen referamus metaphoram.*"

9. *Postquam nil inter utrumque convenit.* "When no reconciliation could be effected between them." Or, more literally: "after nothing was agreed upon between the two."——10. *Hoc etenim sunt omnes,* &c. "For all, between whom adverse war breaks out, are, by this fixed law of our nature, troublesome to one another in proportion as they are valiant." The expression *hoc jure,* in this passage, is variously explained. We have given the interpretation which appears to us the plainest and most natural. Gesner makes it equivalent to "*hac conditione,*" and adds "*nempe ut vel commoriatur dimicatio, vel alteruter certe pereat. Quantum ad pugnarum eventum molesti sunt similes fortibus.*" Döring refers it to a legal controversy, and to the mode in which a litigant defends his side, (*de modo, quo quis jus defendit, vel de pertinacia, qua quis de jure pugnat.*) His explanation is as follows: "*Omnes enim, quibus certamen est cum adversario aliquo, dum eadem pertinacia, qua viri fortes, de jure pugnant invicem sibi molesti fiunt.*" Bothe gives a third way of explaining the phrase in question: "*Hoc jure homines, qui bellum inter se gerunt, sunt molesti, quo sunt fortes, h. e. nullo jure, sed more bellorum.*"—As regards the long and awkward parenthesis which is here introduced, it is more than probable that the poet purposely employed it in order to give an air of greater ridicule to the whole subject. Heindorff, however, will not have it to be a parenthesis, but a species of anacoluthon, because there is no form of expression employed

after *muneribus missis*, in the 18th verse, to mark a return to the idea that immediately preceded the supposed parenthetical clause. The objection does not possess much strength. Horace, in the 15th epistle of the first book, uses a still longer parenthesis than the present, and has no connecting form of expression at its close.——11. *Inter.* Consult Various Readings.——12. *Hectora Priamiden*, &c. The comparison here drawn is extremely amusing, and is intended to give an air of seriousness and importance to this mighty combat. 'Tis death alone, observes the poet, that can terminate the differences between brave men, such as Hector and Achilles, Persius and Rupilius. Whereas, if two faint-hearted men engage, or two persons not equally matched in courage and in strength, one of them is always sure to give up.——13. *Ira fuit capitalis*, &c. The order of construction is, *fuit tam capitalis ira ut ultima mors solum divideret* illos. "There was so deadly a feud, that the utter destruction of one of the two could alone terminate their difference." Literally, "could alone separate them."

15. *Duo si discordia vexet inertes.* "Whereas, if discord set two faint-hearted men in action."——16. *Diomedi cum Lycio Glauco.* Alluding to the exchange of armour between Glaucus and Diomede. Compare *Homer, Il.* 6. 232. *seqq.* This well-known story gave rise to a proverb, "*Diomedis et Glauci permutatio.*" On which Erasmus remarks, "*Quae refertur apud Homerum Diomedis et Glauci permutatio, in proverbium abiit, quoties inaequalem commutationem significamus, hoc est, deteriora pro melioribus reddita, χρύσεα χαλκείων, id est, aurea pro aereis.*" (*Chil.* 1. *cent.* 2. 1. *p.* 59. *ed. Steph.*)——17. *Pigrior.* "The weaker of the two." So Wieland, "der schwächre."——*Ultro muneribus missis.* Compare the scholiast: "*Ut Glaucus cessit Diomedi arma sua aurea, acceptis aereis.*

18. *Bruto Praetore tenente*, &c. Brutus was Praetor when he took part in the assassination of Julius Caesar. Asia formed, in fact, a proconsular province, that is, its governor was to be a man of consular rank. In the confusion, however, which succeeded the death of Caesar, this rule, with many others of a similar nature, was not of course accurately complied with; and the Roman senate, who, amid all their weakness and timidity, still felt convinced that their only hope of restoring the republic rested with Brutus, exerted themselves to strengthen his hands by provincial appointments. He received, therefore, first the government of Crete, as Propraetor, afterwards that of Macedonia, and, A. U. C. 711, the province of Asia, a part of which, however, he had first to reduce to his authority by force of arms. It is evident, therefore, that Horace uses the term *Praetore*, in the text, in the sense of "Governor," (*propraetore* would have been unmanagable in verse,) and with the more propriety in the present instance, as Brutus never had obtained a higher rank in the republic than the Praetorian.——19. *Rupili et Persi par pugnat.* "The pair, Rupilius and Persius, enter the lists." Our idiom rejects the genitive ("the pair of Rupilius and Persius,") which in the original conveys an air of peculiar elegance to the clause, being based upon the expression *par gladiatorum.*——*Uti non compositi melius cum Bitho Bacchius.* "With so much spirit, that the gladiators Bacchius and Bithus were not more equally matched." As regards the two gladiators here alluded to, compare the scholiast: "*Bithus et Bacchius gladiatores optimi illis temporibus fuerunt, qui cum multos interemissent, commissi inter se mutuis vulneribus conciderunt.*" As regards the form *commissi* in the text, consult Various Readings.

21. *Acres.* "Eager to bring their cause to a hearing."——*Magnum spectaculum uterque.* "Each a very diverting spectacle."——22. *Ridetur ab omni conventu.* "He is laughed at by the whole assembly." *Conventus* here included all who were present at the hearing of the case.——23. *Cohortem.* "His retinue." Compare the explanation of *Ernesti*, (*Clav. Cic. s. v. Cohors.*) "*Cohors praetoris* (sc. *provincialis*) *sunt comites ejus, praefecti scribae, medici, accensi, haruspices, praecones.*" The *cohors praetoris*, here described, must not however, be confounded with the *cohors praetoria*, of which mention is frequently made by ancient writers. This last belongs to military antiquities, and denotes the body-guard of a commander.——24. *Solem Asiae.* As illumining the whole province of Asia by the splendour of his authority and name.——25. *Canem illum, invisum agricolis*, &c. "That Rupi-

has had come like that hound, the star hateful to husbandmen." The allusion is to the dog-star. Compare Explanatory Notes, Ode 1. 17. 17.——26. *Ruebat, flumen ut hibernum*, &c. "He poured along, as a wintry flood is wont in places whither the ax of the woodman seldom comes." Persius, choking with rage while he pours forth his torrent of angry invective against Rupilius, is compared to a stream swollen by the winter rains, and choked in its course by the thick underwood, and other impediments of the kind which it encounters.

28. *Tum Praenestinus salso*, &c. "Then the native of Praeneste, like a stubborn and unconquered vine-dresser, to whom the passenger had often been obliged to yield, when calling him cuckow with roaring voice, retorts upon his opponent, as he flowed along in this cutting and copious style, invectives drawn, as it were, from the vulgar raillery of the vineyard itself." The vines in Italy were trimmed and pruned early in the spring. If any vine-dresser, therefore, attended to this branch of his duties late in the season, (the period when the cuckow begins to put forth its note) he was sure of encountering the raillery of passengers, for his indolence and loss of time, and it was customary with them, in allusion to the lateness of the season in which his labours had only just commenced, to salute his ears with the cry of *cucullus*, ("cuckow," i. e. in the vulgar dialect of our own days, "lazy lubber.") On this a fierce war of invective and abuse invariably ensued, and the more extensive vocabulary of the vine-dressers generally ensured them the victory. Horace compares Rupilius therefore to a vine-dresser who had been in many such conflicts, and had always come off conqueror; in other words, he pays a high compliment to his unrivalled powers of abuse. ——28. *Multoque fluenti*. Compare the remark of Döring. "Multus, *qui est multus in aliqua re*, multus fluens, *cui multa verba fluunt*." The expression *multo fluenti* is apparently imitated from Demosthenes (*De Cor. c.* 43. *p.* 276. *ed. Harless.*) τότε ἐγὼ μὲν τῷ Πύθωνι ῥᾳσυνομένῳ καὶ πολλῷ ῥέοντι καθ' ὑμῶν οὐκ εἶξα κ. τ. λ. Consult Various Readings.——29. *Arbusto*. The Italian vines were trained along trees (compare Excursus 1. to the first book of Odes.) Hence the use of *arbustum* to denote a vineyard. The term *expressa*, which is joined in the text with *arbusto*, is well explained by Baxter: "*Metaphora ducta a vino, quod exprimitur arbusto, hoc est, vite arbustiva.*"——30. *Vindemiator*. This term properly denotes one who gathers the grapes for the vintage. It is here used, however, in the sense of *putator*. In metrical reading, *vindemiator* must be pronounced *vindēm-yātor*. Compare *Carey's Latin Prosody*, 3*d ed. p.* 173.——31. *Cucullum*. Compare *Pliny*, 18. 26. "*Exprobratio foeda putantium vites per imitationem cantus alitis temporariae, quam cucullum vocant: dedecus enim habetur, opprobriumque merito falcem ab illa volucre in vite deprehendi.*"

32. *Graecus*. Compare note on verse 2.——*Italo aceto*. The invectives and abuse uttered by Rupilius, are here designated by the appellation of "Italian vinegar."——34. *Qui reges consueris tollere*. Brutus had aided in slaying Caesar only, but Junius Brutus, one of his ancestors, had driven Tarquin from Rome. Persius, however, was not, we may well suppose, very deeply read in Roman history, and he therefore ludicrously confounds the two, making the individual whom he addresses to have removed out of the way both Caesar and Tarquin!—Dacier conjectures, from the allusions in the text, that this satire was written before Horace had made his peace with Augustus, as it is not likely, he thinks, that he would afterwards have spoken in this manner of the death of Caesar. Sanadon joins with him in this opinion, and fancies that the present production was not made public till twenty years after the poet's death. This is attaching, however, too much importance to a flat and miserable joke.——35. *Operum hoc mihi crede tuorum est*. "This is one, believe me, of the deeds that peculiarly belong to thee." i. e. this, trust me, is a work for thee alone, the hereditary foe of kings, to accomplish. We may either understand *unum* after *operum tuorum*, or, what is far preferable, make the genitive here an imitation at once of the Greek idiom. Compare *Matthiae, G. G. vol.* 2. *p.* 501. 4*th ed.*

SATIRE 8. The design of this satire is to ridicule the superstitions of the Romans. Priapus is introduced, describing the incantations performed by Canidia, in a garden on the Esquiline Hill, which he protected from thieves. But he could not guard it from the intrusion of Canidia and a sister-hag, who resorted there for the celebration of their unhallowed rites. Their enchantments and ceremonies bear some resemblance to those which have been attributed to modern witches. They fill a pit with the blood of a black lamb; they form two waxen figures, and bury in the earth a wolf's beard, and the tooth of a serpent. Most of the romantic fictions of the times of chivalry may be referred to classical mythology, and the incantations or witchcraft of paganism differed little from the sorcery exercised in the dark ages. The heathens, like the Christians, distinguished between good and bad magic. It was believed in the ancient, as well as more modern, superstitions, that a preternatural dominion over nature was usurped, from the vilest motives of malice or gain, by some wrinkled hag or vagrant sorcerer, who passed their obscure lives in penury and contempt. The rites or ingredients were the same in ancient and modern spells, and both were calculated to recall or extinguish life, to excite love or hatred, to blast the works of creation, and extort from demons the secrets of futurity.

This satire, and the two epodes in which Canidia's incantations are recited, may be curious for the history of ancient witchcraft; but they are not possessed of high poetical merit. "The Erichtho of Lucan," says Gibbon, "is tedious and disgusting, yet sometimes sublime; but the Canidia of Horace is a vulgar witch." (*Dunlop's Rom. Litt. vol.* 3. *p.* 253.)

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1. *Inutile lignum.* The wood of the fig-tree was very little used on account of its brittleness. Hence the Greek proverb, *ἀνὴρ σύκινος*, "A fig-tree man," to denote one that is of little firmness or real value. Compare *Erasmus*, (*Chil.* 1. *cent.* 7. 85. *p.* 254. *ed. Steph.*) "*Lignum ficulnum ut fragile, atque ad omnia ferme inutile, proverbiis aliquot locum fecit. Nam ἄνδρα σύκινον, id est, virum ficulnum, appellant mollem atque inutilem. Scholiastes admonet proverbium ductum a ligno ficus, inutili fragili et invalido: unde dictum et ficulnum praesidium pro inutili,*" &c.——2. *Incertus, scamnum faceretne Priapum.* Horace here represents the carpenter (*faber* lignarius) as at a loss whether to make a bench or a Priapus out of the wood in question. This of course is a mere witticism on the part of the poet, at the expence of the strange deity to whom he alludes. It should be remarked, that the wood of the fig-tree was generally preferred for statues of this divinity, as well as for those of Osiris which were carried about in procession by the Egyptians on the festival of the Pamylia. A hidden meaning is therefore connected with this, for a developement of which, uniting as it does the early religious systems of Italy, Egypt, and India, compare the remarks of Guigniaut on the sacred fig-tree of the Hindoos (the *ficus Indica, Bengalensis, ficus religiosa*, of Linnaeus), *Creuzer's Symbolik, trad. par Guigniaut, vol.* 1. *p.* 150. *in notis*, and *R. P. Knight, Inquiry*, &c, § 45. *Class Journ. vol.* 23. *p.* 235. Compare also, in relation to Priapus, *Dulaure, Hist. Abr. de Diff. Cultes, vol.* 2. 169. *seqq.* and *Knight, Inquiry*, &c. § 23. *seqq. Class. Journ. vol.* 23. *p.* 11. *seqq. Inquiry*, &c. § 181. *Class. Journ. vol.* 26. *p.* 48.

3. *Furum aviumque maxima formido.* A wooden figure of Priapus was generally set up in gardens and orchards. The true reason of this must, no doubt, be sought for in the more secret doctrines of ancient mythology, by which the divinity in question was identified with the *παγγενετὼρ*, the universal generator, the first principle of animation. (*Knight's Inquiry*, &c. § 23. *seqq. Class. Journ. vol.* 23. *p.* 11.) With the lower orders, however, who were of course ignorant of this hidden meaning, Priapus degenerated into a mere scare-crow, whose only employment seeemed to be, to drive away the birds, and guard the fruit from thieves. He was usually represented with a crown of reeds or of garden herbs, and holding in his right hand a wooden club, or else scythe, whilst his body terminated in a shapeless trunk. The Roman poets appear, in general, to have entertained little, if any, respect for him.——4. *Dextra.* Alluding to the club, or scythe, with which his right hand was armed.——6

Arando. Referring to his crown of reeds, the rattling of which served to terrify the birds. ——7. *Novis hortis.* By the "new gardens," are here meant those of Maecenas on the Esquiline Hill, which were laid out on what had been previously a common burying-place for the lower orders, for slaves and for ruined spendthrifts. Compare Explanatory Notes, Ode 3. 29. 10. and the remark of the scholiast: "*Antea Esquilina regio sepulcris servorum et miscrorum erat dedicata; Maecenas autem considerans aëris salubritatem hortos eo loci constituit.*"

8. *Prius.* Before the gardens of Maecenas were laid out.——*Angustis ejecta cellis.* "Tossed out of their narrow cells." The term *ejecta* forcibly denotes the unfeeling manner in which the corpses of slaves were disposed of. By *cellis* are meant their little cells, or dormitories.——9. *Conservus.*——Compare the remark of Acron: "*Conservi locabant et sepeliebant alios servos.*"——*Vili in arca.* The dead bodies of slaves and of the poor were thrown into boxes or coffins roughly made, and thus carried forth for interment. The corpses of the higher orders and the wealthy were conveyed on litters (*lecticae*) to the funeral pile. Compare *Kirchm. de funerib. Rom.* 2. 8. 9.——10. *Commune sepulcrum.* "A common burial-place."——11. *Pantolabo scurrae, Nomentanoque nepoti.* "For such beings as the buffoon Pantolabus and the spendthrift Nomentanus." Both Pantolabus and Nomentanus were still alive, as appears from *Serm.* 2. 1. 19. and the poet, with cutting satire, makes their names grace as appellatives two entire classes of men. As regards Pantolabus, the scholiast tells us his true name was Mallius Verna, and that he received the appellation of Pantolabus from his habit of indiscriminate borrowing. "*Fuit Mallius Verna, trans Tiberim ingenuis parentibus natus, qui quia a multis pecuniam mutuam rogabat, Pantolabus est cognominatus.*" (ἀπὸ πάντων λάβειν.) With respect to Nomentanus, compare Explanatory Notes, Serm. 1. 1. 101.

12. *Mille pedes in fronte,* &c. "Here a small stone pillar marked out for it a thousand feet of ground in front, three hundred towards the fields; (with the injunction added) that this place of burial should not descend to the heirs of the estate." It was the custom, when ground was set apart by any individual, as in the present instance, for a place of interment, to erect upon it a small square pillar of stone, with an inscription on it, designating the limits of the piece of land to be appropriated for this purpose, and declaring that it never was to return to the heirs of the estate. The *cippus* alluded to in the text marked out a thousand feet for the breadth, (*in fronte,* i. e. along the road), and three hundred for the depth, (*in agrum,* i. e. extending inward towards the fields), and it had also the common injunction respecting the land's not descending to the heirs of the estate. The following will give some idea of the inscriptions put upon these *cippi.* Thus, L.M. IN.FR.P.D. IN.AG.P.CCC. H.M.H.EX.T.N.S. That is: *Locus Monimenti. In Fronte Pedum Quingentorum. In Agrum Pedum Trecentorum. Hoc Monimentum Haeredes Ex Testamento Ne Sequatur.* Compare *Petronius,* 71. "*Praeterea ut sint in fronte pedes centum, in agrum pedes ducenti. Omne genus etiam pomorum volo sint circa cineres meos, et vinearum largiter. Valde enim falsum est, vivo quidem domos cultas esse: non curari eas ubi diutius nobis habitandum est; et ideo ante omnia adjici volo:* HOC. MONIMENTVM. HEREDEM. NON. SEQVATVR.

15. *Aggere in aprico.* "On an open terrace." Commentators, for the most part, refer this expression to the *Agger* of Tarquinius Superbus. It may, however, be supposed to allude just as well to some other elevated piece of ground, forming part of the improvements at the Esquiline. As regards the *agger* of Tarquin, the following account may not prove unacceptable to those who decide in favour of it on the present occasion. "Ascending the Quirinal, the walls (of Rome) followed the sinuosities of the hill through the gardens of the *Colonna* family, and afterwards behind those of the *Vigna Barberini,* on which site some remains of these old fortifications are said to be visible. From this point a sort of terrace or rising ground may be observed, which follows for some time the direction of the road leading from the *Porta Pia* to the *Porta Salara,* and afterwards stretches behind the baths of Diocletian, till it is again lost near the arch of Gallienus. This is the famous *agger* of Ser-

vius Tullius, raised, according to Dionysius, from the porta Esquilina to the Collina, being somewhat less than a mile in length, and about fifty in breadth. (*Dion. Hal.* 9. 68.) This part of the works of Servius is supposed to have been amplified and completed by Tarquin his successor." *Cramer's Ancient Italy, vol.* 1. *p.* 358.——*Modo.* "A short time ago."——*Tristes.* Referring to the passers by, and the feelings that came upon them as this place of interment met their view.

17. *Quum.* "While, in the mean time." *Quum* is here equivalent to *cum interea*, and Priapus alludes to the period which has intervened, between the first formation of the gardens and the present moment in which he is represented as speaking. Some commentators suppose, that the god here refers to the state of things on the Esquiline previous to the improvements made by Maecenas, and that the present tense is used, though the reference is to what has past. But, how can this be, when Priapus only came in with the gardens themselves, and had no statue there before? The truth is, that even after the gardens were formed, and while they were as yet new, the place must still have been frequented in some degree, by its old visitants, the birds of prey and the witches; the former continuing for a time to seek their food in a place where they had once obtained it in so much abundance, and the latter being reluctant to abandon a spot which had been the favourite scene of their incantations and mummeries.——*Ferae.* "Birds of prey." They are called *Esquilinae alites* in Epode 5. 100.——*Suetae.* Equivalent to *quae solebant.*——19. *Quantum.* Understand *venefieae sunt.*——*Carminibus quae versunt*, &c. "Who turn people's brains by their incantations and drugs."

21. *Vaga Luna.* The epithet *vaga*, "wandering," is merely applied to the moon in allusion to her course through the heavens. Compare the language of Horace with reference to the stars, "*Stellae sponte sua, jussaene vagentur et errent.*" (*Epist.* 1. 12. 17.)——23. *Nigra succinctam palla.* "With her sable robe tucked up." Compare Explanatory Notes, Epode 5. 25. and 1. 34.——25. *Cum Sagana majore.* "With the elder Sagana." The Scholiast makes this Sagana to have been a freedwoman of Pomponius, a Roman senator proscribed by the triumvirate, and to have had a sister younger than herself; whence the epithet *major* (sc. *natu*) here applied to her. Döring thinks that Sagana may have been termed *major* by Horace, as being older than Canidia.——26. *Scalpere terram unguibus*, &c. The witches are here represented as digging a trench with their nails, and tearing the victim in pieces with their teeth. This, of course, is invented by the poet, in order to give a more ridiculous appearance to the whole scene.——27. *Pullam agnam.* Black victims were always offered to the gods of the lower world.——28. *Inde.* This may either refer to the trench or the blood. The latter appears to us more correct, and *inde* will therefore be equivalent to *hac re*, "by means of this." Nothing was supposed to be more delicious to the souls of the departed than blood. They would not foretell any future events, nor answer any questions, until they had tasted of it. When Ulysses, after digging a trench or pit, pours the blood of a victim into it in order to evoke the shade of Tiresias, he has to draw his sword and sit by the blood in order to drive away the ghosts that were endeavouring to come near. (*Od.* 11. 48. *seqq.*) One of the scholiasts on Homer, very oddly compares them to so many flies attracted by the blood. Ὡς μυίας νομιστέον αὐτὰς ἥκειν ἐπὶ τὸ αἷμα. Compare also, on this same subject, the remark of another scholiast: Ὁ Τειρεσίας πίνων τοῦ αἵματος ἐμαντεύετο· αἱ δὲ ἄλλαι ψυχαὶ πίνουσαι ἐπεγίνωσκον· ἡ δὲ ψυχὴ τοῦ Ἐλπήνορος ἅτε δὴ μήπω ἐπιβᾶσα τῷ τῆς Λήθης πεδίῳ καὶ πρὸ πόσεως ἐπιγινώσκει τὸν Ὀδυσσέα.——29. *Manes.* The *Dei Manes* of course are meant.

30. *Lanea et effigies erat*, &c. There were two images, one of larger size, and made of wool, the other smaller and composed of wax. The former represented Canidia, the latter the intended victim of the charm, and this one stood in a suppliant posture before the other, as if about to receive some signal punishment. The general rule in magic rites seems to have been, to make the images of those, who were to be benefited, of wool, and to employ wax in the case of those who were to be operated upon. The wool was deemed in-

vulnerable, whereas the wax was either pierced with needles, (compare *Ovid, Her.* 6. 91.), or was made to melt away in magic fires.——31. *Quae poenis compesceret inferiorem.* "Which was to keep the smaller one within bounds by certain punishments," i. e. was to keep the individual, whom the image represented, from wandering in his affections, by the infliction of certain severe punishments. The allusion is very probably to Varus. Compare Explanatory Notes, Epode 6. 73.——32. *Servilibus modis.* "Like a slave," i. e. by the severest inflictions of suffering. Compare the scholiast, "*gravissimis verberibus et flagris.*" Perhaps some light may be thrown on this point by the manner in which Psyche is represented on an antique gem, (compare *Gori*, 1. *tab.* 76. 6.) namely, with bended knees, and her hands tied behind her back, ready for punishment.

33. *Hecaten.* Compare Explanatory Notes, Epode 17. 2.——34. *Videres.* "One might see."——35. *Lunam rubentem.* "The bright moon." Heindorff thinks, that by the epithet *rubentem* the poet means to represent the moon as *blushing* at the scene; but to this Döring very properly replies, "*At hujusmodi rerum aspectus* pallorem *potius quam* ruborem *exprimit.*" ——36. *Magna sepulcra.* "The high-raised graves." Referring to the earth piled up in the form of a mound on some of the graves. The poet cannot allude to any "lofty monuments," as some translate the words in question, since there were none such on the Esquiline.——39. *Julius, et fragilis Pediatia,* &c. The poet seizes the present opportunity of lashing some of the abandoned characters of the day. The first of these, Julius, was a man of infamous morals; the second was not more pure, and, to mark his extreme corruption, a female name is given him, his true one having been Pediatius. Compare the Scholiast: "*Pediatius, eques Romanus, patrimonio consumto ..... quare Horatius mutato genere, Pediatiam nominavit propter mollitiem.*" As regards Voranus, the same scholiast remarks: "*Aiunt Voranum, libertum Q. Lutatii Catuli, fuisse adeo furacem, ut nummos subreptos a nummulario in calceos demiserit, a quo cum deprehensus esset, quidam subridens, belle, inquit, si te non ἐκχαλκεύει, verberibus tanquam aes recudat, alludens ad calceos.*"

41. *Umbrae.* The manes evoked by the incantations of the sorceress.——*Resonarent triste et acutum.* The spirits of the dead are here represented, in accordance with the popular belief, as uttering a plaintive and shrill sound when speaking Thus, in Homer, the voices of ghosts are expressed by τρίζουσαι (*Od.* 24. 5.), on which Eustathius remarks, ἰστέον δὲ ὅτι μυθικῶς ταῖς ψυχαῖς ἐπελέχθη τρισμός, οἷα λόγου μὲν ἐνάρθρου ἐστερημέναις. Compare *Virgil, Aen.* 6. 492. "*Pars tollere vocem exiguam.*"——42. *Lupi barbam.* Pliny, (*H. N.* 28. 10.) informs us, that the snout of a wolf (*rostrum lupi*) was thought to possess the greatest virtue in repelling enchantments, and was therefore fixed up over the doors of farm-houses. The modern belief respecting the efficacy of the horse-shoe, is akin to this. On the present occasion, the hags bury a wolf's beard in order to guard their own enchantments against any counter-charm.——43. *Cerea.* To be pronounced, in metrical reading, *cer-ya.* Compare *Serm.* 2. 2. 21. where a similar contraction occurs in the word *ostrea.*

46. *Ficus.* "I, being made of the wood of a fig-tree." The wood of which his image was made, not being perfectly dry, was split by the heat, and the noice produced by this scared away the witches. Compare the remark of Sanadon: "Le bois dont étoit fait la statue de Priape fit un éclat, comme il arrive de tems en tems au bois qui travaille et qui n'est point encore entierement sec. Les deux sorcieres prirent ce craquement pour ce que dit ici Horace; et ce Dieu se vante de cette action comme d'une marque insigne de sa vengeance. Il y a là un double ridicule, qui tombe également sur Priape et sur les sorcieres."——48. *Canidiae dentes,* &c. A laughable scene ensues. In the hurried flight of the two hags, Canidia's false teeth drop out, and Sagana loses her wig.——*Altum caliendrum.* The *caliendrum* was a kind of wig or cap of false hair. In this sense it is here taken by Porphyrion: "*Jocatur in has, quasi altera dentibus appositis uti solita sit; altera quod gibba* (read *glabra*) *fuerit caliendrum habere consueverit.*" The use of wigs, or perruques, at Rome, was adopted at first only in cases of necessity, or where some ridiculous disguise was to be

assumed. It afterwards became a common mode of making amends for the want of that fashionable-coloured hair to which we have alluded in another part of this volume. Compare Explanatory Notes, Ode 1. 5. 4. Ovid (*A. A.* 3. 165.) refers to this practice, "*Femina procedit densissima crinibus emptis.*" Juvenal speaks of it in the case of Messalina (6. 120. "*nigrum flavo crinem abscondente galero.*") The female bust that was in the collection at Potsdam, and the coiffure of which, though of marble, could be taken off, is thought to furnish a proof that the fashion of wearing perruques was openly adopted. This, however, has been opposed. Many statues and busts of a similar kind are found in different Museums. One of the most remarkable is that of the empress Julia Mammea, an engraving of which has been given by Visconti (*Mus. Pio-Clem. vol.* 6. *pl.* 57.) This antiquary had previously remarked, in the case of a Julia Soëma, which is also provided with one of these marble perruques, that it appears to have been a refinement of fashion and luxury, and which enabled the Roman females to place on their statues a coiffure of the most recent mode, in order to prevent any ill-natured calculations respecting their age, from the fashion of dressing the hair which prevailed when the statue was made. (*Mus. Pio-Clem. vol.* 2. *p.* 91. *seqq. pl.* 51.——*Böttiger's Sabina, p.* 94. *French transl.*)

SATIRE 9. Horace describes the unavailing efforts which he employs to get rid of an importunate fellow—a fop and poetaster, who tires and overwhelms him with his loquacity. Sometimes he stops short, and then walks fast; but all his endeavours are vain to shake off the intruder. A few of the touches of this finished portrait, which is surpassed by none in delicacy of colouring and accuracy of delineation, have been taken from the characters of Theophrastus. It has served in its turn as the model for the amusing picture, in the eighth satire of the old French poet Regnier, entitled, "*L'Importun, ou le Fascheux.*" (*Dunlop's Roman Literature, vol.* 3. *p.* 253.)

1. *Ibam forte via Sacra.* "I chanced to be strolling along the Sacred way." Compare Explanatory Notes, Epode 7. 7. and Ode 4. 2. 34.——2. *Nescio quid meditans nugarum.* "Musing on some trifle or other." Most commentators agree, that Horace must have been occupied on this occasion with his poetical reveries, and that these were the *nugae* to which he here refers. Torrentius, however, assigns him very different subjects of meditation. Compare the amusing remarks of Wieland on this point.——4. *Quid agis, dulcissime rerum?* "My dearest of friends in the whole world, how goes it?" Some diversity of opinion exists with regard to the construction of *rerum* in this clause. Döring makes it depend on *quid*, so that the grammatical arrangement, according to him, will be, *quid rerum agis, dulcissime?* and the meaning simply this: "How goes it, my dearest friend?" In this he is evidently wrong. The usual Latin form is *quid agis?* not *quid rerum agis?* Besides, the authority of other ancient writers, and particularly Ovid, is decidedly against him. The true construction is, *dulcissime rerum*, as we have indicated by our punctuation of the text. A very able examination of the whole point is made by Dr. Carey (*Lat. Pros.* 3*d. ed. p.* 73. *seqq. in notis.*) who observes, in one part of his remarks, "every scholar well knows, that in this and similar combinations with a superlative, the word *rerum* is exactly equivalent to our English phrase, "in the world," or, as the French more nearly express it, "of the world" (*du monde*)." Compare also *Brisson. de Form.* 8. 65. as cited by Heindorff. It is surprising to see so able a scholar as Döring endeavouring to get rid of Ovid's authority in the present matter, by supposing him, when imitating Horace in this form of expression, to have been mistaken as to the construction of it! "*Sed fieri potuit, ut Ovidius, Horatium imitaturus, aeque atque alii, in verbis inter se jungendis erraret.*"

5. *Suaviter ut nunc est*, &c. "Pretty well, at present, I reply, and thou hast my best wishes for thy welfare." The expression *cupio omnia quae vis* (literally, "I desire all things to come to pass as thou wishest") was a form employed in taking leave of a person. Hence it is used by the poet on the present occasion, in turning away from the individual who accosts him.——6. *Num quid vis? occupo.* "Dost thou want any thing of me? I ask; before he has time to begin a regular conversation." The phrase *num quid vis?* was another customary mode of taking leave, and is of frequent occurrence in the comic writers. According to Donatus, it was used among the Romans, in order that they might not seem to take their leave too abruptly. "*Abituri, ne id dure facerent, num quid vis dicebant his, quibuscum constitissent.*" Our modern phrase, "hast thou any thing farther with me?" is precisely analogous.——*Occupo.* The peculiar force of this verb in the present instance must be noted. The poet means, that he gets the start of the troublesome individual with whom he has come in contact, and proceeds to bid him good bye before the latter has time to make a regular onset and commence talking at him. Compare the Greek φθάνω.——7. *Noris nos, inquit; docti sumus.* "Yes, replies he, I want thee to become acquainted with me, I am a man of letters." Complete the ellipsis as follows, *velim ut nos noris.*——8. *Hoc.* "On this account."——*Misere discedere quaerens.* "Wanting sadly to get away from him."——9. *Ire.* The historical infinitive, as it is termed, used in the sense of the imperfect, *ibam.* So also *dicere* for *dicebam.*——10. *Puero.* The "servant boy" who accompanied him.

11. *O te, Bolane*, &c. "Ah! Bolanus, murmured I to myself, happy in thy irritable temper!" According to the scholiast, the individual here alluded to was a man of irritable and fiery temper, who had a summary mode of getting rid of such acquaintances, by telling them to their faces what he thought of them. "*Bollanus fuit homo, qui ὀξυχολος, nullius ineptias ferebat, sed statim vel in faciem quemvis reprehendebat, vel de eo quid sentiret, non dissimulate dicebat.*" The poet wishes for his irascible temperament, that he may drive away the impertinent fellow who keeps clinging to him. Some commentators, however, reject the explanation given by the scholiast, and suppose Bolanus to have been a dull, stupid man, who could be pleased with such a companion, and to whom Horace, therefore, satirically alludes. There is certainly much to be said in favour of this mode of explaining the present passage, though the former perhaps is, on the whole, preferable to it.——15. *Sed nil agis, usque tenebo.* "But 'tis all in vain. I'm determined to stick close by thee." This is meant for a *bon-mot* by the poet's persecutor.——16. *Persequar.* "I'll follow thee wherever thou goest." The true meaning of this verb, however, is best expressed by the vulgar phrase, "I'll follow thee through thick and thin."——*Hinc quo nunc iter est tibi?* "Whither does thy route lie now from this quarter?"

18. *Cubat.* "He is confined to his bed." Compare the scholiast: "Cubat: *aegrotat, languet, jacet.*" Compare also, with regard to this usage of *cubo*, *Serm.* 2. 3. 289.——*Caesaris hortos.* The reference is to the gardens of Julius Caesar, which he left by his will to the Roman people. (*Sueton. Caes.* 83.) They were situate in the fourteenth region, (*Transtiberina*) and near them, and in the ground known by the peculiar name of Codeta, or Campus Codetanus (*Festus, s. v. Codeta,*) was a Naumachia, which Caesar had caused to be constructed for the purpose of exhibiting naval shows. The fourteenth region, of which we have just made mention, was situate on the right bank of the Tiber: and contained, besides the space inclosed within the walls of Aurelian, the Janiculum, the mons and campus Vaticanus, and all the ground occupied by the modern city as far as the castle of *S. Angelo.* This part of Rome was at first peopled by the inhabitants of certain Latin cities removed thither by Ancus Martius, (*Liv.* 1. 33.) Subsequently we find it assigned as a place of security, as well as punishment, to the turbulent Volsci of Velitrae, (*Liv.* 9. 4.) Though it seems to have been chiefly frequented by the poorer classes, yet we hear of some distinguished characters in Roman history, having gardens and pleasure-grounds within its precincts, as, for example, the one named in the text.——19. *Piger.* "In a lazy mood."——

Usque sequar te. "I will accompany thee as far."——20. *Ut iniquae mentis asellus.* "Like a surly young ass."——21. *Quum gravius dorso subiit onus.* The construction is, *quum subiit* (i. e. *iit sub*) *gravius onus dorso.* "When a heavier load than ordinary is put upon his back." Literally, "when he goes under a heavier load than ordinary with his back."

22. *Viscum.* There were two brothers named Viscus, of senatorian rank, and sons of Vibius Viscus, a Roman knight, who stood high in favour with Augustus. They were both distinguished by their literary talents, and both are named by Horace in the 10th satire of this book, among those persons whose good opinion was to him a source of gratification. From the present passage it would appear, that, at this time he was particularly intimate with one of the two. Compare, in relation to the Visci, the words of Acron: "*Visci duo fratres fuerunt. Pater Vibius Viscus, quamvis et divitiis et amicitia Augusti elatus fuerat, in equestri tamen ordine perduravit, cum filios suos senatores fecisset.*"——23. *Varium.* Compare Explanatory Notes, Ode 1. 6. 1.——24. *Quis membra movere mollius?* &c. "Who can dance more gracefully? My singing too even Hermogenes would envy." As regards the expression *mollius* in its application here to dancing, compare the language of Ovid (*A. A.* I. 595.) "*Si vox est, canta, si mollia brachia, salta,*" where *mollia* has the meaning of "pliant," "suple." Compare also the explanation given by Döring of our text: "*Quis molliore et concinniore pedum brachiorumque agitatione saltare?*——25. *Hermogenes.* Compare Explanatory Notes, *Serm.* 1. 2. 3.

26. *Interpellandi locus hic erat.* "An opportunity here offered itself for interrupting him." The poor bard, driven to despair by the garrulity of his new acquaintance, and finding it impossible to shake him off, seeks some little relief under his misery by endeavouring to change the conversation and introduce the subject of his neighbour's extraction. He asks him, therefore, if he has a mother living, if he has any relations, who are interested in his welfare.——27. *Queis te salvo est opus?* "Who are interested in thy welfare?" i. e. who are wrapped up in the safety and preservation of so valuable a man as thou. The poet, driven to extremities, indulges in a sneer at his persecutor, but the armour of the other is proof against the blow.——28. *Omnes composui.* "I have laid them all at rest," i. e. I have buried then all. Equivalent to our form of expression, "I have seen them all to their graves." Compare the explanation of the scholiast: "*In urnis condidi et sepelivi.*" The commentators in general think, that the garrulous man wishes by this reply to flatter Horace into the belief that he may possibly become his heir. A man, however, who praises his own voice and dancing, is still in his best years; and, besides, the individual in question could never have had the consummate assurance, of wishing to appear wealthy in the eyes of the poet, when every thing else so plainly showed that he was only anxious to make his fortune through the instrumentality of the latter. The talkative fellow, therefore, merely wishes to intimate to Horace, how able he is to serve the bard as well as all other friends, from the circumstance of his being free from the claims of any relatives on his time and attention.——*Felices!* From this to *aetas*, in the 34th line, inclusive, is supposed to be spoken *aside* by the poet. Nothing can be more amusing than to picture to ourselves the poor bard, moving along with drooping head, and revolving in mind his gloomy destiny. The prediction, of course, to which he alludes, is a mere fiction, and got up expressly for the occasion.—Almost all the commentators suppose the words, which, according to this explanation, are considered as spoken aside, to have been, on the contrary, uttered aloud by the poet, and addressed to his new acquaintance. This destroys all their spirit; and, besides, if they were so delivered, we should certainly have had an answer to them from the garrulous man.

29. *Sabella.* Compare Explanatory Notes, Epode 17. 28. and Ode 3. 6. 38.——30. *Mota divina anus urna.* "After the old creature had divined my destinies by shaking her magic urn." The divination here alluded to, was performed in the following manner: A number

or letters and entire words were thrown into an urn and shaken together. When they were all well mixed they were thrown out, and, from the arrangement thus brought about by chance, the witch formed her answers respecting the future fortunes of the person that consulted her.——31. *Hunc.* Referring to the boy Horace.——*Nec hosticus auferet ensis.* The poet escaped from the battle-field. (Ode 2. 7. 10.)——32. *Laterum dolor.* "Pleurisy." ——33. *Quando consumet cunque.* A tmesis, for *quandocunque consumet.* "Shall one day or other make away with."

35. *Ventum erat ad Vestae.* Understand *templum.* In designating the temples of deities, it is very customary, with both the Greek and Latin writers, to express merely the name of the deity in the genitive, together with a preposition, the latter having its case understood. (Compare *Bos, Ellips. Gr. s. v.* ἱερόν, and *Palairet, Lat. Ellips. p.* 16.) The edifice here referred to, was that in which the eternal fire was preserved, and where the Palladium, saved from the ruins of Troy, was also deposited. This temple was erected by Numa. Compare Explanatory Notes, Ode 1. 2. 15. We learn from Ovid (*Fast.* 6. 265.), that it was round, and the reason also why that form was adopted in its construction. (Compare Explanatory Notes, Ode 1. 2. 28.) At a later period, it was covered with bronze brought from Syracuse. (*Plin. H. N.* 34. 3.) During the second Punic war this temple was, on one occasion, in great danger of being burnt. (*Liv.* 26. 27.) It did not escape, however, from the great conflagration which occurred in the reign of Nero. (*Tacit. Ann.* 15. 41.) but it seems to have been restored immediately, as we hear of it in the next reign (*Id. Hist.* 1. 43.) It was again totally destroyed by fire, under Commodus (*Herodian* 1. 14.), but was probably rebuilt by Heliogabalus. (*Lamprid.* 6.) This temple would seem to have stood between the *Via Nova* and that continuation or branch of the *Via Sacra* which issued from the western angle of the Forum. (*Cramer's Ancient Italy, vol.* 1. *p.* 408. *seqq.*)

36. *Et casu tunc respondere vadato debebat.* "And it so happened, that he had to answer in court to a person who had held him to bail." *Vadari aliquem* is to compel any one to give bail for his appearance in court on a certain day. Hence *vadatus*, the participle of this deponent, becomes equivalent, as in the present case, to *petitor*, or plaintiff. Compare Explanatory Notes, Serm. 1. 1. 11.—With regard to the time of day mentioned by the poet, (*quarta jam parte diei praeterita*) it may be remarked, that, as the Roman day was divided into twelve hours, the fourth part of the day would correspond to the third hour, or nine o'clock in the morning with us. At this hour the courts of law opened, according to Martial ("*exercet raucos tertia causidicos.*" *Ep.* 4. 8.), and the companion of Horace, therefore, when he reached the temple of Vesta, was after the time when he ought to have been present in court.——37. *Quod ni fecisset, perdere litem.* "And if he did not do this, he would lose his cause." *Perdere* is governed by *debebat* understood. According to the rule of the Roman law, if the defendant was not in court when the case came on, he was said *deserere vadimonium*, and the praetor put the plaintiff in possession of his effects. The present case, however, would seem to have been one, in which the defendant had bound himself to pay a certain sum, equal to the amount in controversy, if he forfeited his recognisance. As he did not appear at the time stipulated, judgment went against him by default; and hence a new action arises on the recognisance. To compel his attendance at this new suit, the plaintiff goes in quest of him, and, on finding, drags him to court. Compare note on verse 76.

38. *Si me amas.* This must not be read *si m'amas*, but *si mĕ amas :* in other words, the long vowel in *me* parts with one of its short component vowels before the initial vowel of *amas*, and retains the other. Compare *Schneider, L. G. vol.* 1. *p.* 141. Bentley (*Schediasm. de metr. Terent. p.* XXII. *ed. Lond.* 1820.) is not inclined to regard this as a poetic license, since similar examples, where the force of the synaloepha appears suspended, occur in Lucretius, Virgil, and Horace himself. The great critic, however, lays down the following rules, which regulate this practice. 1. It never occurs except in a monosyllable. 2. If this monosyllable end with a vowel, that vowel must be a long one. 3. The ictus must fall

on the first syllable of the anapaest. This last rule, of course, appertains to a different species of verse. The second ought to have been enlarged so as to include a diphthong. The following are some examples of this species of hiatus, if it may be so termed. (*Virgil, Ecl.* 8. 108.) "*Credimus, an quĭ amant.*" (*Id. Aen.* 6. 507.) "*servant, tĕ amice nequivi.*" (*Horat. Serm.* 2. 2. 28.) "*cocto nŭm adest honor idem?*" (*Lucretius.* 2. 404.) "*At contra quăe amara atque aspera.*" (*Id.* 5. 7.) "*Nam sĭ ut ipse petit.*" (*Id.* 6. 716.) "*Anni tempore eo quŏ Etesia flabra feruntur.*" (*Lucilius, ap. Non.* 4. 411.) "*Quid servas quŏ eam, quid agam? quid id attinet ad te?*" (*Catullus*, 55. 4.) "*Te in circo tĕ in omnibus libellis.*"

Paulum hic ades. "Help me here a little." *Adesse*, in the legal phraseology of the Romans, was equivalent to *patrocinari*. It is here used in this sense. Compare *Rutgersius, Lect. Venus, p.* 348. The common, but erroneous, translation is, "step in here a moment." Wieland expresses the true idea:

"Willst du," sprach er, "nicht
zur Freundschaft mit mir gehn und Beystand seyn?"

39. *Stare.* This term, like *adesse* in the preceding line, is used here in a legal sense, and is equivalent to *advocati partes sustinere*. Compare *Heindorff ad loc.* and *Ernesti Clav Cic. s. v.* Hence the reply made by Horace is as follows: "May I die, if I am either able to act the part of an advocate, or have any acquaintance whatever with the laws of the state." The scholiast trifles, when he explains *si valeo stare* by *si habeo vires ut stem*, and Baxter trifles still worse, when he asks, "*an simulat* (Horatius) *se podagricum?*"——*Novi.* The peculiar propriety of this term on the present occasion is worthy of notice. *Noscere* is to be acquainted with any thing as an object of perception, and the poet therefore wishes to convey the idea, that he is so great a stranger to the laws as not to know even their very form and language.——41. *Rem.* "My suit."——*Me, sodes.* "Me, I beg." *Sodes* is contracted for *si audes*. Compare *Festus, s. v.* and *Cicero, Orat.* 45. "*Libenter etiam copulando verba jungebant, ut sodes pro si audes.*"——42. *Ut.* In the sense of *siquidem* or *quandoquidem*. "Since."——43. *Maecenas quomodo tecum.* "How is Maecenas with thee?" i. e. on what footing art thou with Maecenas?——44. *Hic repetit.* "He here resumes." The troublesome fellow now begins to unfold the motive which had prompted him to hang so long on the skirts of the poor bard; the desire, namely, of an introduction through him to Maecenas.——*Paucorum hominum et mentis bene sanae, &c.* "He is one that has but few intimates, and in this he shows his good sense. No man has made a happier use of the favours of fortune." The poet, easily divining the object of his persecutor, does not give a direct answer to his question, but puts him off with such a reply as may crush at once all his hopes. The idea intended to be conveyed by the expression *Nemo dexterius fortuna est usus*, is simply this, that Maecenas enjoys the gifts of fortune with moderation, and as they should be enjoyed, and that his abode is neither the dwelling of parasites and flatterers on the one hand, nor of the mere tools and instruments of pleasure on the other. Some commentators, and among them Heindorff and Döring, make the words from *paucorum hominum*, to *summosses omnes*, in the 45th verse, inclusive, to be uttered by the garrulous man, and regard them as a continuation of "*Maecenas quomodo tecum?*" The expression "*nemo dexterius fortuna est usus*" they view as an allusion to the good luck of Horace, in having secured the favour of so powerful an individual as Maecenas. Döring thus endeavours to convey its meaning: "*Hac quidem cum Maecenate versandi fortuna nemo prudentius et dexterius usus est quam tu Horati; immo tu primas partes apud Maecenatem agis.*" Before this mode of interpretation can be adopted, the following plain questions must, we conceive, be first satisfactorily answered. 1. Why a person, who asks, "*Maecenas quomodo tecum?*" should, in the very same breath, give a reply to his own interrogatory? 2. Why a person like the poet, of whom it is said "*Nemo dexterius fortuna est usus,*" should ever want an "*adjutor,*" especially a "*magnus adjutor.*" And lastly, why a person who, to borrow Döring's words, "*primas partes apud Maecenatem agit,*" should ever want any help to supplant (*supplantare*) rivals, or indeed should ever have any rivals to supplant?

46. *Possit qui ferre secundas.* "One who could play the second part." Understand *partes*. The allusion is a figurative one to the practice of the ancient Greek stage. Sophocles added a third actor, and from his time three actors continued to be the legitimate number. One of these supported the first, or principal, character, and was termed πρωταγωνιστὴς; the second played the part next in importance (*secundas partes*), and was called δευτεραγωνιστὴς; while the third supported the least prominent character, and received the appellation of τριταγωνιστὴς. Compare *Theatre of the Greeks, p.* 222, *in notis*. The *locus classicus* on this subject occurs in Cicero, (*Divin. in Caecil.* 15.) "*Ut in actoribus Graecis fieri videmus; saepe illum qui est secundarum aut tertiarum partium, cum possit aliquanto clarius dicere, quam ipse primarum, multum summittere, ut ille princeps quam maxime excellat.*" On this passage Asconius remarks: "*Est persona primarum partium, quae saepius actu regreditur; secundarum et tertiarum, quae minus minusque procedunt.*" Compare *Boettiger, Prolus. in Actor. Prim. Secund. et tert. part. in fabulis Graecis.* Weimar, 1797.

47. *Hunc hominem.* Pointing to himself.——*Tradere.* "Introduce."——*Dispeream ni summosses omnes.* "May I be utterly undone, if thou wouldst not supplant in a moment every rival." The pluperfect *summosses* (for *summovisses*) carries with it here the idea of rapid performance.——48. *Non isto vivitur illic*, &c. "We do not live there in the way that thou supposest." *Isto* marks strong contempt. The poet, finding his antagonist determined not to take a hint, however broad it may be, now deals openly and plainly with him.——49. *Domus hac nec purior ulla est*, &c. "No house is marked by more purity of principle than this, nor is freer from these evils." By *mala* are here meant jealousies and rivalships, with their attendant evils.——50. *Nil mi officit inquam.* "It gives me, I tell thee, no umbrage." Consult Various Readings.——52. *Atqui sic habet.* "And yet it is even as I tell thee."——53. *Illi.* Alluding to Maecenas.——54. *Velis tantummodo; quae tua virtus*, &c. Bitter Irony. "Thou hast only to entertain the wish; such is thy merit, thou wilt carry every thing before thee." The ellipsis in *quae tua virtus* must be supplied as follows: *ea virtute, quae tua virtus est.*——55. *Eoque.* "And for that very reason," i. e. and because he is well aware of his own yielding temper. An amusing piece of irony, and well calculated to provoke a smile from Maecenas, when the passage met his view.

56. *Haud mihi deero*, &c. A laughable picture. The garrulous man, completely misconstruing the poet's ironical advice, already, in imagination, triumphs over every obstacle, and makes his way like a conqueror.——58. *Tempora quaeram.* "I will watch my opportunities."——59. *Triviis. Trivium* properly denotes a spot where three roads meet (τρίοδος); here, however, it is taken in a general sense, for any place of public resort.——*Deducam.* "I will escort him home." This was regarded as a mark of honour, and was always paid to distinguished individuals. Compare *Ernesti, Clav. Cic. s. v.*——*Nil sine magno vita labore*, &c. A ridiculous application of a valuable precept. Compare the words of *Epicharmus*, as quoted in the *Memorabilia* of *Xenophon*, 2. 1. 20. τῶν πόνων Πωλοῦσιν ἡμῖν πάντα τ' αγαθ' οἱ Θεοί. and the version given of them by *Priscian* (*Praecx. Rhet. p.* 1333.) *Laboribus vendunt dii nobis omnia bona.*——61. *Fuscus Aristius.* The same to whom the 22d ode of the 1st Book, and the 10th Epistle of the 1st Book, are inscribed. He was a grammarian, a poet, and an orator, and the intimate friend of Horace.——62. *Pulchre.* In familiar language equivalent to *bene*, and used in this sense particularly by the comic writers, as καλῶς, and κάλλιον among the Greeks.——64. *Lentissima brachia.* "His arms, which seemed devoid of the least feeling." Compare the explanation of Döring. "*Suaviter homini, qui dum vellicatur, se id non sentire simulat, brachia tribuuntur lentissima, i. e. omni sensu carentia.* Compare also the version of Sanadon: "Je le tirai par un bras, je lui serrai l'autre. Il les laissoit tomber nonchalamment, comme s'il n'eut rien senti."——*Male salsus*, &c. "With cruel pleasantry, he laughed and pretended not to understand me."

67. *Certe nescio quid*, &c. A short dialogue here ensues between the bard and Aristius

Fuscus.——69. *Hodie tricesima sabbata*, &c. "To-day is the thirtieth sabbath, dost thou wish to offend the circumcised Jews?" The ancient scholiasts, as well as the modern commentators, are divided in opinion with regard to what is here denominated "the thirtieth sabbath." According to Acron, the phrase in question is used to designate the sabbath that happens to coincide with the first day of the new moon, or the calends of the lunar month. Some commentators, however, refer it to the Jewish passover, which commenced on the thirtieth sabbath of their year. It is better perhaps to adopt the opinion of *Scaliger* (*de Emend. Temp.* 3. *p.* 309.) and *Selden* (*de I. N.* 3. 15.) and understand by *tricesima sabbata* the thirtieth day of the lunar month, in part at least kept sacred by the Jews. But, whatever may be the festival here indicated, one thing is certain, that it was some holy-day on which no secular concerns could be attended to.——70. *Oppedere.* Compare the remark of Döring. "*Vocem, qualis est oppedere, plebi relinquere debebat Horatius; sed voluit imitari Aristophanen, Plut.* 618. *Pac.* 547.——*Nulla mihi, inquam Relligio est.*" "I have no religious scruples on that head, replied I."——71. *At mî; sum paulo infirmior*, &c. "But I have; I am a little weaker, in that respect, than thou art, I am one of the multitude."——73. *Nigrum.* In the sense of *infaustum.*——*Surrexe.* For *surrexisse.*——*Improbus.* "The wicked rogue." Alluding to Fuscus.——74. *Sub cultro.* The poet pleasantly compares himself to a victim about to suffer, as it were, "under the knife" of the sacrificer. The garrulous man is going to talk him to death.——*Casu venit obvius*, &c. "As good luck would have it, his adversary meets him." By *adversarius* is meant the opposite party in the law-suit.

76. *Licet antestari?* "Wilt thou be a witness to the arrest?" According to the rules of the Roman law, a plaintiff had the right of ordering his opponent to go with him before the praetor. If he refused, the prosecutor took some one present to witness, by saying *licet antistari?* If the person consented, he showed his acquiescence by offering the tip of his ear, (*auriculam opponebat*), which the prosecutor touched, and the latter might drag the defendant to court by force in any way, even by the neck, according to the law of the twelve tables. As regards the peculiar circumstances which warranted the arrest in the present instance, compare Note on verse 37. of the present satire. The form of the decemviral law regulating this species of arrest, is-given as follows: SI. IN. IVS. VOCAT. ATQVE. EAT. NI. IT. ANTESTAMINO. IGITVR. EM. CAPITO. SI. CALVITVR. PEDEM. VE. STRVIT. MANVM. ENDO. IACITO. SI MORBVS. AEVITAS. VE. VITIVM. ESCIT. QVI. IN. IVS. VOCABIT. IVMENTVM. DATO. SI. NOLET. ARCERAM. NE. STERNITO. (*Heineccius. Ant. Rom. lib.* 4. *tit* 6. § 14. *p.* 670. *ed. Haubold.*)

77. *Auriculam.* The ancients believed that the seat of the memory was in the tip of the ear, and hence their custom of touching it, in order to remind another of a thing, or for the purpose of calling him to witness any circumstance or occurrence. The expression *aurem alicui vellere* is also well known. Compare *Pliny, H. N.* 11. 41. Lipsius (*Epist. Quaest.* 4. 26.) makes mention of an ancient gem, having a head engraved on it, and a hand touching the ear, with the word MNHMONEYE for a legend.——78. *Sic me servavit Apollo.* Apollo is here introduced as the θεὸς ἀλεξίκακος, and Horace might well expect protection from the god under whose special protection he was placed. Compare *Homer, Il.* 20. 443, where Apollo rescues Hector from Achilles,

——————τὸν δ' ἐξήρπαξεν Ἀπόλλων
ῥεῖα μάλ,' ὥστε θεὸς, ἐκάλυψε δ' ἄρ' ἠέρι πολλῇ.

SATIRE 10. In this piece, which is entirely critical, Horace supports an opinion which he had formerly pronounced, respecting the satires of Lucilius, and which had given offence to the numerous admirers of that ancient bard.

1. *Lucili.* Consult Various Readings.——*Catone.* The allusion is to Valerius Cato, a grammarian and poet. He lost his patrimony at an early age, and, in consequence, turned his attention to literary pursuits. Horace here describes him as preparing to amend the ill-wrought verses of Lucilius, whence some have imagined that he was occupied at that time with an edition of this poet's works. His ability and reputation may be inferred from the following words of Suetonius (*de Ill. Gramm. c* 11.): "*Docuit multos et nobiles : visusque est peridoneus praeceptor, maxime ad poëticam tendentibus : ut quidem apparere vel his versiculis potest :*

Cato Grammaticus, Latina Siren
Qui solus legit et facit poëtas."

With regard to his productions, and particularly his poem entitled "Dirae," which has come down to us, consult *Wernsdorff, Poet. Lat. in. vol.* 3. *p.* XLVI. *seqq.* He is said to have lived to a very advanced age, and in great poverty.

4. *Illo.* Understand *equite.* Who this grammarian of equestrian rank was, is unknown. ——6. *Exoratus.* Consult Various Readings.

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1. *Nempe incomposito,* &c. "I did indeed say that the verses of Lucilius ran not smoothly along." Compare Serm. 1. 4. 8. where Lucilius is described as being "*durus componere versus.*——2. *Tam inepte.* "To so foolish a degree."——3. *Quod sale multo urbem defricuit.* "For having lashed the town with abundant humour."——4. *Charta eadem.* "In the same piece." i. e. in the same satire.——6. *Laberî.* Laberius was a Roman knight of respectable family and character, who occasionally amused himself with the composition of what were called Mimes. (Compare note immediately succeeding.) He was at length requested by Julius Caesar to appear on the stage, after he had reached the age of sixty, and act the mimes which he had sketched or written. (*Macrob. Sat.* 2. 7.) Aware that the entreaties of a perpetual dictator are nearly equivalent to commands, he reluctantly complied ; but, in the prologue to the piece which he acted, he complained bitterly to the audience of the degradation to which he had been subjected. The whole prologue, consisting of twenty-nine lines, which have been preserved by Macrobius, is written in a fine vein of poetry, and with all the high spirit of a Roman citizen. Though Laberius complied with the wishes of Caesar, yet the Dictator, hurt and offended at the freedom of certain allusions which the former had thrown out during the representation, bestowed, either on this, or some subsequent occasion, the dramatic crown on a Syrian slave, (Publius Syrus) in preference to the Roman knight. Laberius did not long survive this double mortification : he retired from Rome, and died at Puteoli, about ten months after the assassination of Caesar. The titles and a few fragments of forty-three of the Mimes of Laberius, are still extant ; but, excepting the prologue, these remains are too inconsiderable and detached to enable us to judge of their subject or merits. Horace condemns, in the present passage, an admiration of the Mimes of this writer, but Horace does not appear to have been an infallible judge of true poetic excellence. He evidently attached more importance to correctness and terseness of style, than to originality of genius or fertility of invention. Probably, too, the freedom of the prologue, and other passages of his dramas, contributed to draw down the disapprobation of the Augustan critic. (*Dunlop's Roman Literature, vol.* 1. *p.* 552. *seqq.*)

Mimos. Though resembling them in name, the Latin Mimes differed essentially from the Greek Μίμοι, from which they derived their appellation. The Greek Mimes, of which Sophron of Syracuse was the chief writer, exhibited a single adventure taken from ordinary life, and characters without any caricature or buffoonery. The fifteenth Idyl of Theocritus is said to be written in the manner of the Greek Mimes, and, to judge from it, they were not so much actions, as conversations with regard to some action which was supposed to be go-

ing on at the time, and which is pointed out, as it were, by the one interlocutor to the other; or, an imitation of the action, whence the name has been derived. They resembled detached or unconnected scenes of a comedy, and required no more gesticulation or mimetic art than is employed in all dramatic representations. On the other hand, mimetic gestures of every species, except dancing, were essential to the Roman Mimes, as also the exhibition of grotesque characters, which had often no prototypes in real life. The Mimes of the Romans, again, differed from their pantomime in this, that most of the gestures were accompanied by recitation, whereas the pantomimic entertainments, carried to such perfection by Pylades and Bathyllus, were *ballets*, in which every thing was expressed by dumb show, and in which dancing constituted so considerable a part of the amusement, that the performers danced a poem, a chorus, or a whole drama. (*Dunlop's Roman Literature, vol.* 1. *p.* 543. *seqq.*)

8. *Et est quaedam tamen*, &c. "Though there is a certain kind of merit even in this," i. e in exciting the laughter of an audience.——9. *Neu se impediat verbis*, &c. "And may not embarrass itself by a multitude of words, that only serve to load the wearied ears."——11. *Et sermone opus est*, &c. "There is need too of a style at one time grave, at another playful; now assuming the character of an orator or a poet, at times that of a refined and polished rallier, who curbs the force of his pleasantry and purposely weakens it." Compare the explanation given by Döring of the latter part of this clause: "*Urbani, hominis ad urbanitatem, hoc est, ad elegantiores mores, ad comitatem et facilitatem compositi; is igitur parcit viribus, hoc est, ea quae gravius et acerbius dici possint, temperat et consulto extenuat.*"——14. *Ridiculum acri fortius et melius*, &c. "Ridicule often decides matters of importance more effectually, and in a better manner, than severity of satire." This serves as an explanatory comment on what precedes, viz. "*parcentis viribus*," &c. Compare the remark of Gesner, "*Reddit rationem cur Satira se demittat etiam ad humilem urbanitatem, viribus parcat*," &c.

16. *Illi, scripta quibus*, &c. "The construction is, *Illi* viri, *quibus viris prisca Comoedia scripta est.* "The writers of the Old Comedy." Compare Explanatory Notes, *Serm.* 1. 4. 2.——17. *Hoc stabant.* "Pleased in this." Compare the explanation of Acron. "*Eo ipso placebant, quod ridicula eo magis morderent, quam si acria protulissent.*" In like manner, a play which pleased from beginning to end was said, by the ancients, "*stare.*" Consult *Ernesti Clav. Cic. s. v.*——*Pulcher Hermogenes.* "The smooth-faced Hermogenes." This appears aimed at the effeminate habits of the man. The Hermogenes here alluded to is the same with the singer whose death is mentioned in the commencement of the second satire. We must bear in mind that these productions of Horace are not arranged in the order of time. Compare Explanatory Notes, *Serm.* 1. 2. 3.——18. *Simius.* The poet either means, by this contemptuous appellation, to designate some performer of the day, who made himself ridiculous by his ape-like imitation of Hermogenes; or else some individual of a dwarfish and deformed person. One of the scholiasts sanctions this latter mode of elucidating the term in question. "*Notat M. quendam Demetrium, quem simium nominat propter deformitatem et brevem staturam; erat autem* δραματοποιος, *hoc est, modulator, histrio, actor fabularum.*" For examples in favour of the former way of explaining it, with reference namely to a ridiculous imitator, consult *Forcellini, Lex. Tot. Lat s. v. simia.*——19. *Nil praeter Calvum*, &c. "Who is skilled in nothing but singing the compositions of Calvus and Catullus."——*Calvum.* The allusion is to C. Licinius Calvus, who was equally distinguished as an orator and a poet. In the former capacity he is mentioned with distinction by Cicero; but it was probably his poetical talents that procured for him the friendship of Catullus. Two odes of that author are addressed to him, in which he is commemorated as a most delightful companion, from whose society he could scarcely refrain. The fragments of his epigrams which remain, do not enable us to judge for ourselves of his poetical merits. He is classed by Ovid among the licentious writers, and it is to this character of his writing that Horace here seems to allude. (Compare *Dunlop's Roman Literature, vol.* 1. *p.* 540.)——

Catullum. The celebrated Catullus, well known as an elegant though most licentious poet (Consult *Dunlop's Roman Literature, vol.* 1. *p.* 454. *seqq.*)

20. *At magnum fecit,* &c. One of the admirers of Lucilius is here introduced, who urges, as a decided proof of his high merit, the intermixture of Greek with Latin words. The poet's reply is given in the following line.—As to the learning of Lucilius, the opinions of antiquity are different; and even those of the same author often appear somewhat contradictory on this point. Quintilian says, that there is "*eruditio in eo mira.*" Cicero, in his treatise "*De Finibus,*" calls his learning *mediocris;* though afterwards, in the person of Crassus, in his treatise "*De Oratore,*" he twice terms him "*doctus.*" Dacier suspects, that Quintilian was led to consider Lucilius as learned, from the pedantic intermixture of Greek words in his compositions; a practice which seems to have excited the applause of his contemporaries, and also of his numerous admirers in the Augustan age, for which they are here severely ridiculed by Horace, who always warmly opposed himself to the excessive partiality entertained for Lucilius during that golden period of literature. It is not unlikely, that there may have been something of political spleen in the admiration expressed for Lucilius during the age of Augustus, and something of courtly complaisance in the attempts of Horace to counteract it. Augustus had extended the law of the twelve tables respecting libels: and the people, who found themselves thus abridged of the liberty of satirizing the great by name, might not improbably seek to avenge themselves by an overstrained attachment to the works of a poet, who, living as they would insinuate in better times, practised, without fear, what he enjoyed without restraint. Some motive of this sort doubtless weighed with the Romans of the age of Augustus, since much of the satire of Lucilius must have been unintelligible, or at least uninteresting, to them. Great part of his compositions appear to have been rather a series of libels than legitimate satire, being occupied with virulent attacks on contemporary citizens of Rome." (*Dunlop's Roman Literature, vol.* 1. *p.* 401. *seqq.*) Compare *Persius.* 1.

——————— "*Secuit Lucilius urbem*
Te Mute, te Lupe, et genuinum fregit in illos."

21. *O seri studiorum.* "Ye late learned," i. e. ye who are but little advanced in the paths of learning, to which your attention has only at a late period been directed. *Seri studiorum* means properly those who begin not their studies until at a late period of life. As they never, in general, arrive at any great degree of perfection, so the pains they are forced to be at, in order to master the easiest subjects, make them apt to admire trifles, such as Greek mixed with Latin, for example, in the writings of Lucilius.——*Quine putetis.* "How can you think."——22. *Rhodio Pitholeonti.* Compare the explanation of the scholiast. "*Dicitur Pitholeon epigrammata ridicula* (*i. e.* inepta) *scripsisse, in quibus Graeca verba mixta erant cum Latinis.*" Bentley thinks, that the individual to whom Horace here refers, was the same of whom Suetonius (*Caes.* 75.) makes mention, under the name of Pitholaus, as having been the author of some defamatory verses against Julius Caesar, and that Horace styles him *Pitholeon,* because *Pitholaus* would have been unmanageable in hexameter verse. The great critic refers, in support of his conjecture, to the analogy which exists between the forms Πειθόλαος, Πειθόλεως, and Πειθολέων. So also, Τιμόλαος and Τιμολέως, &c.——23. *Contigit.* To complete the sentence understand *facere.*——*At sermo lingua concinnus,* &c. The admirer of Lucilius replies to the bard. "But a style elegantly composed of both tongues, is, on that very account, the more pleasing; as when Falernian wine is mixed with Chian." *Nota Falerni* is here used for *vinum Falernum,* from the Roman custom of marking their amphorae and other wine-vessels, with the names of the consuls, in order to designate the year when the wine was put in, and consequently mark its age. Compare Excursus 4. to the first book of odes, page 125. (at the foot) and, as regards the Falernian and Chian wines, compare the respective Excursuses on the Roman and Greek wines.

25. *Quum versus facias*, &c. At the beginning of this sentence, supply the words *Utrum tunc tantum*. The poet here puts a question to his antagonist, well calculated to expose the absurdity of the remark which the latter has just made. He demands of him, whether he intends to confine this mixed phraseology, which so strongly excites his admiration, to the composition of verse merely (*utrum tunc tantum quum versus facias*); or whether he is to carry it with him into other fields of exertion, to the pleadings of the bar, for example, and is to use, in the management of some important case, a jargon like that of the double-tongued Canusinian, while other advocates are striving to defend their clients in a style marked by purity of language.——26. *Petilli*. An allusion to the story of Petillius Capitolinus. Compare Explanatory Notes, *Serm.* 1. 4. 94. The epithet *dura* denotes the difficulty of the case in question, from the strong suspicions which rested upon the accused.——27. *Patriaeque patrisque*. "Of country and parent," i. e. of thy native tongue, and of the father who taught it thee. Consult Various Readings.——*Latine quum Pedius causas*, &c. "While Pedius Publicola and Corvinus are pleading their causes with elaborate care in the Latin tongue," i. e. strive by every means in their power to prevent the admission of foreign words into their oral style. Compare the explanation of Fea: "*Dum Pedius Publicolæ atque Corvinus . . . . anxie solliciti sunt, ne ullam, in causis perorandis, extranearum vocum admixtionem sibi permittant.*" The individuals here alluded to were two distinguished lawyers of the day. Compare the scholiast: "*Fuerunt hi duo, Pedius Publicola et Messala Corvinus, oratores Romae valde insignes.*" Pedius is thought to have been the son of Q. Pedius, who was consul A. U. C. 710. along with Octavianus, and was the author also of the *Lex Pedia* concerning the conspirators who slew Julius Ceasar. Messala Corvinus was the more distinguished of the two, (compare Introductory Remarks, Ode 3. 27.) and he is numbered by Quintilian (10. 1.) among the best orators of Rome. Horace also alludes to him as an eloquent speaker, *Ep. ad Pis.* 370.——30. *Canusini more bilinguis*. "After the manner of a double-tongued Canusinian." The inhabitants of Canusium spoke a mixed dialect, made up of Oscan and Greek. So the people of Bruttium are styled *bilingues* by Ennius, because, as Festus explains it, "*et Osce et Graece loqui soliti sint.*" As regards Canusium itself, compare Explanatory Notes, *Serm.* 1. 5. 91.

31. *Natus mare citra*. "Born on this side the water," i. e. in Italy, not in Greece.——32. *Vetuit me*. "Forbade me so to do," i. e. to write Greek verses. Horace is generally supposed to refer here to the period when he was pursuing his studies at Athens.——*Quirinus*. Romulus is here selected, because naturally more interested than any other deity, in obliging his descendants not to cultivate any language but their own. As regards the name Quirinus itself, compare Explanatory Notes, Ode 4. 15. 8.——33. *Quum somnia vera*. It was a common belief among the ancients, that dreams after mid-night, and towards morning, were true, the early crowing of the cock, according to one explanation, having put to flight the Manes, the authors of vain and untrue dreams.——34. *In silvam non ligna feras*, &c. The proverbial form of expression "*in silvam ligna ferre*," to denote a useless and superfluous effort, is analogous to the common English one, "To carry coal to Newcastle."——*Insanius*. "With more folly."——36 *Turgidus Alpinus jugulat*, &c. The allusion is to a wretched poet, named Alpinus, who, in describing Memnon slain by Achilles, kills him, as it were, a second time by the miserable character of his description. Compare the scholiast: "*Cornelius Alpinus Memnonia hexametris versibus nimirum descripsit; et belle* 'jugulat Memnona' *διλόγως ait: nam dum describit, quemadmodum juguletur, intelligi vult, ab ipso potius jugulari.*" Who this Alpinus was cannot be ascertained, and no wonder, since it would have been strange if any particulars of so contemptible a poet had escaped oblivion. Cruquius most certainly dreams, and *before* midnight too, when he discovers in Alpinus the poet Cornelius Gallus, the beloved friend of Virgil. Nor is Bentley's supposition of any great value. According to this latter critic, Horace here alludes to Furius Bibaculus, whom he again mentions *Serm.* 2. 5. 41. and he thinks the appellation of Alpinus to have been given him by the bard, either on account of his being a Gaul, or because he described in verse the Gallic war, or

else, and, what Bentley considers most probable, in allusion to a foolish line of his composition, "*Jupiter hibernas cana nive conspuit Alpes.*"——*Dumque defingit Rheni luteum caput.* "And while, with inventive genius, he describes the muddy fountain-head of the Rhine." We have here an ironical allusion to another laughable feat of the same poet, in giving to the Rhine a head of mud. *Defingo* does not merely mean "to describe," but carries with it also the idea of invention or fiction. In the present case, the invention or fiction is all the poet's own.

38. *In aede.* "In some temple." The allusion is to the Roman custom, of compelling the dramatic poets to read over their pieces before some person or persons, appointed by the aediles to decide upon the merits of their compositions. The successful piece was represented on the stage. A temple was usually selected for this purpose. It could not, however, have been in the present case the temple of the Palatine Apollo (as some maintain) for the reasons stated in Explanatory Notes, Serm. 1. 4. 21. Compare *Suetonius, vit. Terent.* § 2.——*Certantia judice Tarpa.* "Contending for the prize, with Tarpa as the judge." Compare the account given by the scholiast, who is wrong, however, in what he states respecting the temple of Apollo. Compare preceding note: "*Melius* (or *Maecius*) *Tarpa fuit judex criticus, auditor assiduus poematum et poetarum, in aede Apollinis seu Musarum, quo convenire poetae solebant, suaque scripta recitare, quae nisi Tarpa aut alio critico probarentur, in scenam non deferebantur.*"——39. *Nec redeant iterum,* &c. The construction is: *nec redeant theatris, iterum atque iterum spectanda.*

40. *Arguta meretrice potes,* &c. "Thou, Fundanius, alone of all men living, dost possess the talent of prattling forth tales in a sportive vein, where an artful courtezan and a Davus impose upon an old Chremes." The allusion is to comedy, in which, according to the account here given by Horace, Fundanius appears to have been distinguished, though we know nothing of him from the testimony of other writers. The characters introduced into the text have reference to one of the plays of Terence, but are intended also to be general in their application to comic writing.——*Davo.* Davus is the name of a wily slave in Terence.——41. *Eludente.* The verb *eludo* belongs properly to the combats of gladiators, and to the parrying of an opponent's blow. Hence arises its figurative meaning, to mock the efforts of another, to frustrate, deceive, &c.——42. *Pollio.* The poet refers to C. Asinius Pollio, whose acquirements enabled him to shine in the noblest branches of polite literature, poetry, eloquence, and history. His skill in Tragic composition is here particularly alluded to. Compare Introductory Remarks, Ode 2. 1., and *Dunlop's Roman Literature, vol. 3. p. 45. seqq.*——43. *Pede ter percusso.* "In Iambic trimeters." The Iambic trimeter verse is here thus styled, from the circumstance of its being scanned by measures of two feet, after each of which measures the time was marked by the percussion of the musician's foot. There being three of these measures or metres in the trimeter, there were, consequently, three percussions. Aristotle informs us (*de Poet.* 4.) that the Trochaic tetrameter was originally used in Tragic compositions, as being better suited to the satyric and saltatorial genius of the poem at that time (διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν); but when the dialogue was formed, nature herself pointed out the proper metre. For the Iambic, he observes, is of all metres the most colloquial (μάλιστα γὰρ λεκτικὸν ἔστι); as appears evidently from this fact, that our common conversation frequently falls into Iambic verse; seldom into hexameter, and only when we depart from the usual melody of speech. Compare *Theatre of the Greeks, 2d. ed. p.* 243.——*Forte epos acer,* &c. The construction is, *acer Varius, ducit ut nemo forte epos.* "The spirited Varius leads along the manly epic in a style that none can equal." In a literal translation repeat *ducit* after *nemo.*——44. *Varius.* Distinguished as an epic poet. Compare Explanatory Notes, Ode 1. 6. 1.——*Molle atque facetum Virgilio annuerunt,* &c. "The Muses that delight in rural scenes have granted softness and elegance to Virgil." It is evident from this, as well as from the poet's placing Varius at the head of the Roman epic writers, that the Aeneid was not published when the present satire was composed, and that the Bucolics and Georgics had alone as yet appeared. Compare the scholiast:

"*Apparet illo tempore Virgilium Bucolica et Georgica tantum scripsisse, quia dicit Camoenae, i. e. Musae,* gaudentes rure, *agris et pascuis.*"

46. *Hoc erat, experto frustra,* &c. "This kind of writing, in which I here indulge, was what, after the Atacinian Varro, and certain others, had essayed it in vain, I was enabled to pursue with better success, though inferior to the inventor." With *hoc* supply *genus scribendi.* The allusion is to satire, and the inventor of it, to whom Horace here acknowledges his inferiority, was Lucilius.——*Varrone Atacino.* The Varro here meant was not the learned Roman, but a native of Gallia Narbonensis, who was called Atacinus after the little river Atax, in that quarter, now the *Aude.* Compare *Cellarius, Not. Orb. Ant. vol.* 1. *p.* 139. and, in relation to Varro, *Ruhnken, Epist. Crit.* 2. *p.* 199. He appears to have been no mean poet, though unfortunate in his attempts at satirical writing.——47. *Atque quibusdam aliis.* Compare *Casaubon de Sat. p.* 289.——50. *At dixi fluere hunc lutulentum,* &c. Compare *Serm.* 1. 4. 11. *seqq.*——52. *Doctus.* "A learned critic." Ironical.——53. *Comis Lucilius.* "The courtly Lucilius." The epithet *comis* appears to be here used by way of derision.——*Attî.* Attius (or Accius, as he is sometimes, but improperly, called) was a Roman tragic writer, born about A. U. C. 584. His compositions were harsh in their character, but were held in high estimation by his countrymen. Only some fragments remain. Compare *Epist.* 2. 1. 56. and *Dunlop's Roman Literature, vol.* 1. *p.* 350. *seqq.*——54. *Non ridet versus Ennî,* &c. "Does he not ridicule some of the verses of Ennius, as too trifling for the dignity of the subject?" Compare the remark of Servius (*ad Aen.* 11. 602.), who observes, in reference to these words of Virgil, "*cum late ferreus hastis Horret ager,*" as follows: "*Versus Ennianus vituperatus Lucilio, dicenti per irrisionem, debuisse eum dicere,* Horret et alget; *unde Horatius de Lucilio,* Non ridet versus Ennî?"——55. *Quum de se loquitur,* &c. "When he speaks of himself, is it not as of one who is superior to those that are censured by him?"

57. *Num illius, num rerum,* &c. "Whether his own genius, or the difficult nature of the topics which he handles, has denied him verses in any respect more finished, and flowing more smoothly, than if one, satisfied merely with this, with confining namely any thing whatever in the limits of six feet," &c. i. e. within the limits of an hexameter verse.——61. *Etrusci Cassî.* The "Etrurian Cassius," here spoken of, appears to have been a distinct individual from the "Cassius of Parma" (*Cassius Parmensis*) mentioned in Epist. 1. 4. 3. though confounded with him by some. (Compare *Ruhnken, ad Vell. Paterc.* 2. 88.) Of the Etrurian Cassius we know little, if any thing, except that he was a most rapid writer. ——63. *Capsis quem fama est,* &c. "Who, as the story goes, was burnt at the funeral pile by means of his own book-cases and productions." A satirical allusion to the number of his works. So many were they, that, together with the cases that contained them, they furnished fuel enough to consume his corpse. The story, of course, may be believed or not, as we see fit. The poet's object is answered notwithstanding.——64. *Fuerit Lucilius, inquam,* &c. "Grant, I say, that Lucilius is a courtly and pleasing writer; grant that he is also more polished than Ennius, the first writer in a species of poetry then still rude in its character, and never attempted by the Greeks." Heindorff and other commentators refer the term *auctor,* in the sense of inventor or author, to Lucilius, but the words of Horace, from *sed ille* to the end of the sentence, cannot by any means be made to suit the character of Lucilius as a writer. The allusion, on the contrary, is to Ennius, and the word *auctor* is here equivalent merely to *scriptor,*——66. *Rudis et Graecis intacti carminis.* Satire is meant. Compare Remarks on Roman Satire, p. 326. of this volume.

67. *Sed ille,* &c. The reference is to Ennius, and the idea intended to be conveyed is as follows: Grant that Lucilius is superior in grace and polish to Ennius, yet the latter (*sed ille*), were he to live in this our age, would not, like Lucilius, leave behind him many things deserving of being removed and cast away; but would retrench whatever appeared objection-

able or superfluous; neither would he again, like that same poet, pour forth a host of verses rapidly composed, but would exercise in their formation the utmost circumspection and care.——70. *Et in versu faciendo.* "And in polishing his verse." As regards the peculiar force of the verb in this clause, compare the remark of Wieland: "*Facere* heist dem Horaz hier nicht bloss machen, sondern mit Kunst und Fleiss machen, ausarbeiten, bilden, ausfeilen, vollenden." So in verse 58. of this same satire, we have the expression *versiculos magis factos.*——71. *Saepe caput scaberet*, &c. A sportive mode of conveying the idea, that he would exercise the greatest care and attention.——71. *Vivos.* "To the quick." Equivalent to *ad vivum usque.*

72. *Saepe stilum vertas*, &c. "Be frequent in thy corrections, if thou intendest to write what shall be worthy of a second perusal." Literally, "turn the *stilus* often," &c. An allusion to the Roman mode of writing. The ordinary writing materials of the Romans were tablets covered with wax, and, besides these, paper and parchment. The former, however, were most commonly employed. The *stilus*, or instrument for writing, was a kind of iron pencil, broad at one end, and having a sharp point at the other. This was used for writing on the tablets, and when they wished to correct any thing, they turned the *stilus* and smoothed the wax with the broad end, that they might write on it anew.——74. *Contentus paucis lectoribus.* "Content with a few readers of taste."——75. *Vilibus in ludis dictari.* "To be dictated by pedagogues to their pupils in petty schools." Copies of works being scarce, the schoolmasters, in ancient times, were accustomed to read aloud, or dictate to their pupils the verses of an author, and these the boys had to write down and get by heart.——77. *Explosa Arbuscula.* The female here alluded to was a freedwoman, and a celebrated mime-player. Cicero makes mention of her (*Ep. ad Att.* 4. 15.) in the following words: "*Quaeris nunc de Arbuscula; valde placuit.*" The anecdote to which Horace refers is this: Having been hissed on one occasion on the stage, by the lower orders of the people, she observed, with great spirit, that she cared nothing for the rabble as long as she pleased the more cultivated part of her audience among the equestrian ranks.

78. *Men' moveat cimex Pantilius?* &c. The poet here alludes by name to four of his adversaries, Pantilius, Demetrius, Fannius, and Tigellius, as mere fools, and worthy only of his contempt.——*Cimex.* This epithet is intended to denote here, in a figurative sense, an individual of so disagreeable a character, and so mean and insidious in his attacks, as to be deserving of general aversion. Compare the explanation of Döring: "*Pantilius, a cimice, male olente, et dormientes praecipue vexante atque mordente, ut homo quem quivis aversetur, dignus designatur.*"——79. *Vellicet.* Understand *me.* And so also with *laedat* in the following line. ——*Demetrius.* Compare note on verse 18.——81. *Plotius.* Compare Explanatory Notes, Serm. 1. 5. 40.——*Varius.* Compare Explanatory Notes, Ode 1. 6. 1.——82. *Valgius.* Compare Introductory Remarks, Ode 2. 9.——*Octavius.* Concerning this friend of the poet's nothing is known. He must not by any means be confounded with Octavianus (Augustus), since Horace always stiles the latter either Caesar or Augustus. Compare the remarks of *Heindorff, ad loc.* and *Ernesti, Onomasticon, s. v.* Perhaps Horace refers to the same individual of whom Virgil makes mention, *Catalect.* 14.——83. *Fuscus.* Aristius Fuscus, to whom Ode 1. 22. and Epist. 1. 10. are inscribed.——*Viscorum uterque.* Compare Explanatory Notes, Serm. 1. 9. 22.——84. *Ambitione relegata.* "Every feeling of vain-glory apart." The poet, in naming the illustrious individuals that follow, wishes to be understood as not intending to pride himself on their powerful support, but as referring to them simply in the light of candid and able judges of poetical merit.——85. *Pollio.* Compare Introductory Remarks, Ode 2. 1.——*Messala.* Compare Introductory Remarks, Ode 3. 21.——86. *Bibule.* Bibulus, to whom the poet here alludes, is thought to have been the son of M. Calpurnius Bibulus, who was consul with Julius Caesar, A. U. C. 694.——*Servi.* The poet refers probably to Servius Sulpicius, the cousin of D. Brutus, who was attached to the study of philosophy and the liberal arts, and was tribune of the commons A. U. C. 706.——*Sinul his.* For *una cum his.*——*Furni.* The scholiast gives the following account of this Furnius. "*Furnius,*

historiarum fide et elegantia claruit." He seems therefore to have enjoyed eminence as an historical writer.

88. *Prudens.* "Purposely."——*Haec.* "These my productions."——90. *Demetri, teque, Tigelli,* &c. The poet, having brought to a conclusion his defence of himself against the admirers of Lucilius, now ends his poem by an address to Demetrius and Tigellius, in which he takes leave of them, not in the common form, but by bidding them go and mourn amid the seats of their female pupils.——91. *Discipularum.* Some difference of opinion exists with respect to the meaning of this term in the present passage. One mode of explaining it has already been alluded to in the Various Readings. The other is that of Döring, to which, for various reasons, that need not here be stated, we are inclined to give the preference. Thus Döring remarks: "*Videntur autem Tigellius et Demetrius scholas habuisse quibus intererant tantum puellae, sedentes in cathedris, feminarum sedilibus commodioribus et mollioribus.*"——*Jubeo plorare.* An imitation of the Greek forms of expression, οἴμωζε, and οἰμώζειν λέγω σοι. The more usual Latin phrases are, "*Pereas:*" "*Malum tibi sit*" (*Liv.* 4. 49.) "*I in malam crucem.*" Compare *Heindorff ad loc.* and also the remark of Lambinus: "*Quemadmodum, quibus bene cupiunt Graeci, eos jubent χαίρειν, εὖ πράττειν, i. e. gaudere et rem bene gerere, sic, quibus malum precantur, eos jubent οἰμώζειν, i. e. plorare.*"——92. *I, puer, atque meo,* &c. The poet bids his secretary write down what he has uttered against Demetrius and Tigellius, that it may not be lost. This is to be added to the satire as far as dictated to the scribe.——*Meo libello.* "To my present production." Bentley thinks, however, that the term *libellus* here refers to the entire first book of Satires. (Compare *Bentley, Praef. ad Hor.*) Porphyrion favours the common interpretation: "*Eleganter, quasi hoc ex tempore dixerit, praecipit puero, ut in libellum suum (in hanc suam satiram) illud conferat, ne pereat tam opportunum et congruum in modulatores dictum.*"

EXPLANATORY NOTES.

SATIRES.

BOOK 2. SATIRE 1.

SATIRE 1. Our author, observing that many persons were irritated and alarmed by the license of his satiric muse, states the case to his aged friend, the lawyer Trebatius, who had been known as a professed wit in the age of Cicero, and who humorously dissuades him from again venturing on the composition of satires. The poet, however, resolves to persevere, and, in pleading his cause, indulges in his natural disposition for satire and ridicule with his wonted freedom.

It appears to have been in the reign of Charles 2d that the adaptation of ancient satiric poetry to the events and manners of modern times first commenced in England. It was practised in that reign by Oldham, and Rochester, who, in his "*Allusion*" to the 10th satire of the first book, applied to Dryden and Crown what Horace had originally said of Lucilius and Laberius. In talking of the compositions of Dryden, almost in the same terms which Horace employs concerning Lucilius, "*Nempe incomposito dixi pede currere versus,*" and in the observations on some others of his poetical contemporaries, he showed more wit than either taste or judgment; but the parody was considered at the moment as peculiarly happy; and from his time, this sort of composition, which holds, as it were, a middle place between translation and original design, became extremely popular in consequence of its unexpected applications and lucky parallels. Pope, as is well known, has conveyed a considerable portion of his satire under the form of imitations of Horace, accommodating what the Latin poet had written concerning Pantolabus and Nomentanus to the fools and flatterers and prodigals of his own age. One winter, when he was confined to his chamber for some days by sickness, Lord Bolingbroke came to see him; and, in turning over a copy of Horace, lighted on this first satire of the second book. He observed, how well that would hit Pope's case, were he to imitate it in English. When Lord Bolingbroke was gone, he read it over, translated it in a morning or two, and sent it to the press in a week or fortnight afterwards; and this was the occasion of his subsequently imitating several others. (*Spence's Anecdotes, p.* 62.) Pope was peculiarly well fitted for such parodies, as his mind was much of the same turn with that of Horace. They became his favourite amusement, and had in their day the greatest run of all his works. In these imitations he has not shackled himself with a close parallel to the Latin poet, but has followed his general train of ideas, improving his hints, and sometimes making excursions of his own as occasion prompted. In his strictures he often affects sportive humour, but he is habitually keen and caustic; and the very first imitation shows how much in earnest he applied the censorial rod. Except in some few passages, he has reached the ease and vivacity of the original, and sometimes rises above his model in the air of moral dignity which he assumes, and in that power of expression and sentiment which is almost peculiar to himself. (*Dunlop's Roman Literature, vol.* 3. *p.* 253. *seqq.*)

1. *Et ultra legem tendere opus.* "And to push this species of writing beyond its proper limits." *Legem* is here equivalent, in spirit, to *normam* or *regulam*, and the simple verb *tendere* is employed by the poet for the compound *extendere.*——2. *Sine nervis.* "Without force."——4. *Deduci posse.* "Might be spun." They who were unwilling, remarks Francis, to confess that Horace was too severe in his satires, for fear of being suspected of dreading them, took another method to attack their author. They said his verses were feeble and languishing, and that a thousand of the same kind might be spun in a day. *Deduci* is a metaphorical expression taken from spinning wool, and drawing down the thread.—— *Trebati.* The poet is here supposed to address himself to C. Trebatius Testa, a distinguished lawyer, and a man well known for his wit. Both Julius Caesar and Augustus held him in high estimation, and Cicero speaks of him as follows, when recommending him to the former of these, at that time proconsul in Gaul. "*De quo tibi homine haec spondeo . . . . . probiorem hominem, meliorem virum, prudentiorem esse neminem. Accedit etiam quod familiam ducit in jure civili, singularis memoria, summa scientia.*" The correspondence between Cicero and Trebatius himself occurs *Ep. ad Fam.* 7. (6—22.) Compare also the dissertation of *Gundling*, "*C. Trebatius Testa, ICtus ab injuriis veterum et recentiorum liberatus.*" *Hal. Sax.* 1710. and *Menage*, "*Amoenit. Jur. Civ.*" *c.* 14. The scholiast gives the following account of him, in which he speaks of him also as a poet. "*Hic est Trebatius Jurisperitus, qui locum obtinuit inter poetas, et aliquot libros de Civili Jure composuit, et de Religionibus novem.*"——5. *Praescribe.* Compare the remark of the scholiast in explanation of this law term. "*Praescribe. Statue tanquam ex lege, quid debeam facere. Jucunde ad jurisperitum, cujus erat dubia interpretari et exponere, unde sunt in jure civili responsa prudentum.*"——*Quiescas.* "Write no more." Begin now to keep quiet, and put an end to thy satirical effusions.

6. *Aio.* The poet here very pleasantly makes use of another expression peculiar to the lawyers of the day. Thus when they affirmed, it was *Aio.* When they denied, *Nego;* and when the point required deliberation, their form of reply was, *Deliberandum sentio.* Compare *Torrentius ad loc.*——7. *Erat.* The Latin and English idioms differ here. We translate *erat* as if it were *esset*, whereas, in the original, the advantage referred to is spoken of as something actual, in the indicative mood, though the circumstances which would have realised it, never have taken place. Compare *Zumpt, L. G.* 2d. ed. *p.* 325. *Kenrick's transl.* ——*Verum nequeo dormire.* This sentence, is elliptical, and, when completed, will run as follows: "But I can't sleep at night, and therefore, to fill up the time, I write verses." Heindorff and others take *dormire* in the sense of *cessare* or *inertem esse*, and think that the poet here indulges in a joke, by making Trebatius understand *dormire* not in this sense, but in its common acceptation. This, however, we may be very sure, is too flat a witticism ever to have entered into the head of Horace.——*Ter uncti transnanto*, &c. "Let those who stand in need of deep repose, having anointed themselves, swim thrice across the Tiber." Some commentators suppose, that the anointing with oil, which is here alluded to, is recommended in the present instance in order to give more pliancy to the limbs in swimming. It would seem, however, to refer rather to the Roman gymnastic exercises, preparation for which was always made by anointing the body, and which were generally succeeded by swimming. Hence the advice which Trebatius gives the poet is simply this, to go through a course of gymnastic exercises, then swim thrice across the Tiber, and lastly, end the day with plenty of wine (*Irriguumque mero sub noctem*, &c.) These directions on the the part of Trebatius are intended to have a sly allusion to his own habits, and, like an honest, good-natured physician, he is made to prescribe for Horace two things which he himself loved best; swimming and drinking. Cicero, in one of his letters (*Ep. ad Fam.* 7. 10.) calls him "*studiosissimus homo natandi*," and in another (7. 22.) refers to an occasion when they would both seem to have drunk too freely. The Roman orator speaks of himself as returning home late at night *bene potus* ("pretty well in for it"), from which we may easily infer the state of his less temperate legal friend.——8. *Transnanto.* This form is of a legal character, and therefore purposely used on the present occasion. It is chiefly employed for

the sake of emphasis in the wording of laws. Compare *Zumpt, L. G. 2d ed. p.* 359. *Kenrick's transl.* and the similar form *habento* in the succeeding verse.

11. *Caesaris.* Augustus.——12. *Pater.* Trebatius was now advanced in years, hence the customary appellation of *pater.*——13. *Horrentia pilis agmina.* The allusion here is to the Roman battalia, the *pilum* being peculiar to the Roman troops. Compare *Polybius, lib. 6. p.* 469. *C. ed. Casaub.* and *Vegetius de R. M.* 2. 15.——14. *Fracta pereuntes cuspide Gallos.* An allusion to the contrivance which Marius made use of in his engagement with the Cimbri. Until then the Romans had been accustomed to fasten the shaft of the *pilum* to the iron head with two iron pins. But Marius, on this occasion, letting one of them remain as it was, had the other taken out, and a weak wooden peg put in its place. By this he intended, that, when the *pilum* struck in the enemy's shield, it should not stand right out; but that the wooden peg breaking, and the iron pin bending, the shaft of the weapon should drag upon the ground, while the point stuck fast in the shield. (Compare *Plutarch, Vit. Mar.* 25. *vol.* 3. *p.* 96. *ed. Hutten.*) The Cimbri, it will be perceived, although of Germanic origin, are here called by the appellation of *Galli.* The Germans and Gauls were frequently confounded by the Roman writers. Compare *Florus,* 3. 3. and *Graevius* and *Duker, ad loc.* Compare also *Pfister, Geschichte der Teutschen, vol.* 1. *p.* 6. *seqq.* where it is shown, that even the barbarians under Brennus were Germans.——16. *Et justum et fortem.* "Both just and energetic.——17. *Scipiadam ut sapiens Lucilius.* "As the discreet Lucilius did Scipio." *Scipiadam* is put for the more regular patronymic form *Scipioniadem.* (Compare *Virgil, Georg.* 2. 170. *Aen.* 6. 844.) The allusion is either to the elder or younger Africanus, but to which of the two is not clearly ascertained. Most probably the latter is meant, as Lucilius lived on terms of the closest intimacy with both him and his friend Laelius. Horace styles Lucilius "*sapiens*" (discreet), with reference, no doubt, to his selection of a subject; Lucilius having confined himself to the pacific virtues of *his* hero, and thus having avoided the presumption of rivalling Ennius, who had written of the warlike exploits of the *elder* Africanus.

18. *Quum res ipsa feret.* "When a fit opportunity shall offer."——*Nisi dextro tempore.* "Unless offered at a proper time."——20. *Cui male si palpere,* &c. "Whom if one unskilfully caresses, he will kick back upon him, being at all quarters on his guard." Horace here compares Augustus to a spirited horse, which suffers itself with pleasure to be caressed by a skilful hand, but winces and kicks at those that touch him roughly. The idea intended to be conveyed by the whole passage is this, that the productions of the bard, if well-timed, will be sure to elicit the attention of Augustus; whereas, shielded as he is on every side against the arts of flatterers, he will reject ill-timed praise with scorn and contempt. As regards the metaphor itself, which is here employed by the poet, it may be remarked, that it affords a very good example of the difference of tastes and sentiments in different periods of the world. Few poets now would think of comparing a sovereign to a horse, and hence there is no need whatever of Döring's breaking a lance with Heindorff in support of the justice and propriety of the comparison.——21. *Hoc.* "This course," i. e. to celebrate the exploits of Augustus.——*Tristi laedere versu.* "To attack in bitter verse." Compare the explanation given to *tristi* by Döring. "*Tristi: contumelioso et proinde tristes iras excitante.*"——22. *Pantolabum scurram,*" &c. This line has already occurred, Serm. 1. 18. 11.——23. *Intactus.* "Though as yet unassailed."——*Et odit.* "And hates both verses of this kind and those who compose them."

24. *Quid faciam?* &c. The poet here strives to excuse himself, and alleges the following plea in his defence. Human pursuits are as various as men themselves are many. One individual is fond of dancing the moment his head is turned with wine, another is fond of horses, a third of pugilistic encounters; my delight, like that of Lucilius, consists in writing satirical effusions.——*Saltat Milonius.* The Romans held dancing in general in little estimation. Compare Cicero, pro Muraen. 6. "*Nemo fere saltat sobrius, nisi forte insanit,*" and

Sallust, Cat. 25. *p.* 15. *n.* 25. *ed. Anthon.*——*Ut semel icto*, &c. "The moment his head, affected with the fumes of wine, grows hot, and the lights appear doubled to his view." As regards the expression "*numerusque lucernis*," compare *Juvenal*, 6. 304, "*cum bibitur concha, cum jam vertigine tectum Ambulat et geminis exsurgit mensa lucernis.*" So also *Ovid, A. A.* 3. 764. "*Bina videre.*"——26. *Castor gaudet equis.* Compare Ode 1. 12. 26.——*Ovo prognatus eodem.* Pollux. Compare Ode 1. 12. 26.——27. *Quot capitum vivunt, totidem studiorum millia.* Compare *Terence* (*Phorm.* 2. 4. 14.) "*Quot homines tot sententiae, suus cuique mos*——28. *Pedibus claudere verba.* "To versify." Compare Explanatory Notes, Serm. 1. 10. 59.——29. *Nostrum melioris utroque.* The argument *a fortiori.* If Lucilius, "who was superior, in point of birth and fortune, to us both," (*nostrum melioris utroque*), was not ashamed to write satires, with much stronger reason should I, a man of ignoble birth, banish all fear of degrading myself by indulging in this same species of composition. The expression *nostrum melioris utroque* is well explained by the scholiast: "*Qui melior fuit et me et te, Trebati, censu et natalibus.*"

31. *Neque, si male cesserat*, &c. "Neither having recourse elsewhere, if his affairs went ill, nor if well."——32. *Quo fit ut omnis*, &c. "Whence it happens, that the whole life of the old bard is as open to the view, as if it were represented in a votive painting." The expression *votiva tabella* alludes to the Roman custom of hanging up, in some temple or public place, in accordance with a vow, a painting, in which was represented some signal deliverance, or piece of good fortune, that had happened to the individual. It was most frequently done in cases of escape from shipwreck. Compare the explanation of the scholiast. "*Votiva tabula est, quae ex voto posita est in templo aut aliquo loco publico, in qua descripta h. e. depicta est fortuna alicujus. Ita solent naufragi suum naufragium in tabella depictum circumferre.*" The latter part of this scholium relates merely to the custom of shipwrecked mariners, who carried about paintings of this kind for the purpose of exciting compassion and obtaining assistance from the charitable. As regards the practice of Lucilius, to which Horace alludes, compare the remarks of Mr. Dunlop: "In his writings Lucilius drew a genuine picture of himself, acknowledged his faults, made a frank confession of his inclinations, gave an account of his adventures, and, in short, exhibited a true and spirited representation of his whole life. Fresh from business or pleasure, he seized his pen while his fancy was yet warm, and his passions still awake, as elated with success or depressed by disappointment. All these feelings or incidents he faithfully related, and made his remarks on them with the utmost freedom. Unfortunately, however, his writings are so mutilated, that few particulars of his life or manners can be gleaned from them." (*Dunlop's Roman Literature, vol.* 1. *p.* 394.)——34. *Senis.* Eusebius (*Chron. Can. ad ann.* 2. *Ol.* 169.) states, that Lucilius died at the age of 46 years. In this he is refuted by *Bayle* (*Dict. Hist. et Crit. s. v.*) If Eusebius were correct, the poet must have died A. U. C. 651, as he was born in 605, but in his very satires he speaks of the Licinian law against exorbitant expenditure at entertainments, and this law was not promulgated until 657 or 658. It is probable that Lucilius died about the age of 60 or 65. Since even this, however, would hardly warrant the appellation of *senex*, which Horace here bestows on him, it would seem most correct to refer the term in question, not so much to his years, as to the comparatively early period in which he lived. ——34. *Sequor hunc, Lucanus an Appulus, anceps*, &c. A pleasing and slyly-satirical imitation of the wandering and talkative manner of Lucilius in describing the circumstances and events of his own life. As regards the doubt under which Horace labours, with respect to his native province, compare the life of the poet, page 1. of this work, *in notis.*——36. *Sabellis.* Compare Explanatory Notes, 3. 6. 38. The allusion here is to the Samnites, who were driven out of this quarter by Curius Dentatus, A. U. C. 463. Compare *Florus*, 1. 15. ——37. *Quo ne per vacuum*, &c. "That the enemy might make no incursions into the Roman territory, through an unguarded frontier." With *Romano* supply *agro.*

39. *Ultro.* Equivalent to *non lacessitus.*——43. *O pater et rex Juniter, ut pereat*, &c. "O

Jupiter, father and sovereign, may my weapon be laid aside and consumed with rust." To show that he is not too much in earnest, the poet parodies in his prayer a line of Callimachus, (*fragm.* 7) Ζεῦ πάτερ, ὡς Χαλύβων πᾶν ἀπόλοιτο γένος, which Catullus translates as follows: "*Jupiter, ut Chalybôn, omne genus pereat.*" (*de Com. Ber.* 66. 48.) *Ut* is here used for *utinam*, as ὡς in Callimachus for εἴθε. Compare *Matthiae, G. G. vol. 2. p.* 753. § 513. *A.* ——45. *Qui me commorit.* "Who shall irritate me." Understand *ira* in the ablative.—— 46. *Flebit.* "Shall be sorry for it." Compare the Greek οἰμώξεται.——*Insignis.* "Marked out by me in verse."——47. *Cervius iratus leges*, &c. The poet, intending to express the idea, that every one has arms of some kind or other, with which to attack or to defend, introduces, for this purpose, four infamous characters, well equipped with evil arts for the injury of others. The first of these, Cervius, appears to have been a public informer. Compare the scholiast: "*Cervius, Ascanii libertus, calumniator, accusavit Cn. Calvinum lege de Sicariis.*"——*Leges et urnam.* "With the laws and a prosecution." Literally, "with the laws and the (judiciary) urn." *Urna* refers to the practice of the Roman judges in expressing their opinions, by throwing their votes or ballots into an urn placed before them. Compare *Virgil, Aen.* 6. 432. "*Quaesitor Minos urnam movet,*" and *Propertius*, 4. 12. 19. "*Posita judex sedet Aeacus urna.*"——48. *Canidia.* Compare Introductory Remarks, Epode 5. Canidia is here made to threaten her enemies with the same poison that Albutius used. According to the scholiast, this individual poisoned his own wife: "*Hic enim Albutius veneno uxorem suam peremisse dicitur.*"——49. *Grande malum Turius*, &c. "Turius, great injury, if one goes to law about any thing while he presides as judge." The allusion is to a corrupt judge, and by *grande malum* is meant, an unfortunate and unjust termination of a cause, brought about by bribery or personal enmity.

50. *Ut, quo quisque valet*, &c. "How every creature strives to terrify those who are taken by it for enemies, with that in which it is most powerful, and how a strong natural instinct commands this to be done, infer with me from the following examples."——53. *Scaevae vivacem crede nepoti*, &c. The poet here, in his usual manner, so manages his argument, as to convert it into a means of lashing one of the abandoned characters of the day. The train of thought is as follows: But Scaeva, the spendthrift, one will say, is an exception to my rule: for he makes no use whatever of the weapons of attack that nature has bestowed upon him; he employs open violence against no being. Aye! entrust his aged mother to his power. He wont do her any open harm. Oh! no, he is too pious for that. But he will remove the old woman by a secret dose of poison.—According to the scholiast, Scaeva poisoned his mother because she lived too long.——53. *Vivacem matrem.* "His long-lived mother."——54. *Pia.* Ironical.——*Mirum, ut neque calce lupus*, &c. "A wonder indeed! just as the wolf does not attack any one with his hoof, nor the ox with his teeth." Wonderful indeed! observes the poet; how, pray, do other animals act? since the wolf does not attack with his hoof but his fangs, and the ox not with his teeth but his horn.—Horace does not mean to diminish the criminality of Scaeva's conduct, because he secretly made away with his mother; on the contrary, he considers it equally as criminal, as if he had been guilty of open and violent parricide. His leading position must be borne in mind, that all, whether men or animals, have their own ways of attack and defence, and that he too has his, the writing of satires.——56. *Mala vitiato melle cicuta.* "By honey poisoned with the deadly hemlock."——58. *Seu mors atris circumvolat alis.* Compare, on the winged deities of the ancients, *Voss, Mythologische Briefe, vol. 2. p.* 18. *seqq.* and *Lessing*, "*Wie die Alten den Tod gebildet haben.*"——59. *Jusserit.* Supply *si.*——60. *Quisquis erit vitae color.* "Whatever shall be the complexion of my life."——*O puer ut sis vitalis metuo.* "My son, I am afraid that thou wilt not live long." After the verbs *metuo, timeo, vereor, ne* is used, when the following verb expresses a result contrary to our wish, *ut* when it is agreeable to it. Trebatius wishes Horace to enjoy a long life, but is afraid he will not. Hence *ne* after such verbs, must be rendered by *that*, and *ut* by *that not.*——61. *Et majorum ne quis amicus*, &c.

"And that some one of thy powerful friends will kill thee by a withdrawing of his favour." *Frigore* is here equivalent to *amicitiae remissione*. Compare *Lipsius, ad Vell. Pat.* 2. 83. "*Omnino amor, ardor est: fastidium aut defautio, frigus.*" The idea intended to be conveyed by the whole reply of Trebatius is as follows: Yes, yes, my good friend, it would be very well if even exile alone were involved in this matter. But there is something worse connected with it. At present, all is fair; thou livest at Rome in the society of the great and powerful, and they smile on thee, because thou amusest them. But where is thy safety? In an unguarded moment, those very powers of satire, which they now laud to the skies, will be directed against some one of their own number: coldness and aversion will succeed, on their part, to intimate and familiar friendship, and thou, unable to bear the change, will pine away in vexation and grief, until death closes the scene.

63. *In hunc operis morem.* "After this manner of writing."——64. *Detrahere et pellem.* "And to tear away the covering," or, more freely, "to remove the mask."——*Per ora cederet.* "Moved proudly before the faces of men." *Cederet* is for *incederet.*——65. *Qui duxit ab oppressa,* &c. Alluding to the younger Africanus.——67. *Ingenio.* "By his satirical vein."——*Metello.* The reference is to Metellus Macedonicus, who, as a political opponent of Scipio's, was of course satirized by Lucilius.——68. *Lupo.* The allusion is to Rutilius Lupus, a considerable man in the Roman state, but noted for his wickedness and impiety. Lucilius, in one of his books of satires, represents an assembly of the gods deliberating on human affairs, and, in particular, discussing what punishment ought to be inflicted on him.——69. *Arripuit.* "He attacked."——*Tributim* "Tribe after tribe." Not content with lashing the patricians, he ran through all the thirty-five tribes, one after another, every where selecting, with an impartial hand, those whose vices or failings made them the legitimate objects of satire.——70. *Scilicet uni aequus virtuti,* &c. "In short, sparing virtue alone and virtue's friends.

71. *Quin ubi se a vulgo,* &c. "And yet, when the brave Scipio and the mild and wise Laelius had withdrawn themselves from the crowd and the scene of public life to the privacy of home, they were accustomed to trifle and divert themselves with him, free from all restraint, while the herbs were cooking for their supper."——72. *Virtus Scipiadae et mitis sapientia Laeli.* An imitation of the Greek idiom, for *fortis Scipio et mitis atque sapiens Laelius.* Compare the Greek forms Αἰνείαο βίη, Κάστορος βία, *Pind. Pyth.* 11. 93. Τυδέος βία. *Aesch. S. c. Th.* 77. and Explanatory Notes, Ode 1. 3. 36.——73. *Ludere.* The scholiast relates the following little incident, as tending to show the intimacy of the individuals alluded to. "*Scipio Africanus et Laelius feruntur tam fuisse familiares et amici Lucilio, ut quodam tempore Laelio circum lectos triclinii fugienti Lucilius superveniens cum obtorta mappa quasi feriturus sequeretur.*"——75. *Infra Lucili censum ingeniumque.* "Inferior to Lucilius in birth and talents." Compare verse 29. of this same satire. Lucilius was of equestrian origin, and grand-uncle to Pompey the great, on the mother's side.——76. *Magnis.* Alluding to Augustus, Maecenas, &c.——77. *Et fragili quaerens illidere dentem,* &c. "And, while seeking to fix its tooth in something brittle, shall strike against the solid." i. e. while endeavouring to find some weak point of attack in me, shall discover that I am on all sides proof against its envenomed assaults. The idea in the text is borrowed from the apologue of the viper and the file.

79. *Equidem nihil hinc diffindere possum.* "Indeed I can deny no part of this." The term *diffindere* suits the character of the speaker, being borrowed from the courts of law. (Consult Various Readings.) In this sense it means properly to put off a matter, as requiring farther consideration, to another day, and it is here employed, with the negative, to convey the idea, that the present matter is too clear for any farther discussion, and cannot be denied. ——80. *Ne forte negoti incutiat tibi,* &c. "Lest an ignorance of the established laws may chance to bring thee into any trouble." The allusion is to the laws of the day against libels

and defamatory writing of every kind.——82. *Si mala condiderit*, &c. In order to understand the reply of Horace, which follows, the term *mala* must be here plainly and literally rendered: "If any person shall compose bad verses against an individual, there is a right of action, and a suit may be brought." In the law, as here cited by Trebatius, *mala* means "libellous," "slanderous," &c.; but Horace, having no serious answer to make, pretends to take it in the sense of "badly-made," and hence he rejoins, *Esto, si quis* mala; *sed* bona *si quis*, &c. ——85. *Laceraverit*. Consult Various Readings.——86. *Solventur risu tabulae*, &c. The meaning of this clause has given rise to much diversity of opinion. One of the scholiasts thinks, that the *tabulae* here mentioned are the seats of the judges, and that the laughter is represented as being loud enough to loosen them! A singular discovery! Gesner understands by *tabulae*, the *tabellae judiciariae*. His words are: *Cogitabam tabulas esse tabellas judiciarias, in quibus scribi fingat sententias ludicras et hilares.*" Döring understands by *tabulae* the laws themselves against defamatory writing: these will be disarmed, in the case of the poet, of all their severity, amid the laughter of the judges, the mirth of the latter being strongly excited against the worthies who complain of the poet's lampoons. Compare the words of Döring: "*Leges in tabulis perscriptae* solventur *illa vi, quam in maledicos et calumniatores habent*, risu, *non sine risu, dum ipsi judices ridebunt homines, quorum vitia tu deridenda propinasti.*" Voss, also, refers *tabulae* to the laws, and translates the passage "Dann wird mit Lachen gelöst das Gesetz." Heindorff, very unaccountably, adopts the sage exposition of the scholiast, and, in his notes, renders the words in question as follows: "Es wird sich ein solches gelächter erheben, dass davon die Breter aus einander gehn." Wieland confesses that he does not fully understand the phrase under consideration, but ventures to suggest, that it may possibly refer to the tablets, or ballots, which will be let fall from the hands of the judges by reason of the hearty laughter in which the magistrates will indulge. His version is a general one: "Dann nimmt der Handel ein lachend End." Sanadon appears to us, we confess, to have hit upon the true meaning of *tabulae*, when he refers it to the process or indictment in the suit. His version is this, as given by him in his notes. "On déchirera en riant les piéces du procés." Keeping up this idea, and giving *solventur* a more general meaning than he has done, we may venture to translate as follows: "The indictment shall be quashed with a laugh."

SATIRE 2. This satire, on the luxury and gluttony of the Romans, is put into the mouth of a Sabine peasant, whom Horace calls Ofellus, and whose plain good sense is agreeably contrasted with the extravagance and the folly of the great. He delivers rules of temperance with the utmost ease and simplicity of manner, and thus bestows more truth and liveliness on the pictures, than if Horace (who was himself known to frequent the luxurious tables of the patricians) had inculcated the moral precepts in his own person.—This satire has been the object of Pope's second parody of Horace, addressed to Mr. Bethel. (*Dunlop's Roman Literature, vol. 3. p. 255. seqq.*)

1. *Boni*. "My good friends." Compare the Greek forms ὠγαθοί, ὠγαθέ, and consult *Drakenborch, ad Sil. Ital. 2. 240.*——*Vivere parvo*. "To live cheerfully upon little."——2. *Nec meus hic sermo est*. Compare Introductory Remarks.——3. *Abnormis sapiens, crassaque Minerva*. "A philosopher without rules, and of strong, rough common sense." The expression *abnormis sapiens* is here used to denote one who was a follower of no sect, and derived his doctrines and precepts from no rules of philosophising as laid down by others, but who drew them all from his own breast, and was guided by his own convictions respecting the fitness or unfitness of things. Hence the Greek term αὐτοδίδακτος might be here

very properly applied. The phrase *crassa Minerva* is meant to designate one, who has no acquaintance with philosophical subtleties or the precepts of art, but is swayed by the dictates and suggestions of plain, native sense.——4. *Mensasque nitentes* "And glittering tables," i. e. glittering with plate.——5. *Quum stupet insanis*, &c. "When the sight is dazzled by the senseless glare." The allusion in the term *insanis* appears to be to the folly of those who indulge in such displays. Some commentators, however, make it equivalent simply to *ingentibus*.——7. *Impransi*. "Before you have dined," or, more freely, "apart from splendid banquets."——8. *Dicam si potero*, &c. The idea intended to be conveyed by the whole passage is as follows: The mind, when allured by a splendid banquet, becomes, like a corrupt judge, incapable of investigating the truth. He alone that is thirsty and hungry despises not common viands. Therefore, if thou wilt, either by hunting or riding, or, should these please thee more, by a performance of Grecian exercises, by throwing the ball or discus, drive away loathing, then, both hungry and thirsty, thou wilt not contemn homely fare, thou wilt not wait for *mulsum* nor for fish, but wilt appease thy sharpened appetite with plain bread and salt.——9. *Leporem sectatus, equove*, &c. Hunting and riding formed among the ancients a principal part of those exercises by which the body was thought to be best prepared for the toils of war. Compare Ode 3. 24. 54. and Epist. 1. 18. 49.

10. *Romana militia*. "The martial exercises of Rome." The two most important of these, hunting and riding, have just been mentioned.——11. *Assuetum graecari*. "Accustomed to indulge in Grecian games." These were the games of the *pila* and *discus*, as is stated immediately after.——12. *Molliter austerum studio*, &c. "While the excitement of the sport, softens, and renders the player insensible to, the severity of the exercise."——13. *Discus*. The discus was a quoit of stone, brass, or iron, which they threw by the help of a thong put through a hole in the middle of it. It was of different figures and sizes, being sometimes square, but usually broad and round.——*Agit*. In the sense of *delectat* or *allicit*. ——15. *Sperne*. "Despise if thou canst."——*Nisi Hymettia mella Falerno*, &c. An allusion to the Roman drink called *mulsum*, which was made of wine and honey. As the Falernian here indicates the choicest wine, so the Hymettian is meant to designate the best honey. Compare, in relation to the latter, Explanatory Notes, Ode. The drink here referred to was generally taken to whet the appetite.——17. *Defendens pisces*. "Protecting its fish," i. e. from being caught.——*Hiemat*. "Is stormy." Compare the Greek χειμάζει. ——18. *Latrantem stomachum*. "A hungry stomach." Literally, "a barking stomach," i. e. one, that being empty of aliment, and full of wind, demands food by the noise it makes. Compare the version of Francis: "The stomach's angry roar."——19. *In caro nidore*. "In the price and savour of thy food." Literally "in the dear-bought savour," &c.

20. *Tu pulmentaria quaere sudando*. "Do thou seek for delicate dishes in active exercise," i. e. do thou seek in active exercise for that relish, which delicious and costly viands are falsely thought to bestow. The terms *pulmentarium* and *pulmentum* originally denoted every thing eaten with *puls*. Subsequently they came to signify every thing eaten with bread or besides bread, and hence, finally, they serve to indicate all manner of delicate and sumptuous dishes. There is thought to be some allusion in the text to the story told of Socrates, (compare *Cicero, Tusc. Quaest.* 5. 34.) who being observed on one occasion taking very active exercise in walking, and being asked the reason of this, replied, ὄψον συνάγω, "I am getting a nice dish ready for my supper." Compare *Wieland, ad loc.*——21. *Pinguem vitiis albumque*. "Bloated and pale with excessive indulgence." *Vitiis* here alludes to high-living generally, and to all the evils that follow in its train.——*Ostrea*. To be pronounced, in metrical reading, as a dissyllable, *ost-ra*.——22. *Scarus*. Compare Explanatory Notes, Epode, 2. 50. ——*Lagoïs*. The *Lagoïs* is quite unknown: some think it a bird, others a fish. The former, very probably, is the true opinion, as the fish of this name (the *Cyclopterus Lumpus* of modern ichthyology) is not esculent. The bird *Lagois* is said to have tasted like a hare, whence its name from the Greek λαγῶς. Baxter makes it the same with the Greek λαγώπους, a species

of grouse, which the French term *Francolin* and the Germans *Birkhuhn* or *Berghuhn*. Schneider, however, in his Lexicon (*s. v.* λαγώς) thinks that the *lagopus* corresponds to the modern *Schneehuhn*, or "White Game."

23. *Vix tamen eripiam*, &c. "And yet with difficulty will I prevent thee, if a peacock be served up, from wishing to gratify thy palate with this, rather than a fowl, misled as thou art by mere outside, because," &c. The idea intended to be conveyed is this: And yet, after all my advice, and all my precepts to the contrary, I shall have no easy task in eradicating from thy mind that false opinion, which, based on mere external appearance, leads thee to prefer the peacock, as an article of food, to the common fowl, merely because the former is a dearer bird, and adorned with a rich and gaudy plumage.——*Pavone.* The peacock first became known to the west in the time of Alexander, this conqueror having seen the bird for the first time in India. They soon, however, became very common in Greece, since, according to the poet Antiphanes, who was contemporary with Alexander, and survived him, a single pair of these birds, brought into Greece, had multiplied to such a degree that peacocks became more common than quails. (*Athenaeus*, 9. 56.—*vol.* 3. *p.* 467. *ed. Schweigh.*) Aristotle also, who outlived his royal pupil only about two years, speaks in many places of the peacock as a bird well known. Menodorus, the Samian, states, that the people of his native island were the first probably who reared this species of bird. All, however, that we can safely infer from this is, that Samos was the first station in their passage from Asia to Europe, not that it was the native place of these birds. Hence, too, we may account for the peacock's being sacred to Juno, who, it is well known, was the tutelary deity of Samos. (*Athenaeus*, 14. 77.—*vol.* 5. *p.* 383. *ed. Schweigh.*) Among the Romans the peacock was held in high estimation. Hortensius, the orator, first introduced this foreign luxury, at a supper which he gave when admitted into the college of priests, and M. Aufidius Lurco was the first Roman who took up the fattening of peacocks as a regular branch of business; from which he realised, according to Pliny, sixty thousand sesterces yearly. (*Plin. H. N.* 10. 23.) Even as late as the middle ages the peacock maintained its ground as a first-rate delicacy, and the books of chivalry make frequent mention of it, as forming one of the principal dishes at the *Cours plenieres* of the princes of the day. The old Romancers, too, call it the most fitting and the noblest food for gentle knights and ladies fair. Consult *Curne de St. Palaye, sur l'Ancienne Chevalerie, Memoire* 3. *princip.*

25. *Vanis rerum.* A Graecism for *vanis rebus.*——26. *Et picta pandat spectacula cauda.* "And unfolds to the view a brilliant spectacle with its gaudy tail." Compare the beautiful description of Pliny (*H. N.* 10. 22.) "*Gemmantes laudatus expandit colores.*"——27. *Tanquam ad rem*, &c. "As if this were any thing to the purpose," i. e. as if this rarity and beauty of the peacock have any thing at all to do with the taste of it.——28. *Cocto num adest*, &c. No ecthlipsis operates in *num*, but in metrical reading the word must be retained unaltered, *cocto nŭm adest.* Compare explanatory Notes, Serm. 1. 9. 38.——*Honor idem.* "The same beauty."——29. *Carne tamen quamvis*, &c. The meaning of this passage has given rise to much contrariety of opinion. The following appears to us to yield the fairest sense: "Though there is indeed a difference in the flesh of the fowl and the peacock, yet is it plainly evident that thou art deceived not more by the latter than the former, but merely by the discrepancy in external appearance." i. e. *Quamvis distat* gallinae caro a pavonis, *tamen nihil* (non) *hac* (pavonis) *magis illa* (gallinae, sed) *imparibus formis deceptum te esse patet.* ——*Esto.* Compare the Greek ἔστω.

31. *Unde datum sentis.* For *unde tibi concessum est ut sentias.* "Whence is it given thee to perceive." i. e. by what means art thou able to discover. The scholiast alludes to this nicety of taste, on the part of the Roman epicures, by which they pretended to be able to tell whether a fish had been taken between the Mulvian and Sublician bridges, or at the mouth of the Tiber. In the former case, the fish was thought to have a better taste, as

having been caught in more rapid water. "*Qui palati subtilitate gloriantur, melioris saporis aiunt esse pisces illos qui rapidiore unda exercentur* (*i. e* circumaguntur) *quam qui languidiore torpescunt: idcirco dicuntur lupi esse meliores qui inter duos pontes* (*i. e.* pontem Milvium et Sublicium) *ubi aqua concitatior est, quam qui in ostiis Tiberis.*"——*Lupus.* The pike. The *Perca labrax* of modern ichthyology. Compare the Greek λάβραξ.——32. *Amnis Tusci.* The Tiber.

33. *Laudas insane trilibrem*, &c. The poet now passes to another piece of folly in the *gourmands* of the day, by whom the rarer the food the more highly is it esteemed, and the more eagerly sought after, while other viands, of equal flavour in every respect, are despised because they are common and easy to be procured. Thus, the case of the mullet and pike is cited, the former a small, the latter a long fish. If the mullet, which seldom exceeded two pounds, according to Pliny (*H. N.* 9. 17.), even when kept in the *vivaria* and *piscinae* of the rich, could only be procured of three pounds' weight, it was esteemed one of the greatest of rarities, while the pike, though weighing many pounds, was thought to be far its inferior. ——34. *Mullum.* Horace here alludes to a three-pound mullet, as a prize of rare occurrence. Macrobius, however, (*Sat.* 2. 12.), states, that mullets of a greater weight were common in his days. Martial, (*Ep.* 10. 31.), mentions one of four pounds. Seneca (*Epist.* 95.) informs us, that one of four pounds and a half was presented to the emperor Tiberius, which the latter ordered to be taken to market and sold. It was bought by P. Octavius for five thousand sesterces! The mullet of which Juvenal speaks, (4. 15.) was six pounds, and brought a thousand sesterces *per* pound! In the reign of Caligula, according to Pliny (9. 18.), Asinius Celer gave eight thousand sesterces for a fish of this species, and the same writer states, that one had been taken in the Indian ocean weighing eighty pounds: what an invaluable prize would this have been, as Pliny well remarks, had it only been caught on the shores in the vicinity of Rome!——*In singula quem minuas pulmenta necesse est.* "Which thou art compelled to cut into small bits." Compare the version of Wieland, "den du doch in kleine Bissen zerschneiden musst!" The allusion is to the small pieces into which the fish must be divided, in order that each of the guests may have a share. Döring, with less propriety, as we conceive, refers the term *pulmenta* to dishes made of parts of the mullet, and which are served up, not at one entertainment, but at several in succession.

35. *Ducit.* In the sense of *trahit* or *capit.*——37. *His.* Alluding to mullets.——38. *Jejunus raro stomachus*, &c. In construction (if the line be genuine) *raro* must be joined with *jejunus*, and the allusion is to the stomach of the rich, which is here described as "rarely hungry." This therefore is the reason, according to Ofellus and the poet, why the stomach of the rich contemns common food, and gives the preference to the small mullet over the large pike.——39. *Magnum.* Understand *mullum.*——40. *Ait Harpyiis gula digna rapacibus.* "Exclaims a gullet worthy of the ravenous Harpies," i. e. exclaims some glutton, whose craving paunch renders him a fit companion for the ravenous Harpies. As regards these fabled creations of poetry, compare *Virgil, Aen.* 3. 219. *seqq.* and *Heyne, excurs.* 7. *ad lib.* 3.——41. *Coquite horum opsonia.* "Taint the dishes of these men."——*Quamquam putet aper*, &c. "Though the boar and the fresh-caught turbot are already nauseous, when surfeiting abundance provokes the sickened stomach; when, overloaded with dainties, it prefers rapes and sharp elecampane." *Putet* is here equivalent to *nauseam creat*, and the oxymoron is worth noting between it and *recens.*——*Rhombus.* Compare Explanatory Notes, Epode 2. 50.——43. *Rapula.* The rape is a plant of the genus Brassica, called also cole-rape, and cole-seed, and of which the navew, or French turnip, is a variety.——44. *Inulas.* The elecampane marks a genus of plants, of many species. The common elecampane has a perennial, thick, branching root, of a strong odour, and is used in medicine. It is sometimes called yellow star-wort. Horace applies to this herb the epithet *acidas*, not, as the scholiast pretends, because it was commonly preserved in vinegar, but from the sharp

and pungent nature of the plant itself. According to Pliny, (*H. N.* 19. 5.), the elecampane of itself is hurtful to the stomachs, but when well prepared becomes very wholesome. He adds that there were many ways of curing its harshness. The Germans, at the present day, are said to candy the root, like ginger, calling it German spice. The Greek name of the *inula* is ἑλένιον, and, as Pliny informs us, it was so called because it was said to have sprung from the tears of Helen. Compare *Dioscorides*, 1. 27.——*Necdum omnis abacta*, &c. "Nor is every kind of homely fare yet driven away from the banquets of the rich." *Rex* is here used, as elsewhere in Horace, in the sense of *beatior, ditior*, &c.——46. *Nigris oleis.* Columella (12. 48.) recommends the dark-coloured olives as the best for preserving. There are many sorts or varieties of olives. Cato mentions eight. Columella enumerates ten, but thinks there may be more. Compare *Martyn, ad Virg. Georg.* 2. 85.——*Haud ita pridem*, &c. "It is not so long ago, that the table of Gallonius, the cryer, was exclaimed against by all for having a sturgeon served upon it," i. e. was exclaimed against by all, for this piece of extravagance in one of such contracted means. This is the Gallonius whom Lucilius lashes in his satires, and whom, for his gluttony, he calls *gurges*. Compare *Cicero, de Fin.* 2. 8. where the verses in question are preserved.

> "*O Publi, O gurges, Galloni, es homo miser,*
> *Coenasti in vita nunquam bene, cum omnia in ista*
> *Consumis squilla atque accipensere cum decumano.*"

——47. *Accipensere.* The sturgeon with us is far from being regarded as a delicacy. In the time of Pliny, it would seem to have been viewed as a common fish, and the naturalist expresses his surprise at the fallen fortunes of this "*piscium apud antiquos nobilissimi.*" So, in the present instance, neither Horace nor Ofellus praise the sturgeon, but they only allude to the change of tastes in the case of this fish and the turbot, the latter having completely superseded the former.

48. *Quid? tum rhombos*, &c. The meaning is, that the turbot is now in as great repute as the sturgeon was in the time of Gallonius. Did the sea then furnish no turbots? Far from it; but no fool had as yet brought them into fashion.——50 *Donec vos auctor docuit praetorius.* "Until a man of praetorian rank first taught you to eat these birds." The allusion is to a certain Asinius Sempronius Rufus, who was the first that introduced young storks as an article of food, an addition to the luxuries of the table made in the reign of Augustus. Horace, in giving Sempronius the appellation of *praetorius*, indulges in a bitter sarcasm. This individual never was praetor; he had merely stood candidate for the office, and had been rejected by the people on account of the badness of his private character. Equally severe is the following epigram, written on the occasion, and ascribing his defeat to the people's having revenged the destruction of the storks:

> "*Ciconiarum Rufus ille conditor,*
> *Hic est duobus elegantior Plancis;*
> *Suffragiorum puncta non tulit septem.*
> *Ciconiarum populus ultus est mortem.*"

51. *Edixerit.* Another hit at Sempronius. *Edicere* properly means to issue an edict as praetor.——53. *Sordidus a tenui victu*, &c. Ofellus thus far has been inveighing, through the poet, against the luxurious and the gluttonous, and recommending a plain and simple course of life. He now interposes a caution, and warns us that this plain mode of life, which he advocates, must by no means be confounded with a mean and sordid one.——54. *Nam frustra vitium vitaveris illud*, &c. "For to no purpose wilt thou have shunned that vice which has just been condemned, if thou perversely turn away to its opposite." Consult Various Readings.——*Avidienus.* A fictitious name most probably. We know nothing farther of this personage than what Horace states. His filth and his impudence obtained

for him the nick-name of "Dog." He ate olives that were five years old, whereas they were usually accounted good for nothing after two years.——56. *Ductum.* "Derived."——57. *Est.* "Eats." From *edo.*——58. *Ac nisi mutatum*, &c. "And avoids pouring out his wine until it has become sour." Consult Various Readings. *Parcit defundere* is elegantly used for *non defundit*, or *nonvult defundere.*——*Et cujus odorem olei nequeas perferre*, &c. The order of construction is as follows: *Et (licebit ille albatus celebret repotia, natales, aliosve festos dierum) ipse instillat, bilibri cornu, caulibus*, oleum, *odorem cujus olei nequeas perferre, non parcus veteris aceti.*——59. *Licebit.* "Although." In the sense of *licet* or *quamvis.* Compare Epode 15. 19.——60. *Repotia.* The *repotia* was an entertainment given by the husband on the day after the marriage, when presents were sent to the bride by her friends and relations, and she began to act as mistress of the family by performing sacred rites. Festus, in explaining the term, gives us also its etymology. "*Repotia: postridie nuptias apud novum maritum coenatur, quia quasi reficitur potatio*," i. e. a repetition of festivity, (*re* and *poto.*)——*Dierum festos.* A Graecism for *dies festos.*——61. *Albatus.* "Clothed in white." The general colour of the Roman toga was white: this colour, however, was peculiarly adopted by the guests, or those who bore a part, at formal banquets, or on occasions of ceremony. Compare *Cicero*, (*In Vatin.* 13.) "*Cum ipse epuli dominus, Q. Arrius, albatus esset.*"——*Ipse.* "With his own hands." In this showing his mean and sordid habits, since, afraid that his guests, or his slaves, should be too profuse of his oil, bad as it was, he pours it out himself. Nor is this all: he pours it out drop by drop (*instillat*). Moreover, the vessel containing it was of two pounds' weight, as if it were his whole store, and it was of horn that it might last the longer.——62. *Veteris non parcus aceti.* This, at first view, seems not to agree with the close and sordid character of Avidienus, because old vinegar is always the best. Hence some commentators have been disposed to make *veteris*, in the present passage, mean "stale" or "flat." On the other hand, Gesner thinks that the early reading, *non largus aceti*, would answer better than the received one. There appears to be no necessity, however, for either the one or the other of these remarks. Old vinegar was not more costly than new, and besides it would serve better to conquer the taste of his oil.

64. *Utrum.* Alluding to the case of Gallonius on the one hand, and that of Avidienus on the other. Compare the scholiast: "*Utrum; Gallonium an Avidienum?*"——*Hac urget lupus*, &c. "On this side, as the saying is, presses the wolf, on that the dog." We have here a proverbial form of expression, used whenever one was between two dangers equally threatening. Compare the scholiast: "*Proverbium: nam ubi res duae nobis molestae inter se pugnant, eo proverbio utimur.*" In the present instance the adage applies with remarkable felicity, *lupus* denoting the glutton, and *canis* Avidienus.——65. *Mundus erit, qui non offendet sordidus*, &c. "He will be regarded as one that observes the decencies and proprieties of life, who does not offend by sordid habits, and who gives no occasion for censure by running into either extreme of conduct," i. e. by either carrying a regard for the proprieties of life too far on the one hand, or indulging in sordidness or want of cleanliness, (whether intentional or the result of careless habits,) on the other. Of each of these opposite characters an example is given, the one carrying a regard for exactness and precision to such an extreme as to punish his slaves for the most trifling omission, and the other, a good-natured, easy, and indulgent master, who lets his slaves act just as they please, and the consequence of which is, that these negligent domestics even serve greasy water (*unctam aquam*) to his guests.——67. *Albuci senis exemplo.* Compare the account given of him by Porphyrion: "*Hic est Albucius, qui et avarus (?) et elegans conviviorum apparator saevus est habitus in servos*," and that of the scholiast: "*Asper in exigenda a singulis pensi ratione castigandoque, adeo, ut servos nonnunquam castigaret prius et caederet quam peccassent, dicens, vereri se ne, cum peccassent, caedere tunc ei non vacaret.*" We have taken the liberty of expressing our doubt with regard to that part of Porphyrion's scholium, in which Albucius is styled *avarus.*——67. *Dum munia didit.* "While he assigns them their several employments." The tyrannical master punishes before hand, in anticipation of the offence. Compare preceding

note.——68. *Simplex Naevius.* "The easy, good-natured Naevius." Compare the explanation of Zeune: "*Nimis lenis erga servos.*"——68. *Unctam aquam.* "Greasy water." Compare note on verse 64, toward the end. Wieland deservedly ridicules the explanation of Baxter, who imagines that Naevius, not content with perfuming the cup as others were accustomed to do, actually perfumed the water which it contained! "*Caeteri lauti inungebant vinarios calices, iste vero rappa lautior lautissimis vel ipsam aquam odoram fecit.*" What a strange perception of the meaning of Horace does this comment of Baxter's display, and how surprising that Gesner should have left such an exposition to be corrected by others.

71. *Variae res.* "A mixture of one's food." Equivalent, literally, to *varia ciborum genera.*——72. *Memor illius escae,* &c. "When thou callest to mind that fare, which, simple in its nature, sat so well on thy stomach in former days."——75. *Stomachoque tumultum,* &c. Horace is thought to have borrowed this idea from a passage in Hippocrates, where it is observed, that different meats breed a sedition in the stomach; some digesting sooner, others later.——76. *Pituita.* To be pronounced, in metrical reading, *pit-wita.*——77. *Coena dubia.* "From a doubtful banquet." *Coena dubia* denotes a feast, where there are so many dishes that a man knows not which to eat of; and, consequently, a splendid banquet where every luxury and delicacy present themselves: whereas *coena ambigua* merely signifies a banquet half meat and half fish, served up together. The expression *coena dubia* would seem to have been first used by Terence. It occurs in his *Phormio,* (2. 2. 28.) "*cocna dubia apponitur,*" and the explanation is also given there: "*Ubi tu dubites; quid sumas potissimum.*" Compare *Silius Italicus,* 4. 188. where *dubia cuspis* is employed ("*dubia meditatus cuspide vulnus*"), and denotes a spear which one holds in his hand, being in doubt whom to attack with it first." Consult *Drakenborch ad Sil. Ital. l. c.*——*Quin corpus onustum,* &c. "Besides this, the body, overcharged with yesterday's excess, weighs down the soul also along with it, and fixes to the earth this portion of the divine essence," or, more freely, "and plunges in matter this particle of the divinity." Horace, to give a higher idea of the nobleness and dignity of the soul, borrows the language of the Pythagoreans, the Stoics, but particularly the Platonists, respecting the origin of the human soul. These and other schools of ancient philosophy believed the souls of men to be so many portions or emanations of the deity. Compare *Virgil, Aen.* 6. 730. "*Igneus est ollis vigor et coelestis origo Seminibus.*" Consult also *Heyne, ad loc.*

80. *Dicto citius.* Referring, not to *sopori,* but to *curata membra.* The allusion is now to a frugal repast, in opposition to "a doubtful" one, and to the ease and quickness with which such a meal as the former is despatched, as well as to the peaceful slumbers which it brings, and the renewed bodily vigour which it bestows for the labours of the ensuing day.——81. *Praescripta ad munia.* "To his prescribed duties," i. e. to the duties of his calling.——82. *Hic tamen ad melius,* &c. "And yet even this abstemious man may on certain occasions have recourse to better cheer."——84. *Tenuatum.* "Worn out with toil."——*Ubique.* "And when."——86. *Tibi quidnam accedet ad istam,* &c. "What will be added for thee to that soft indulgence, which, young and vigorous, thou art now anticipating, if either ill health or enfeebling age shall come upon thee?" i. e. thou art now anticipating the only thing that can support thee amid the pains of sickness, or under the pressure of age. When age and sickness come, where will be their aid?——90. *Credo.* "I presume."——*Quod hospes tardius adveniens,* &c. "That a guest, arriving later than ordinary, might better partake of it, tainted as it was, than that the greedy master should devour it all himself, while sweet." *Integrum* has here the force of *recentem,* "fresh," "sweet."——92. *Hos utinam inter heroas,* &c. Ofellus is in earnest. The poet indulges in a joke.——93. *Tellus prima.* "The young earth." The good Ofellus, in his earnestness, confounds the "*antiqui*" and their "*rancidus aper*" with the happy beings who lived in the golden age, and the rich banquets that nature provided them. Compare *Wieland, ad loc.*——*Tulisset.* In allusion to the belief, that the primitive race of men were produced from the earth. Compare Explanatory Notes, *Serm.* 1. 3. 99.

94. *Das aliquid famae*, &c. "Hast thou any regard for fame, which charms the human ear more sweetly than music?" The idea here intended to be conveyed, is said to be borrowed from a remark of Antisthenes, the philosopher. Compare the scholium of Porphyrion: "*Hoc Antisthenes dixisse traditur. Is enim, cum vidisset adolescentem luxuriosum acroamatibus deditum, ait, miserum te, adolescens, qui nunquam audisti summum acroama, laudem tuam.*" Compare also the passage of Cicero relative to Themistocles (*pro Arch.* 9.) "*Themistoclem dixisse aiunt, cum ex eo quaereretur, quod acroama, aut cujus vocem libentissime audiret: ejus a quo sua virtus optime praedicaretur.*"——96. *Una cum damno.* "Along with ruin to fortune."——97. *Iratum patruum.* The severity of uncles was proverbial. Compare *Erasmus, Chil.* 2. *cent.* 4. 39. *ed. Steph. p.* 463. ("*Ne sis patruus mihi*") and the remark of *Ernesti*, (*Clav. Cic. s. v. patruus*), "*Plus vident homines et reprehendunt severius in fratrum liberis quam in suis.*" So also Horace, Ode 3. 12. 3. "*patruae verbera linguae.*"——*Te tibi iniquum.* "Thee, angry with thyself."——98. *Quum deerit egenti*, &c. "When an *as*, the price of a halter, shall be wanting to thee in thy poverty." i. e. when plunged in abject poverty, thou shalt not have wherewithal to purchase a halter in order to put an end to thy misery. Compare *Plautus, Pseud.* 1. 1. 86.

99. *Jure inquit Trausius istis*, &c. These words are supposed to proceed from some rich and luxurious individual. "Trausius (says some rich individual) is deservedly reproached in such words as these; as for me, I possess great revenues, and riches sufficient for three kings." i. e. go and read these wise lectures to Trausius, I am too rich to need them.—Trausius was one who had wasted his patrimony in luxury and debauchery.——101. *Ergo quod superat, non est*, &c. "Hast thou then no better way in which thou mayest employ thy superfluous resources?"——103. *Cur eget indignus quisquam.* "Why is any man, who deserves not so to be, suffering under the pressure of want?" With *indignus* supply, for a literal translation, *qui egeat.*——105. *Tanto emitiris acervo?* The terms are here extremely well selected. The wealth of the individual in question is a *heap*, and he does not count his riches but *measures* them.——106. *Nimirum.* "No doubt." Ironical.——107. *Posthac.* Alluding to the possibility of his experiencing hereafter some reverse of fortune.——109. *Pluribus.* "To a thousand artificial wants."——*Superbum.* "Pampered."——111. *In pace, ut sapiens*, &c. A beautiful comparison. As the prudent man, in time of peace, improves and strengthens his resources against the sudden arrival of war and the attacks of an enemy, so the temperate man, in prosperity, enjoys with moderation the favours of fortune, in order that the change to adversity may neither be too sudden nor too great.

112. *His.* "These precepts," i. e. as uttered by Ofellus.——*Puer hunc ego parvus*, &c. "I took notice, when I was a little boy, that this Ofellus did not use his resources in any way more freely when unimpaired, than he does now that they are diminished."——114. *Videas metato in agello*, &c. "One may see the stout-hearted countryman, surrounded with his flocks and children, labouring for hire on his own farm now measured out to another, and talking to this effect." Ofellus was involved in the same misfortune with Virgil, Tibullus, and Propertius. Their lands were distributed among the veteran soldiers who had served at Philippi against Brutus and Cassius: those of Ofellus were given to one Umbrenus, who hired their former possessor to cultivate them for him.——*Metato.* "Measured out," i. e. transferred or assigned to another. In distributing the land to the veterans, they measured it, and allowed each so many acres.——116. *Temere.* "Without good reason."——*Luce profesta.* "On a work-day." The *dies profesti* were directly opposed to the *dies festi.* Compare the remark of Festus, in relation to the former: "*Profesti dies dicti, quod sint procul a religione numinis,*" i. e. *procul a fasto.*——119. *Operum vacuo per imbrem.* "Freed from labour by the badness of the weather."——120. *Bene erat.* "We had a pleasant time of it." We regaled ourselves.——121. *Pensilis uva.* "The dried grape." A species of raisin. The grapes here referred to were hung up within doors to dry. Compare *Pliny*, (*H. N.* 14. 1.) "*Durant aliae* (*uvae*) *per hiemes pensili concameratae nodo,*" &c.——122. *Duplice ficu.* The allusion is to "the split fig." The sweetest figs, according to Aristotle, were those that

were split, dried, and then pressed together again, (*δίχα ἰσχιομένα.*) Compare *Schneider, ad Pallad. de R. R.* 4. 10. 35. and the note of Gargallo, appended to his Italian version.——123. *Post hoc ludus erat, culpa potare magistra.* "After this we amused ourselves with drinking, having the fine of a bumper as the ruler of the feast." Consult Various Readings.——124. *Ac venerata Ceres, ita culmo,* &c. "And Ceres was worshipped, that the corn might thereupon rise in a lofty stem." *Venerata* is here taken passively, and the allusion is to a libation poured out in honour of the goddess.——*Ita.* Equivalent to *venerata.* Compare the analogous usage of the Greek *οὕτως.*——*Surgeret.* Understand *ut.*

128. *Nituistis.* "Have you fared." Equivalent, by a pleasing figure, to *nutriti estis.* Compare the remark of Döring: "*nam bene nutriti, praecipue rustici,* nitent *vultu et corpore.*" ——*Ut.* "Since."——*Novus incola.* Alluding to Umbrenus.——129. *Nam propriae telluris,* &c. "For nature has made neither him, nor me, nor any one else, owner of a piece of land as a lasting possession." Compare verse 134. "*erit nulli proprius.*" And the explanation given by Döring to *propriae* in the present passage: "*Ut propria cuique maneat et perpetua quasi possessio.*"——131. *Nequities aut vafri inscitia juris.* "An evil course of life, or a want of acquaintance with the subleties of the law."——132. *Vivacior heres.* "His longer-lived heir."——134. *Erit nulli proprius.* "It will be a lasting possession to no one." ——135. *Quocirca vivite fortes,* &c. This concluding picture of a firm-hearted parent, enjoining equal firmness of spirit on his destitute offspring, has been completely mistaken by Baxter, who supposes it to be a mere joke on the part of the poet, and a sportive imitation of epic verse! Wieland bestows a well-merited castigation on the unlucky commentator. —The train of ideas at the conclusion of this satire is well expressed in the following anonymous Greek epigram, from which Horace very probably derived it.

ἀγρὸς Ἀχαιμενίδου γενόμην ποτὲ, νῦν δὲ Μενίππου,
καὶ πάλιν ἐξ ἑτέρου βήσομαι εἰς ἕτερον.
καὶ γὰρ ἐκεῖνος ἔχειν μέ ποτ' ᾤετο, καὶ πάλιν οὗτος
οἴεται· ἐμὶ δ' ὅλως οὐδενὸς, ἀλλὰ Τύχης.

SATIRE 3. Horace here converses with a Stoic, who was well known at Rome for the extravagant opinions which he entertained. In this fictitious dialogue the pretended philosopher adduces the authority of a brother charlatan, to prove that all mankind are mad, with the exception of the stoical sage. They deal out folly to every one in large portions, and assign Horace himself his full share. The various classes of men, the ambitious, luxurious, avaritious, and amorous, are distributed by them, as it were, into so many groups, or pictures, of exquisite taste and beauty, in which are delineated, with admirable skill, all the ruling passions that tyrannize over the heart of man. Some of their precepts are excellent, and expressed in lively and natural terms; but occasional bursts of extravagance show that it was the object of the poet to turn their theories into jest, and to expose their interpretation of the principles established by the founders of their sect. (*Dunlop's Roman Literature, vol.* 3. *p.* 256.)

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1. *Scribis.* The allusion is to the composing of verses.——2. *Membranam.* "Parchment." ——*Scriptorum quaeque retexens.* "Retouching each of thy former productions." *Retexo* is properly applied to the operation of unweaving: it is here metaphorically used for correcting and retouching a work. Whether Horace intends any allusion, by the employment of this term, to the labours of Penelope, appears to us extremely doubtful, although many commentators are of a different opinion.——3. *Benignus.* "Prone to indulge in."——4.

Dignum sermone. "Worthy of mention." Compare the Greek λόγου ἄξιον.——*Quid fiet?* "What is to be done?" i. e. what dost thou intend doing? wilt thou write then, or not?——*Ab ipsis Saturnalibus huc fugisti.* The train of ideas is as follows: One would imagine, indeed, from thy conduct, that the former of these plans had been adopted, and that thou wert actually going to write, for "thou hast fled hither," to the retirement of thy villa, "from the very feast of Saturn itself."—*Huc* refers to the poet's Sabine villa, whither he had retired from the noise and confusion attending the celebration of the *Saturnalia* in the streets of the capital. The *Saturnalia*, or feast of Saturn, was the most remarkable of the Roman festivals, and the most generally kept up. During its continuance, all orders were devoted to mirth and feasting; friends sent presents to one another, and masters treated their slaves as if upon an equal footing. It was celebrated in the month of December, at first for one day (17th), but afterwards for three, from the 17th to the 19th inclusive. Caligula extended the time to five days.——5. *Sobrius.* "In sober mood," i. e. amid the sober tranquillity and the retirement of thy villa."——*Incipe.* After uttering this, Damasippus is supposed to pause awhile, waiting for the poet to begin the task of composition. At length, tired with waiting to no purpose, he exclaims *Nil est.* "Nothing is forthcoming."——7. *Calami.* "The pens." When writing on paper or parchment, the Romans made use of a reed sharpened and split in the point, like our pens, which they dipped in ink, (*atramentum*).——*Immeritusque laborat iratis natus paries*, &c. "And the unoffending wall suffers, born under the malediction of gods and of poets." A humorous allusion. The walls of a poet's chamber, observes Francis, seem built with the curse of the gods upon them, since the gods have subjected them to the capricious passions of the rhyming tribe, who curse and strike them in their poetical fits, as if they were the cause of their sterility. One of the scholiasts understands by *paries*, in the present passage, a wall near the poet's bed, covered with wax, on which he might write down with the *stylus*, whatever occured to him during the night. This is very properly dissented from by Cruquius and other commentators.

9. *Atqui vultus erat*, &c. "And yet thou hadst the air of one that threatened many fine things, if once thy little villa should receive thee, disengaged from other pursuits, beneath its comfortable roof."——*Minantis.* Compare the scholiast: *pollicentis, promittentis.* The allusion is to the promised results of the poet's labours.——10. *Vacuum.* Supply the ellipsis as follows: *te vacuum rerum.*——*Tepido.* Alluding to the comfortable accommodations at the poet's Sabine villa. The scholiast trifles egregiously in his explanation of this term. "*Amavit enim Horatius focum luculentiorem; idcirco sub hiemem solebat se transferre in villam propter lignorum copiam.*"——11. *Quorsum pertinuit stipare*, &c. "What good purpose has it answered to pack Plato on Menander, Eupolis on Archilochus?" The allusion is to the works of these writers, which the poet is supposed to have packed up and brought with him into the country.——13. *Invidiam placare paras, virtute relicta?* "Art thou attempting to allay the odium excited against thee, by abandoning the path of virtue?" i. e. art thou endeavouring to allay the odium excited by thy satirical writings, by abandoning altogether that branch of composition? The writing of satires is here dignified with the appellation of "*virtus*," its object being to lash the vices and the failings of men.——15. *Quidquid.* Understand *laudis.*——*Vita meliore.* "In the better period of thy life," in those better days when spiritless and indolent feelings had not as yet come upon thee, and when thou wert wont to lash with severity the failings of men.——16. *Ponendum.* "Must be given up."

17. *Donent tonsore.* Horace pretends, not to be aware that Damasippus is a philosopher and therefore nourishes a length of beard, but charitably wishes him a barber, who may remove from his chin its unseemly covering, to the uncouth appearance of which the want of personal cleanliness had, no doubt, largely contributed. Compare, on this subject, *Boettiger's Sabina, p.* 231. and 254. *French transl.* Damasippus explains to the poet in the 35th verse why he wears so long a beard.——18. *Postquam omnis res mea Janum*, &c. "After all my

fortunes were shipwrecked at the middle Janus."——*Janum ad medium.* By this is meant what we would term, in modern parlance, "the exchange." In the Roman Forum, besides the temple of Janus, there were three arches or arcades dedicated to this god, standing at some distance apart, and forming by their line of direction a kind of street, as it were, (for, strictly speaking, there were no streets in the Forum). The central one of these arches was the usual rendezvous of brokers and money-lenders, and was termed *medius Janus*, while the other two were denominated, from their respective positions, *summus Janus*, and *infimus*, or *imus Janus*. Compare *Epist.* 1. 1. 54. Damasippus speaks of himself as having become bankrupt at the middle one of these. As regards these arches, or arcades, thus termed *Jani*, compare *Ernesti, Clav. Cic. s. v.* and *Graev. Thes. Ant. vol.* 1. *p.* 894. Consult also *Niehbuhr's Roman History, vol.* 1. *p.* 259. *Hare and Thirlwall's transl.*——19. *Aliena negotia curo, excussus propriis.* "I attend to the concerns of other people, being completely detached from any of my own." i. e. having none of my own to occupy me. This, as Dacier remarks, is in perfect character. When he had no longer any thing of his own to do, he became impertinently busy in the affairs of others.——20. *Olim nam quaerere amabam*, &c. With *quaerere* supply *aes*. The allusion here is to vessels of bronze, and Damasippus, describing the line of employment which he had pursued up to his bankruptcy, makes himself out to have been what we would term a virtuoso, and a dealer in antiques.——21. *Quo vafer ille pedes*, &c. Sisyphus was the most crafty chieftain of the heroic age. A bronze vessel as old as his time would meet with many sad unbelievers among the common herd of men. It requires, in order to be fairly appreciated, and regarded as genuine, all the reach of thought which none but a virtuoso can command!——22. *Infabre.* "With inferior skill."——*Durius.* "In too rough a mould." This term is directly opposed to *mollius*. Compare *Virgil, Aen.* 6. 847. "*Excudent alii spirantia mollius aera.*"——23. *Callidus huic signo*, &c. "Being a connoisseur in such things, I estimated this statue at a hundred thousand sesterces." With *millia centum* supply *sestertium* or *nummum*. As regards the use of the verb *pono* in this passage, compare the analogous expression, *ponere pretium*, to estimate, or set a value upon.——25. *Cum lucro.* "At a bargain." Cicero makes mention of one Damasippus, from whom he wished to purchase certain gardens. (*Ep. ad Att.* 12. 29 and 33.)——*Unde frequentia Mercuriale*, &c. "Whence the crowds attending auction in the public streets gave me the surname of Mercury's favourite." There is some difference of opinion among the commentators relative to the meaning of *Mercuriale* in this passage. One of the scholiasts makes it equivalent to the name of Mercury itself: "*vulgo cognominabar Mercurius.*" This Wieland, with a slight addition, expresses in his version, "*den kleinen Mercur,*" (the little Mercury,) and in a marginal note observes, "*Mercuriale nomen* für den nahmen Mercurius." We have adopted, however, the interpretation which appears to us decidedly preferable, and which is given also in the version of Voss: "des Mercurius Liebling." The term is meant to denote one who had an uncommon skill in buying and selling.—A corporation of merchants was also known among the Romans by the title of *Mercuriales*, as being under the protection of the god of traffic and gain. This guild, or fraternity, is alluded to by Livy, 2. 27. and by Cicero, *Q. Fr.* 2. 5. Compare the language of the old inscription given in the *Antiq. Benevent. Class.* 6. *n.* 6. (*Gruter. p.* 645. *n.* 7.) "*Cn. Rustius. Cn. L. Festivos, Mercurialis et mercator,*" &c.——*Frequentia compita.* Literally, "the crowded streets." The allusion, however, is to the crowds attending sales at auction in the public streets. Damasippus, a professed connoisseur, made it a point to attend every sale of this kind, however low, in the hope of picking up bargains. Compare the scholiast, "*Auctiones fere in compitis fiunt, ex quibus se quaedam eruere solitum et vendere significat.*" *Compitum* properly denotes a place where two or more ways meet.

27. *Morbi purgatum illius.* The genitive is here used by a Graecism, καθαρθέντα τῆς νόσου. Horace alludes to the antiquarian mania under which Damasippus had laboured.——*Atqui.* "Why."——28. *Ut solet, in cor trajecto*, &c. "As is wont to happen, when the pain of the afflicted side or head passes into the stomach." *Cor* is often used by the Latin writers, in

imitation of the Greek καρδία, to signify the stomach. Damasippus wishes to convey the idea, that his antiquarian fit was converted into a philosophical one, just as pleurisy sometimes changes into a cardiac affection.——30. *Ut lethargicus hic*, &c. It is not impossible, as Dacier remarks, that such a fact as this which is here stated may have happened; for there is great danger that the hot and violent remedies, used for rousing a patient out of a lethargy, may throw him into the contrary disorder, a phrensy.——31. *Huic.* This may either refer to the phrensied patient just spoken of, or, what is far more spirited, to the poet himself. Compare Serm. 1. 9. 47. "*Hunc hominem.*" The idea intended to be expressed is well conveyed by the language of the scholiast. "*Dummodo non sis phreneticus, et me caedas, quovis morbo labores per me licet.*"——32. *Stultique prope omnes*, i. e. *et prope omnes, utpote stulti.* The wise man of the stoics is alone excepted. We have here an allusion to the ridiculous maxim of this school, that all vicious people were equally fools and madmen. Compare Explanatory Notes, Serm. 1. 3. 77.——33. *Si quid Stertinius veri crepat.* "If Stertinius utters any truth." The use of the indicative in this passage is intended to express the full reliance which Damasippus has in the infallibility of Stertinius. This Stertinius was a stoic of the day, who left behind him, according to the scholiast, two hundred and twenty volumes on the philosophy of his sect, writiien in the Latin tongue!——*Crepat.* The peculiar force of this verb, in the present instance, is lost in a translation. It refers to the authoritative tone assumed by Stertinius, in uttering his oracles of wisdom.——35. *Sapientem pascere barbam.* "To nurse a philosophic beard," i. e. a long and flowing one, the badge of wisdom. Compare the Greek πωγωνοτροφεῖν. The Cynics and strolling Stoics of the day were always known by their long beards, and by wearing a kind of philosopher's cloak, termed *pallium* or τρίβων. Hence the language of Plutarch (*de Is. et Os.* 3.—*vol.* 9. *p.* 105. *ed. Hutten.*) οὔτε φιλοσόφους πωγωνοτροφίαι καὶ τριβωνοφορίαι ποιοῦσι. Consult *Graevius, vol.* 4. *p.* 502. (*Hadr. Jun. de Coma.*) and *Jacobs, ad Anthol. Gr. vol.* 2. *pt.* 2. *p.* 425.——36. *Fabricio ponte.* This bridge connects the island in the Tiber with the left bank of that river. It was erected by L. Fabricius, superintendant of Ways, in the consulship of Q. Lepidus and M. Lollius, as an inscription still remaining on one of the arches testifies. The modern name is *Ponte di quattro Capi*, "the bridge of the four heads," from a four-faced statue of Janus erected near it. Compare the language of the "*Descrizzione di Roma Antica,*" *p.* 225. "Oggi si chiama *Ponte quattro Capi*, dalle quattro teste unite di Giano, overo di un termine, le quali sono poste a mano sinistra entrando in essa."——*Non tristem.* "With my mind at ease." No longer plunged in melancholy.

37. *Operto capite.* Among the ancients, all who had devoted themselves to death, in any way, or on any account, previously covered the head. Damasippus intended to destroy himself, on the occasion alluded to, in consequence of the ruin of his private affairs. Compare the scholiast. "*Operiuntur capita, vel pudoris, in nubentibus olim, vel luctus in funere, vel religionis causa in devotionibus. Damasippus autem hic videtur, desperatis rebus omnibus, se devovisse patri Tiberino.*"——38. *Dexter stetit.* "He stood, on a sudden, by my side, like a guardian genius." Compare the explanation of Döring: "*tamquam deus aliquis, qui mihi faveret, adfuit.*"——*Cave.* The final vowel of this word is short, the form here employed being deduced from the old *cavo, -ĕre*, the primitive and stem-conjugation of *caveo-ēre.* It occurs also in the *Anthol. Lat.* 4. 187. 5. and *in Anthol. Lat.* 5. 13. 18. we have *miscĕ.* For other instances, and for remarks in elucidation of this point, consult *Struve, über Lat. Decl. und Conj. p.* 193.——39. *Pudor malus.* "A false shame."——43. *Mala stultitia.* "Vicious folly."——44. *Chrysippi porticus et grex.* "The portico, and the school of Chrysippus." The ignorant stoic here confounds the disciple with the master, and, instead of referring to Zeno, the actual founder of the Stoic sect, names Chrysippus as such. Compare, on this point, Explanatory Notes, Serm. 1. 3. 126. The Stoics derived their name from the portico (στοὰ, *porticus,*) which Zeno made choice of for a school. It was called the *Poecile* (Ποικίλη) or "Painted porch," from the paintings of Polygnotus and other eminent artists with which it was adorned. Hence the allusion to *porticus* in the text, and hence, as we have

just remarked, the name of "Stoics," Στωϊκοι, i. e. οἱ ἀπὸ τῆς στοᾶς, "the men of the porch." ——45. *Autumat.* "Deem."——*Haec formula.* "This definition."——46. *Excepto sapiente.* Compare Explanatory Notes, Serm. 1. 3. 123.——*Tenet.* In the sense of *complectitur.* Compare the Greek κατέχει.

48. *Velut silvis, ubi passim,* &c. The train of ideas is as follows: As is accustomed to happen in woods, where those who wander about generally all go wrong; this one mistakes his way to the left, that one to the right: each errs, but in a different way from the other: in this same manner, (*hoc modo*), believe thyself to be insane; while he who laughs at thee, is in no respect whatever a wiser man than thou art, and will be himself laughed at by others as not in possession of his senses.—53. *Caudam trahat.* A metaphor, taken, as the scholiast informs us, from a custom among children, who tied a tail behind a person whom they had a mind to laugh at.——*Est genus unum,* &c. Stertinius, as Sanadon observes, the better to prove his assertion, begins with establishing it by two examples, which cannot be disputed. From thence, as from an acknowledged principle, he would prove by comparison, that there are more fools and insane persons in the world than we generally imagine.——56. *Huic varum.* "The opposite to this."——59. *Serva.* "Take care."——60. *Non magis audierit quam Fufius ebrius olim,* &c. The idea of a person madly making his way amid such dangers as those mentioned in the text, deaf to all the exclamations and warnings of his friends, naturally reminds Stertinius of the laughable anecdote relative to the actor Fufius. In the play of Pacuvius, entitled *Iliona,* Fufius had to support the character of this princess, and in the scene where the shade of her son, who had been murdered by Polymnestor, king of Thrace, appeared to her, and began to address her in the words *Mater, te appello,* proceeding to relate what had happened to him, and entreating the rites of burial, the drunken Fufius, who should have awakened and sprung from his couch at the very first words *Mater, te appello,* slept away in good earnest, while Catienus, the performer who acted the part of the shade, and the entire audience after him, (*Catienis mille ducentis*), kept calling out the words to no purpose, the intoxicated actor being too soundly asleep to hear them. Thus much for the story itself. A difficulty, however, arises with regard to the character of Iliona. Pacuvius, in his tragedy, imitated Euripides, but Euripides calls his own piece *Hecuba,* (Ἑκάβη), whereas that of Pacuvius is styled by its author *Iliona,* and Iliona, according to the ancient authorities, was the daughter of Priam. Two modes of explaining this discrepancy have been suggested: one, that Hecuba was also called Iliona, and hence that the son whose shade appears to her, was Polydorus; the other, that Pacuvius follows a different legend from Euripides. This latter is the more probable by far of the two, and receives great support from the account given by Hyginus. According to this writer (*Fab.* 109.) when Polydorus, the son of Priam and Hecuba, was born, he was consigned by his parents to the care of their daughter Iliona, who was then united in marriage with Polymnestor, king of Thrace, and she educated him as her own son. Deiphilus, however, her own offspring by Polymnestor, she brought up as if he had been merely her brother Polydorus. The consequence was, that when Polymnestor was bribed by the Greeks to slay Polydorus, he murdered his own son instead of him, without being aware of the mistake; and hence, in the play of Pacuvius, it is the shade of Deiphilus that appears to Iliona. The variation in the respective accounts of Virgil and Hyginus relative to Polydorus, need hardly be mentioned. The latter writer states that the Greeks, after the destruction of Troy, wished to extirpate all the race of Priam, and therefore promised Polymnestor a large amount of money and the hand of Electra, Agamemnon's daughter, if he would kill Polydorus. Compare *Heyne, Excurs.* 3. *ad Virg. Æn.* 3.

61. *Quum Ilionam edormit.* "When he sleeps through the part of Iliona."——*Catienis mille ducentis.* The audience joined in the cry of Catienus to the sleeping performer, and hence they are pleasantly styled so many Catienuses. The earnestness with which the spectators interfere on this occasion, will be better understood, if we call to mind that the scene in question was a favourite one with a Roman audience, who seem to have indulged in the

same partiality for such spectacles, as is entertained at the present day for the ghost in Hamlet, or the witches in Macbeth.——62. *Mater, te appello.* The lines, of which these words formed the commencement, are partially preserved for us in Cicero, *Tusc. Quaest.* 1. 44.

> *" Mater, te appello, tu quae curam somno suspensam levas,*
> *Neque te mei miseret : surge et sepeli natum."*

——*Huic ego vulgus*, &c. The construction is as follows : *Ego docebo cunctum vulgus insanire errorem similem huic* errori. " I will now show that the common herd of mankind are all similarly insane." i. e. resemble either one or the other of the two instances which I have cited. The term *vulgus* is here purposely employed, as keeping up the distinction between the wise man of the stoics and the less favoured portion of his fellow-creatures.

64. *Insanit veteres statuas*, &c. Stertinius now proceeds to prove his assertion, that the common herd of mankind are all mad. The train of ideas is as follows: Damasippus is mad in buying up old statues ; the creditor of Damasippus, who lends him the money wherewith to make these purchases, is also mad, for he knows very well it will never be repaid ; usurers are mad in putting out money at interest with worthless and unprincipled men, for, however careful they may be in taking written obligations for repayment, these Proteus-like rogues will slip through their fingers. Finally, he is mad who lends money at such an exorbitant rate of interest that it can never be paid by the debtor.——65. *Esto. Accipe, quod nunquam*, &c. An indirect mode is adopted to prove the insanity of Damasippus's creditor. The poet, for argument sake, concedes at first that he is sane (*Esto.* " Suppose for a moment that he is so,") only to prove him eventually altogether out of his senses. If I tell thee, observes Stertinius, to take what I know thou wilt never be able to repay, will it be madness in thee to acept of it ? Will it not rather be the height of madness for thee to refuse such an offer ? It is I, then, that am mad in acting this part to thee. ——68. *Praesens Mercurius.* " Propitious Mercury."——69. *Scribe decem a Nerio : non est satis*, &c. With *scribe* supply *tabulas.* Stertinius is now supposed to address some sordid usurer, whom he advises to take care and not be overreached in lending out his money. " Write ten obligations for the repayment of the money after the form devised by Nerius : 'tis not enough : Add the hundred covenants of the knotty Cicuta." i. e. make the individual, who borrows of thee, sign his name, not to one merely, but to ten obligations for repayment, and let these be drawn up after the form which Nerius, craftiest of bankers, has devised, and which he compels his own debtors to sign. Still, this form, cautious and guarded as it is, will not prove strong enough Add to it the hundred covenants of the banker Cicuta, with which, as if they were so many knots, he ties down his debtors to their agreements.—As regards the two individuals here alluded to, compare the language of the scholiast: *" Nerius et Cicuta foeneratores fuere callidissimi."——A Nerio.* In illustration of this usage of the ablative with a preposition, compare *Lucretius*, 2. 50. *" fulgorem ab auro,"* for *fulgorem auri : Virgil, Georg.* 2. 243. *" undae a fontibus,"* for *undae fontium :* and other examples, as cited by *Scheller, L. G. vol.* 2. *p.* 100. *Walker's transl.*——72. *Malis ridentem alienis.* " Laughing with the cheeks of another." Commentators differ in their explanation of this phrase. According to some, it means " laughing immoderately :" others take it to denote " laughing at the expense of another," while a third class render it, " forcing a laugh" (i. e. *vultu invito, non libenter, neque ex animo, quasi non tuis sed alienis maxillis rideas.* Compare *Adagia Veterum, p.* 421.) The only merit which this last interpretation possesses, is that of coinciding with the Homeric phrase, *οἱ δ' ἤδη γναθμοῖσι γελώων ἀλλοτρίοισι.* It certainly does not harmonize with the context. Döring offers a fourth mode of elucidating the words in question, which appears to us, we confess, extremely harsh and infelicitous: His comment is as follows : *" Horatius locutionem* malis alienis ridere *accommodavit tam praecedenti quam proximo versui ; imagine enim sive comparatione mali debitoris cum Proteo sublata,* malis ridentem alienis *erit, modo hoc, modo illo callide invento modo hac, modo illa dolosa arte eludentem."* Thus far *malis* has been regarded as coming *from mālus, (-ae.)* If, however,

we substitute *jura* for *jus*, in the present line, *malis* then changes its long to a short penult, and becomes a case of *mălum*, (*i.*) In this event, the term in question, as has already been alluded to under the Various Readings, refers directly to the conduct of the individual mentioned by the poet, and of all others similarly situated, as that of unjust persons and evil-doers, and the meaning will be, "laughing at the injury done to another." This mode of reading and translating, however, is decidedly inferior to all the rest.

75. *Putidius multo cerebrum est*, &c. "Believe me, the brain of Perillius is by far the more addle of the two, who lends thee money which thou canst never repay." i. e. lends it at such an exorbitant rate of interest as to preclude the possibility of its being ever repaid. Perillius appears to have been a noted usurer. Some of the scholiasts very improperly confound him with the Cicuta mentioned in verse 69.——76. *Dictantis.* This term here refers literally to the creditor's dictating the form of the written obligation for repayment. This the borrower writes and signs. If the money is repaid, another writing is signed by both the borrower and lender. Hence *scribere*, "to borrow;" and *rescribere*, "to repay." Compare Explanatory Notes, Serm. 1. 2. 16.

77. *Audire atque togam jubeo componere*, &c. Thus far, the examples of insanity, which Stertinius has adduced, have grown naturally out of the particular case of Damasippus. He now enters on a wider field of observation.—The expression *togam componere* refers to an attentive hearer. Compare the scholiast. "*Nam qui male composita toga sedet, videtur negligenter audire.*"——80. *Calet.* In the sense of *aestuat.*——82. *Ellebori.* Hellebore was prescribed in cases of madness. Compare, in relation to this plant, *Walpole's Collection, vol. 1. p.* 252. where, in a letter to the editor of that work, Sir James Smith observes "We are certain, I believe, of the ἐλλέβορος μέλας, of Dioscorides only, called in modern Greek σκάφη, which is *Helleborus offici. Prodr. Fl. Gr.* a species unknown to Linnaeus, though near his *H. Niger.* What the white hellebore of the ancients was, we are not clear. Sibthorp suspected it to be the *Digitalis ferruginea.* It is commonly thought to be *Veratrum album.*" The black Hellebore was particularly used in cases of insanity.——83. *Anticyram omnem.* "The whole produce of Anticyra." There were two Anticyras in the ancient world, one in Thessaly and the other in Phocis. The first of these places was situate at the mouth of the river Sperchius, (*Herod.* 7. 198. and 213.) It was said to produce the genuine hellebore. (*Steph. Byz. s. v.* Ἀντίκυρα.) The second lay on a bend of the Sinus Corinthiacus, east of the Sinus Crissaeus. It was also celebrated for its manufacture of Hellebore. (*Scylax. p.* 14. *Theophr.* 9. 10. *Pausan.* 10. 36.)——84. *Haeredes Staberi summam*, &c. "The heirs of Staberius engraved the sum he left them on his tomb." With *summam* the genitive *haereditatis* may be supplied.——85. *Gladiatorum dare centum*, &c. "They were bound by the will to exhibit a hundred pair of gladiators to the people." The term *damnati* contains an allusion to the form of the will, in which the testator required any thing of his heirs, *Haeres meus damnas esto*, or *Haeredes mei damnas sunto.*——86. *Arri.* Arrius appears to have been a noted *gourmand* of the day, and an entertainment, such as he should direct, would be, of course, no unexpensive one. Compare the scholiast: "*epulum ad arbitrium Arrii voracissimi.*"——87. *Frumenti quantum metit Africa.* Africa Propria was famed for its fertility, (compare Explanatory Notes, Ode 1. 1. 10.) and hence the comment of the scholiast: "*Et frumentum, quantum Africa feracissima mitteret, hoc est, infinitum.*"——*Sive ego prave seu recte hoc volui, ne sis patruus mihi.* The words employed by Staberius in his will. Döring seems inclined to think, that the expressions here employed are based upon some old formula, usually introduced by testators into their wills, for the purpose of reminding their heirs that their wishes in the premises must be strictly complied with.——88. *Ne sis patruus mihi.* "Be not severe against me," i. e. Blame me not. Compare Explanatory Notes, Serm. 2. 2. 97.

89. *Hoc vidisse.* "Foresaw this." i. e. that they would refuse to engrave the amount of

the inheritance on his tomb, unless they were forced to do it by severe penalties.——91. *Quoad.* To be pronounced, in metrical reading, as a word of one syllable.——*Credidit ingens pauperiem vitium.* Compare Ode 3. 24. 42. "*Magnum pauperies opprobrium.*"——94. *Videretur.* For the common form *visus esset.* Compare *Terence, Adelph.* 2. 2. "*Non, si redisset, ei pater veniam daret,*" and Serm. 1. 6. 80. as cited by *Bentley, ad loc.*——98. *Hoc.* Alluding to his accumulated riches: and in this we see the reason for the injunction which Staberius laid upon his heirs. As he himself thought every thing of wealth, he conceived that posterity would adopt the same standard of excellence, and entertain the higher opinion of him, the greater they saw the sum to be which he had amassed during his life, and left by testament to his heirs.——99. *Quid simile isti Graecus Aristippus.* "What did the Graecian Aristippus do like this man," i. e. how unlike to this was the conduct of the Graecian Aristippus. The philosopher here named was founder of the Cyrenaic sect, which derived its name from his native city, Cyrene in Africa. Of the descent and early education of Aristippus little is known: but, that his father was a man of some distinction, may be conjectured from his having sent his son to the Olympic Games, and his having supported him at Athens as a pupil of Socrates. His mind, however, was too frivolous, and probably his education had been too luxurious, to permit him heartily to adopt the principles and imbibe the spirit of his master. Pleasure, according to him, is the ultimate object of human pursuit, and it is only in subserviency to this, that fame, friendship, and even virtue, are to be desired. Since pleasure then, argued our philosopher, is to be derived, not from the past or the future, but the present, a wise man will take care to enjoy the present hour, and will be indifferent to life or death. His doctrine was, of course, much decried by the stoics, and Stertinius, who was himself a stoic, has given an ill-natured turn to this story, which, on the other hand, is much commended by Cicero; for Aristippus had only one slave to follow him, on the occasion alluded to, not a large number; and he ordered that slave merely to throw away as much of his money as was too heavy to carry.——103. *Nil agit exemplum litem quod lite resolvit.* "An instance, which solves one difficulty by raising another, concludes, thou wilt say, nothing." Stertinius here anticipates an objection that might be urged against his mode of reasoning, and in so doing indulges his feelings of opposition to the doctrines of Aristippus. The excessive regard for wealth, which characterised Staberius, cannot be censured by adducing the opposite example of Aristippus, for this last, according to him, is equally indicative of an insane and distempered mind.

104. *Si quis emat citharas,* &c. Stertinius allows the force of the objection, that it is impossible to decide who is the greater fool, Staberius or Aristippus; but he now gives other instances to determine the question against the former. Money to a miser is like an instrument of music in the hands of a man who knows not how to play on it. They both owe their harmony to the art of using them.——105. *Nec studio citharae, nec Musae deditus ulli.* "Neither from any love for the lyre, nor because attached to any Muse," i. e. to any branch of the musical art. The poet here describes one "*plane ἄμουσος.*"——106. *Formas.* "Lasts." Compare the Greek καλόπους (καλοπόδιον) and ὁ ξύλινος ποὺς.——108. *Undique.* "By all."——110. *Compositis.* "What he has accumulated."——*Metuensque velut contingere sacrum.* Compare Serm. 1. 1. 72.——116. *Nihil est.* "Nay."——117. *Age.* "Still farther." Equivalent to *audi porro.*——*Undeoctoginta annos natus.* "When seventy-nine years old."——120. *Nimirum.* "No doubt." Ironical.——121. *Morbo jactatur eodem.* "Labour under the same malady." Literally, "are tossed to and fro by the same disease." Compare the Greek form of expression νόσοις χειμάζεσθαι.——123. *Dis inimice.* "Object of hatred to the gods themselves." Compare the explanation of Döring: "*Quasi ipsi dei irascantur avaro: exsecrabilis.*"——*Ne tibi desit?* Supply *an.* "Or is it lest want may overtake thee?"——124. *Quantulum enim summae,* &c. The train of ideas, when the ellipsis is supplied, is as follows: Be of good cheer, old man! want shall not come nigh thee! "for, how little will each day take from thy accumulated hoard, if," &c.——125. *Ungere si caules oleo meliore.* Compare verse 59 of the preceding satire.——127. *Si quidvis satis est.* "If any thing suffices," i. e.

if our wants are so few as thou maintainest them to be. Covetous men have always some excuse at hand to palliate and disguise their avarice; that they deny themselves nothing necessary; that nature is satisfied with a little, &c. Stertinius here retorts very severely upon them. If nature's wants are so few, why dost thou commit so many crimes to heap up riches, which thou canst be as well without.——128. *Tun' sanus.* We have here a new character introduced, and a new species of madness passes in review.——130. *Omnes pueri clamentque puellae.* Compare Serm. 1. 1. 85.

131. *Quum laqueo uxorem interimis,* &c. The scene again changes, and the stoic now addresses one who had strangled his wife, to get into possession of a rich portion; and another, who had poisoned his mother, in order to attain the sooner to a rich estate. Thus avarice is regularly conducted through all its degrees, until it ends in murder and parricide. There is no doubt, observes Dacier, but that Horace alludes to two acts of cruelty that were committed in his time, and had his eye upon two men, the one of whom had strangled his wife, the other poisoned his mother. As to the first, we know nothing of him; the other appears to be the same with the person mentioned in Serm. 2. 1. 53. under the name of Scaeva.——132. *Quid enim?* "And why not." Stertinius, at first, ironically concedes, that the individual in question is not insane, because, forsooth, he neither killed his mother at Argos, nor with the sword, as Orestes did. Just as if the place or instrument had any thing to do with the criminality of the act. After this, however, he changes to a serious tone, and proceeds to show that Orestes, in fact, was the least guilty of the two. The latter slew his mother, because, contrary to the common belief, the Furies maddened and impelled him to the deed: but the moment his mother fell beneath his hand, insanity departed, and reason returned. Whereas the person whom the stoic addresses, after having committed crimes to which nothing but his own inordinate desire of riches prompted him, is still as insane as ever in adding to his store.——137. *Quin ex quo habitus male tutae,* &c. "Moreover, from the time that Orestes was commonly regarded as of unsound mind." The expression *male tutae* is here equivalent to *male sanae.*——139. *Pyladen.* Pylades, the well-known and intimate friend of Orestes.——141. *Hanc Furiam.* Compare Euripides, *Orestes.* 259. where Electra is addressed by her brother: *μέθες· μ' οὖσα τῶν ἐμῶν Ἐριννύων.*—— *Splendida bilis.* "High-toned choler." The stoic will have that Orestes was not insane after he had slain Clytemnestra, but only in a state of high-wrought excitement. This statement, so directly in opposition to the common account, may either be a discovery of the stoic's himself, or else Horace may have followed a different tradition from that which Euripides adopted. At all events, the passage to which we have referred in a preceding note, as taken from the *Orestes* of the Athenian poet, represents the prince under the influence of something much more powerful than "*splendida bilis.*"

142. *Pauper Opimius,* &c. Another instance of the insanity of avarice. "Opimius, poor amid silver and gold hoarded up within." A faithful description of the miser.——143. *Veientanum.* Understand *vinum.* The Veientan wine, his holiday-beverage, is described by Porphyrion as being of the worst kind. "*Pessimum vinum in Veiento* (i. e. Veientano agro) *nascitur.*" So Martial, (1. 104. 9.) in speaking of an avaricious man, observes: "*Et Veientani bibitur faex crassa rubelli.*"——144. *Campana trulla.* "From an earthen pot." The epithet *Campana* is here used to indicate the earthen-ware of Campania. Compare Explanatory Notes, Serm. 1. 6. 118. The *trulla* was a species of pot or mug used for drawing wine, and from which the liquor was also poured into the drinking-cups. The meaning of the text, therefore, is not that Opimius drank his wine immediately from the *trulla,* but after it had been poured from such a vessel, (made of earthen-ware and not of better materials,) into the *poculum* or cup. Compare the remarks of Ernesti, *Clav. Cic. s. v.* "Trulla *erat vas comparatum ad vinum hauriendum et poculo infundendum, Ex Horat. Serm.* 2. 3. 144. *colligunt fuisse poculum, quia trulla potari dicitur. Sed hoc non est consequens. Trulla potatur, quia est inter instrumenta et vasa, quibus in conviviis utimur, conf. Burmann. ad Petron. c.* 75."——*Vappam.*

Compare Explanatory Notes, Serm. 1. 5. 16.——*Profestis.* Compare Explanatory Notes, Serm. 2. 2. 115.——147. *Multum celer atque fidelis.* "A man of great promptness and fidelity." Compare, as regards this phraseology, *Plin. Epist.* 1. 9. "*Multum ineptos laborcs.*"——152. *Mcn' vivo?* "What! while I am yet alive?"——*Ut vivas igitur, vigila: hoc age.* The reply of the physician. Connect the train of ideas as follows: In the state in which thou at present art, thou canst hardly be said to be alive: "that thou mayest live therefore in reality, arouse thyself, do this which I bid." *Hoc age* occurs also among the Roman writers, as a form of words used by the cryer in enjoining silence at the celebration of sacred rites. Compare *Budaeus, de asse.* 5. and *Brisson, de Formul.* 1. 17.——154. *Ingenua.* Consult Various Readings.——*Fultura.* Compare *Lucretius,* 2. 1147. "*Et fulcire cibis atque omnia sustentare,*" and 4. 865. "*Propterea cupitur cibus ut suffulciat artus.*"——*Ruenti.* In the sense of *deficienti.* The term is here employed on account of its direct opposition to *fultura.*——155. *Hoc ptisanarium oryzae.* "This decoction of rice." Compare *Dioscorides,* 2. 79. and 88. *Galen. lib.* 1. *ad Glaucon. Plin. H. N.* 18. 13. "*Maxime oryza gaudent* (Indi,) *ex qua ptisanam conficiunt, quam reliqui mortales ex hordeo.*" Horace has purposely employed the diminutive *ptisanarium* in the text (or, more correctly speaking, has himself formed that diminutive) in order to imitate the mild and soothing language of a medical adviser, who is endeavouring to conquer his patient's repugnance to some proffered draught.

160. *Cur, Stoice.* Stertinius here puts the question to himself, and immediately subjoins the answer.——161. *Non est cardiacus.* "Has nothing the matter with his stomach." The *cardiacus morbus* is a disorder attended with weakness and pain of the stomach, debility of body, great sweatings, &c. Its name is derived from the Greek καρδία, "the upper orifice of the stomach," "the stomach" itself, &c. Compare the language of *Celsus,* 3. 19. "*Id.* (καρδιακὸν, genus morbi,) *nihil aliud est quam nimia imbecillitas corporis, quod, stomacho languente, immodico sudore digeritur.*"——*Craterum.* Craterus was a physician, of whom Cicero speaks in a flattering manner in his correspondence with Atticus (*Ep. ad Att.* 12. 13. and 14.) Persius designates under this name a physician in general (3. 65.), which clearly proves the high reputation of the individual, and the respect paid to his memory. Galen makes mention of several remedies employed with success by Craterus, and particularly of an antidote against the bite of venomous animals.——162. *Negabit.* scil. Craterus.——163. *Morbo acuto.* Compare *Celsus.* 3. 2. "*Morbus acutus est, ubi sine intermissionibus accessiones et dolores graves urgent.*"——164. *Aequis.* In the sense of *Propitiis.*——165. *Porcum.* As all the good and bad accidents that happened in families, were generally attributed to the household deities, Stertinius advises the man, who by the favour of these gods is neither perjured nor a miser, gratefully to sacrifice a hog to them, which was their usual oblation.——166. *Naviget Anticyram.* Compare note on verse 83. The expression *naviget Anticyram* (or *Anticyras*) is one of a proverbial character, and equivalent to "*insanus est.*" Compare the Greek form of the adage, πλεύσειεν εἰς Ἀντικύρας, and consult *Erasmus, Chil.* 1. *cent.* 8. 52. *p.* 274. *ed. Steph.*——*Barathro.* "On the greedy and all-devouring gulf of the populace." Consult Various Readings. The populace, constantly demanding new gratifications from the candidates for their favour, and never satiated, are here forcibly compared to a deep pit or gulf, into which many things may be thrown, and yet no perceptible diminution in depth present itself.

169. *Divcs antiquo censu.* "Rich according to the estimate of former times," i. e. who, in the earlier and simpler periods of the Roman state, when riches were less abundant, would have been regarded as a wealthy man."——*Divisse.* Contracted from *divisisse.*——171. *Talos nucesque.* "Thy *tali* and nuts," i. e. thy playthings. Commentators generally suppose, that the *tali* here alluded to are the same with those so frequently mentioned by the Roman writers in connection with games of chance, and as opposed to the *tesserae.* (Compare Explanatory Notes, Ode 1. 4. 18.) This opinion, however, cannot be correct. The *tali,* to which these commentators refer, were four in number, and therefore the young Ti-

berius, spoken of in the text, would have had no very great occasion for *counting* his, had they been such as these: nor, besides, is it easy to see, how, if the number of *tali* with which games of chance were played was always the same, any of them could be *lost* to another. The *tali*, in truth, of which Horace here makes mention, were a kind of bones, with which children used to play. They are analogous in this sense to the ἀστράγαλοι with which Cupid and Ganymede are represented as playing in the following passage of Apollonus Rhodius, and where Cupid, after having won all from his opponent but *two*, ends by depriving him of these also. The circumstance of the ἀστράγαλοι in this case being of gold is, of course, mere poetic ornament.

ἀμφ' ἀστραγάλοισι δὲ τώ γε
χρυσείοις, ἅτε κοῦροι ὁμήθεες, ἐψιόωντο.
καί ῥ' ὁ μὲν ἤδη πάμπαν ἐνίπλευν ᾧ ὑπὸ μαζῷ
μάργος Ἔρως λαεῖς ὑποϊσχανε χειρὸς ἀγοστὸν,
ὀρθὸς ἐφεστηώς· γλυκερὸν δέ οἱ ἀμφὶ παρειὰς
χροιῇ θάλλεν ἐρεύθος. ὁ δ' ἐγγύθεν ὀκλάδὸν ἧστο
οἶγα κατηφιόων· δοιὼ δ' ἔχεν, ἄλλον ἔθ' αὖτως
ἄλλῳ ἐπιπροΐεις, κεχόλωτο δὲ καγχαλόωντι.
καὶ μὴν τούς γε παρᾶσσον ἐπὶ προτέροισιν ὀλέσσας
βῆ κενεαῖς σὺν χερσὶν ἀμήχανος. ———— (*Arg.* 3. 117. *seqq. ed. Wellaner.*)

Compare also the 154th verse of the same book, where Cupid is said to have *collected together* all the ἀστράγαλοι, and, after *carefully counting* them, to have given them to his mother to keep for him:

φῆ· ὃ δ' ἄρ' ἀστραγάλους συναμήσατο, καδδὲ φατινῷ
μητρὸς ἑῆς, εὖ πάντας ἀριθμήσας, βάλε κόλπῳ.

As regards the *nuces* mentioned by Horace, we may observe, that they would seem to have been employed in some other youthful game, perhaps that of "even and odd," or else the amusement which the Greeks mean by the verb πενταλιθίζειν, the Spaniards of the present day by "*juego de tabas*," the French by "*jeu des osselets*," the Germans by "*Knobeln*," and our own youth by "jackstones."

172. *Sinu laxo.* "In the bosom of thy gown left carelessly open." Aulus carried about his playthings in the bosom or *sinus* of his *praetexta*, which he allowed to hang in a loose and careless manner about him. The anxious father saw in this, and in what immediately follows, (*donare et ludere*), the seeds, as he feared, of prodigality in after-life.——*Donare et ludere.* "Give them away to others, and lose them at play." Consult Various Readings. ——173. *Tristem.* "With an anxious brow."——174. *Vesania discors.* "Different kinds of madness," i. e. the father feared lest Aulus should become a prodigal, and Tiberius a miser." ——175. *Nomentanum.* Compare Explanatory Notes, Serm. 1. 1. 101.——*Cicutam.* Compare note on verse 69.——178. *Coercet.* "Assigns as a limit," i. e. deems sufficient. What is sufficient to answer all the demands of nature.——180. *Aedilis, fueritve vestrûm praetor.* The offices of aedile and praetor being the principal avenues to higher preferment, and those who were defeated in suing for them finding it difficult, in consequence, to attain any office of magistracy for the time to come, it was a necessary result that canvassing for the respective dignities of aedile and praetor, should open a door to largesses and heavy expenditure, for the purpose of conciliating the good-will of the voters.——181. *Intestabilis et sacer.* "Infamous and accursed." The epithet *intestabilis*, which both here and in general is equivalent simply to *infamis*, denotes, in its proper and special sense, an individual who is neither allowed to give evidence in a court of justice, to make a will, be a witness to one, or receive any thing by testamentary bequest. Compare the explanation of *Unterholzner*,

as cited by *Heindorf, ad loc.* and also *Sallust, Jug.* 67. *Tacitus, Ann.* 15. 55. *Plin. H. N.* 30. 2. *Aulus Gellius*, 6. 7. and 7. 18.——182. *In cicere atque faba*, &c. Alluding to largesses bestowed on the populace. Compare the remark of the scholiast: "*Antiquis temporibus, ubi pauperiores erant Romani, haec dabantur et spargebantur in vulgus ab his qui ludos Florales exhibebant, ad plausum et favorem populi captandum.*" Horace here puts for largesses in general those of a particular kind, though of an earlier date.——183. *Latus.* "Puffed up with importance."——*Circo.* Compare Explanatory Notes, Serm. 1. 6. 113.——*Et aëneus ut sies.* "And that thou mayest stand in brass," i. e. mayest have a brazen statue raised to thy honour, and as a memorial of thy liberality.——184. *Nudus agris, nudus nummis*, &c. Alluding to the ruinous effects of largesses on the private resources of the individual who bestows them.——185. *Scilicet.* Ironical.——*Agrippa.* M. Vipsanius Agrippa, the illustrious Roman, having been elected aedile A. U. C. 721, displayed so much magnificence in the celebration of the Circensian games, and in the other spectacles which he exhibited, and also evinced such munificent liberality in the public buildings with which he caused the city to be adorned, as to be every where greeted with the loudest acclamations by the populace. Compare *Dio Cassius*, 49. 43. *Plin. H. N.* 36. 13.——186. *Astuta vulpes.* Supply *veluti*, or some equivalent particle. "Like a cunning fox having imitated a noble lion?"

187. *Ne quis humasse velit*, &c. Stertinius now brings forward a new instance of insanity, that of no less a personage than the royal Agamemnon himself, in offering up his own daughter as a victim to Diana. The transition at first view appears abrupt, but when we call to mind that this new example is aimed directly at the criminal excesses to which ambition and a love of glory lead, the connection between it and the concluding part of the previous narrative becomes immediately apparent. A man from the lower rank is here introduced, who enquires of Agamemnon why the corpse of Ajax is denied the rites of burial. The monarch answers, that there is a just cause of anger in his breast against the son of Telamon, because the latter, while under the influence of phrenzy, slew a flock of sheep, calling out at the same time that he was consigning to death Ulysses, Menelaus, and Agamemnon. The interrogator then proceeds to show, in reply to this defence on the part of the Grecian king, that the latter was far more insane himself, when he gave up his daughter Iphigenia to the knife of the sacrificer.——188. *Rex sum* "I am a king," i. e. I do this of my own royal pleasure, and no one has a right to enquire into the motives of my conduct.——*Et aequam rem imperito.* The humility of his opponent, in seeming to allow his royal manner of deciding the question, now extorts a second and more condescending reply from the monarch.——189. *Inulto.* "With impunity."——191. *Di tibi dent*, &c. Compare *Homer, Il.* 1. 18.

ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες
ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι.

192. *Consulere.* "To ask questions." Both *consulo* and *respondeo*, as used in the present passage, are terms borrowed from the practice of the Roman bar. Compare the remark of Döring: "*Jurisconsulti ab iis, qui eos adeunt* consuluntur, *et ii consulentibus* respondent." Compare also *Turnebus, Advers.* 7. 10. *Brisson. de Form.* 5. 85.——145. *Gaudeat ut populus Priami*, &c. Compare *Homer, Il.* 1. 255. ἦ κεν γηθήσαι Πρίαμος, Πριάμοιο τε παῖδες.——197. *Mille ovium insanus*, &c. In this and the following line we have the reply of Agamemnon, but almost the very first word he utters (*insanus*) excuses, in fact, Ajax and condemns himself. A man, as Sanadon remarks, who revenges himself upon the corpse of an insane person, must be more insane himself than the individual was who injured him. As regards the story of Ajax, to which allusion is here made, compare *Sophocles, Ajax*, 925. *Ovid. Met.* 13. 391.——199. *Natam.* Iphigenia.——*Aulide.* Aulis, on the coast of Boeotia, and almost opposite Chalcis in Euboea, is celebrated in history as the rendezvous of the Grecian fleet, when about to sail for Troy. (Compare *Euripides, Iph. in Aul.* 120. *Id.* 164. *Homer, Il.* 2. 303. *Aeschylus, Agam.* 181. *seqq.*) Strabo remarks, that, as the harbour of Aulis could not con-

tain more than fifty ships, the Grecian fleet must have assembled in the neighbouring port of Bathys, which was much more extensive. (9.—*vol.* 3. *p.* 400. *ed. Tzschk.*) From Xenophon we learn, that when Agesilaus was on the point of setting out for Asia Minor, to carry on the war against Persia, he had intended to offer up a sacrifice at Aulis, but was opposed in this design by the Boeotarchs, who appeared in the midst of the ceremony with an armed force. (*Hellen.* 3. 4. 4.) Pausanias reports, that the temple of Diana still existed when he visited Aulis, but that the inhabitants of the place were few, and those chiefly potters. (9. 19. Compare *Dicaearch. Stat. Gr.* 88. *Plin.* 4. 7. *Steph. Byz. s. v.* Αὐλίς.) The port which Strabo calls Bathys, is also noticed by Diodorus Siculus. (18. 713.) It still retains the name of *Vathi.* (*Spon. vol.* 2. *p.* 319. *Dodwell, vol.* 2. *p.* 154.) Sir William Gell describes it as an excellent harbour, formed by two peninsulas advancing on each side, so as to render the entrance sufficiently narrow. Near it is a smaller port, probably that of Aulis itself, and there are vestiges of buildings on one of the peninsulas, but the ruins upon the top of a mountain to the right, and a city running down the south side, are more considerable. (*Itinerary, p.* 133.——*Cramer's Ancient Greece, vol.* 2. *p.* 262. *seqq.*)

200. *Improbe.* "Wicked man."——201. *Rectum animi.* "Thy right mind."——*Quorsum insanus?* "Why is the hero styled by thee insane?" The interrogator demands of the monarch, why he called Ajax insane when speaking of him in relation to the affair of the sheep. Compare verse 197. *Quorsum* is here equivalent to the simple *cur*, an usage of frequent occurrence in Cicero. Compare *Nizolius, Lex. Ciceron. s. v.* for examples of this.——203. *Uxore et gnato.* Tecmessa and Eurysaces. Compare the remark of Döring: "Uxor, *ut passim* conjux, *de femina quae uxoris loco habetur. Tecmessa enim, ex qua Ajax Eurysacen procreavit, non sensu proprio ejus uxor fuit.*"——*Mala multa precatus Atridis.* "Though he uttered many imprecations against the Atridae."——204. *Ipsum Ulixen.* "Ulysses himself," who was the cause of his madness.——205. *Verum ego, ut haerentes,* &c. Agamemnon speaks, and refers to the well-known story respecting the sacrifice of his daughter. ——*Adverso litore.* "On an adverse shore." Compare the explanation of the scholiast: "Adverso litore: *inimico, unde navigare non poterant.*" Heindorff makes *adverso* have the meaning of "opposite." i. e. the shore opposite to Troy. There is nothing whatever to sanction such a mode of interpretation. Aulis was opposite to Euboea, not to Troas.——206. *Divos.* The common account assigns the adverse winds, which detained the Grecian fleet, to the instrumentality of Diana alone: here, however, the allusion is not only to Diana, but to the other deities, who are supposed to have been requested by Diana, and to have aided her in the accomplishment of her wishes.

208. *Qui species alias,* &c. The construction is as follows: *Ille, qui capiet species* rerum. *alias veri, aliasque sceleris, permixtas tumultu* affectuum, *habebitur commotus.* "He, who shall form in mind ideas of things, partly true and partly criminal, confounded together amid the tumult of his passions, will be regarded as a man of disordered intellect," i. e. he, who, blinded by passion, confounds together the ideas of things, and mistakes what is criminal for what is right and proper, will justly be accounted mad. This definition suits the conduct of Agamemnon as forcibly as it does that of Ajax. For it will make no difference, according to the stoic, whether a foolish ambition, or whether anger, be the impelling cause.——210. *Stultitiane an ira.* Compare the remark of the scholiast. "Stultitiane *ut tu;* an ira, *ut Ajax.*"——212. *Ob titulos inanes.* Alluding to the ambitious feelings of Agamemnon, and to his desire of distinction both with the present age and with posterity.——213. *Quum tumidum est.* "When it is swollen with ambition."——214. *Si quis lectica,* &c. The plebeian gives his royal antagonist no quarter. He has already shown that his folly was criminal, he now proves that it was ridiculous.——215. *Aurum.* "Golden ornaments."——217. *Interdicto huic omne,* &c. "The praetor, by a decree, will deprive this madman of all control over his property, and the care of it will devolve on his relations of sound mind." We have here an amusing instance of the license taken by the poet with the "*mos Romanus,*" or, Roman custom of applying to other nations, and to other times, expressions and epithets which suit only the Roman state. Compare the use of the term *plebeius* in the 188th verse. As

regards the principle of law involved in the case mentioned in the text, compare the passage of *Cicero, de Inv.* 2. 50. "*Lex est: Si furiosus est, agnatorum gentiliumque in eo pecuniaque ejus potestas esto.*"——220. *Ergo ibi parva stultitia*, &c. Consult Various Readings.——221. *Qui sceleratus, et furiosus est.* "He who is wicked will also be mad." i. e. every wicked man is at the same time a madman.——222. *Quem cepit vitrea fama*, &c. "Around the head of him whom glittering fame has captivated, Bellona, delighting in scenes of bloodshed, has rolled her thunders." i. e. the man whom a love of glory seizes, is also mad, for that glory can only be attained by wading through seas of blood. Compare, in relation to the epithet *vitrea*, Explanatory Notes, Ode 1. 17. 20. As regards the expression *circumtonuit*, it may be remarked, that the ancients ascribed to thunder a maddening or deranging influence on the mind. Hence, the words *hunc circumtonuit Bellona*, become, in a free translation, equivalent to, "him Bellona has thundered out of his senses and plunged in frenzy."

224. *Nunc age, luxuriam*, &c. Stertinius, intending next to prove that spendthrifts and prodigals are mad, returns to Nomentanus, whom he had brought upon the scene in the 175th verse.——*Arripe.* "Arraign." Compare the explanation of Döring: "*Tanquam prehensum reum adesse jube.*"——225. *Vincet.* "Will prove." Equivalent to *argumentis probabit.* Compare *Cicero, pro Cluent.* 44. "*Vince, virum bonum fuisse Oppianicum.*"——228. *Tusci turba impia vici.* "The worthless crew of the Tuscan street." Who these infamous characters were may be learnt from the words of the scholiast Acron, and also from the following passage of *Plautus, Curc.* 4. 1. 21. "*In Tusco vico sunt homines qui ipsi sese venditant.*" The Tuscan street was a little to the south of the *Vicus Jugarius*, and consequently nearer the Palatine. It appears to have led from the forum to that part of the city called the Velabrum, and from thence to the Circus Maximus. It is universally agreed that the *Vicus Tuscus* was so called from its having been inhabited by a party of Tuscans, at an early period of the Roman history, but authorities differ both as to the time and circumstances of this Tuscan settlement in Rome. (Compare *Varro, L. L.* 4. 8. *Tacitus. Ann.* 4. 65. *Livy*, 2. 14. *Dion. Hal.* 5. 36.—*Cramer's Ancient Italy, vol.* 1. *p.* 406.)

229. *Fartor.* "The poulterer." Literally "the fowl-crammer." Compare the remark of *Ruhnken, ad Terent. Eun.* 2. 2, 26. "*Fartores sunt qui aves farciunt et saginant.*" So *Columella* 8. 7. observes, "*Pinguem facere gallinam quamvis fartoris, non rustici, sit officium*," &c. The term *fartor* also denotes "a sausage-maker," ἀλλαντοπώλης.——*Cum Velabro.* "With the venders of the Velabrum," i. e. with those who sell various kinds of food in the quarter of the city denominated Velabrum. The name of Velabrum was applied generally to all the ground which lies on the left bank of the Tiber, between the base of the Capitol and the Aventine. According to Varro (*L. L.* 4. 8.) the term was derived from the Latin verb *vehere*, because this part was formerly swampy, and subject to floods, whence it was necessary to employ boats in order to pass from one hill to the other. We find the name subsequently restricted to two streets, distinguished from each other by the titles of *Velabrum majus* and *minus.* Nardini conceives, that they ran parallel to each other from the Circus Maximus to the foot of the Capitol, intersecting the *Vicus Tuscus*, the *Vicus Jugarius*, and the other streets which led from the forum to the Tiber. (*Cramer's Ancient Italy, vol.* 1. *p.* 419.)——*Macellum.* Under this name were comprehended the various market-places where different commodities were sold. These were all contiguous to one another, along the Tiber. The appellation *Macellum* is said to have been derived from one Macellus, whose house had stood there. It is more than probable, however, that the true etymology must be sought in the term μάκελλώτα, which, according to Varro (*L. L.* 4. 32.), was applied to such places by the Lacedaemonians. Compare *Schneider Wörterb. s. v.* Μάκελον.

231. *Verba facit leno.* "The pimp speaks for the rest."——233. *Aequus.* Ironical.——234. *In nive Lucana.* Lucania was famed for its wild boars. Compare Serm. 2. 8. 6.——

Ocreatus. "Booted."——237. *Sume tibi decies.* With *decies* supply *centena millia sestertiûm.* The young spendthrift gives this amount (about $35,000.) to the hunter, the same to the fisherman, and twice as much to the pimp.——238. *Unde.* Equivalent to *a cujus domo.*

239. *Filius Aesopi detractam,* &c. We have here a new instance of prodigality, rivalling even that of Nomentanus, in the case of Clodius, son of the famous tragedian Aesopus. The story told of him by Stertinius will remind us of the one relative to Cleopatra. Pliny, however, assigns to Clodius the merit of having invented this piece of extravagance, though Cleopatra surpassed the Roman spendthrift in the value of the pearl which she dissolved. The account of the naturalist differs somewhat from that given by the stoic: "*Prior* (*i. e.* ante Cleopatram) *id fecerat Romae in unionibus magnae taxationis Clodius tragoedi Aesopi filius, relictus ab eo in amplis opibus haeres, ... ut experiretur, in gloria paluti, quid saperent margaritae: atque ut mire placuere, ne solus hoc sciret, singulos uniones convivis quoque absorbendos dedit.*" (*H. N.* 9. 59.) The scholiast, on the other hand, gives a statement more in unison with our text: "*Hic* (Clodius) *Metellae, quae eum deperibat, ablatum unionem et aceto dilutum sorbuit.*"——*Metellae.* Who this female was is uncertain. Some suppose her to be the one of whom Cicero speaks, *Ep. ad Att.* 11. 23. Compare *Heindorff, ad loc.* and *Bayle, Dict. Hist. et Crit. s. v. Metella.* She must have been wealthy, since none but the richest females were able to wear such expensive ornaments as those to which the story alludes. The pearl ear-rings of the Roman ladies would seem, from the account of *Seneca, (de Benef.* 7. 9.) to have been composed of several pearls placed upon one another: the more common number was three, two below and one above. (Compare *Lipsius ad Senec. l. c.*) From the costly nature of these ornaments arose the common saying at Rome, that the pearl was a female's lictor, i. e. formed her title to respect when she appeared abroad; and hence the name ἔλεγχος given to an ear-ring of pearl, i. e. "a proof" of birth or of wealth. (Compare *Pliny, H. N.* 9. 35. and 56.) In the *Digests,* (34, *tit.* 2. 32. 8.) a passage occurs, relative to these ear-rings composed of three pearls, from which we learn that they were still farther beautified by the addition of emeralds. Petronius also makes mention of the *margarita tribacca* (*c.* 55.), on which consult the remarks of his editor Burmann. At a later period, small balls of metal were often employed instead of pearls, and ear-rings made in this manner were called *crotala.* (Consult *Pignori, de Servis, p.* 206.—*Recueil de M. de Caylus, vol.* 7. *pl.* 94. 3.—*Boettiger's Sabina, p.* 334. *French transl.*)

240. *Decies solidum.* "A whole million of sesterces." Compare the explanation of Düring: "Solidum, *totum, integrum, non in partes quasdam divisum, sed in unum conjunctum; ergo integram decies centenorum millium HS summam uno haustu absumsit.*" So also the scholiast: "*Integrum decies centena millia sestertiûm.*"——241. *Quî sanior, ac si.* "In what respect less insane, than if."——243. *Quinti progenies Arrî.* Compare note on verse 86.——244. *Nequitia et nugis,* &c. "Most closely assimilated to each other in profligacy and folly, and in perverted desires." *Gemellum* is here equivalent to *simillimum,* and agrees as an epithet with *par.* Compare the scholiast: "*Gemellum. Concors et aequale.*"——246. *Quorsum abeant?* &c. "To which class are they to go? Are they to be marked with chalk as sane, or with charcoal as insane?" Among the Romans, white was the lucky colour, black the unlucky. Hence things of a favourable or auspicious nature were denoted by the former, and those of an opposite character by the latter. Compare Explanatory Notes, Ode 1. 36. 10.

247. *Aedificare casas.* "To build baby-houses."——248. *Ludere par impar.* "To play at even and odd."——*Equitare in arundine longa.* Compare the Greek form of expression κάλαμον περίβαντα ἱππεύειν, and *Toup, Emend. ad Suid. et Hesych. vol.* 2. *p.* 222. *ed. Oxon.*——249. *Amentia versel.* "Madness will be the impelling motive," i. e. all will pronounce him mad.——250. *Si puerilius his ratio,* &c. "If reason shall clearly prove, that to love is more puerile, even than these, and that it makes no difference, whether thou raise, in the

dust, such childish works as thou formerly didst, when three years old, or," &c. Sterlinius here passes to the madness of those who are enslaved by the passion of love. The question put by the stoic is as follows: If reason shall clearly establish the point, that they who love are guilty of even greater puerilities than those just enumerated, will it not be better for lovers to follow the example of Polemon, and, by changing entirely their feelings and sentiments, enter on a wiser and a better course of life?——253. *Quod olim mutatus Polemon.* "What the reformed Polemon once did." Polemon was an Athenian of distinction, who in his youth had been addicted to infamous pleasures. As he was one morning, about the rising of the sun, returning home from the revels of the night, clad in a loose robe, crowned with garlands, strongly perfumed, and intoxicated with wine, he entered the school of Xenocrates, with the intention of turning the philosopher and his doctrine to ridicule. The latter, however, dexterously changed his discourse to the topics of temperance and modesty, which he recommended with such strength of argument and energy of language, that Polemo, heartily ashamed of the contemptible figure which he made in so respectable an assembly, took his garland from his head, concealed his naked arm under his cloak, assumed a sedate and thoughtful aspect, and, in short, resolved from that hour to relinquish his licentious pleasures, and devote himself to the pursuit of wisdom. With such ardour did he apply himself to his studies as to succeed Xenocrates in his school. Compare *Diog. Laert.* 4. 16. *Suidas, s. v. Val. Max.* 6. 9.

254. *Insignia morbi.* "The marks of thy distemper." Compare the explanation of Döring: "*Externa signa mollioris vitae,*" and that of the scholiast, "*Instrumenta luxuriae.*" The distemper here alluded to is the mania of debauchery and illicit pleasure.——255. *Fasciolas, cubital, focalia.* "Thy rollers, elbow-cushion, mufflers." These properly were confined to women, and only adopted by the more effeminate of the other sex. The *Fasciolae* were pieces of cloth or other material, with which the effeminate youth of the day, in imitation of the women, covered their arms and legs, wrapping them around their limbs like bands or rollers. The Romans, it will be recollected, wore neither stockings nor any under-garment for the hips and thighs.—The *Cubital* was a cushion or small pillow, for supporting the elbow of the effeminate when reclining at an entertainment. Compare the scholiast: "*Cubital: pulvillus, qui cubito coenantis supponi solebat.*" Some, however, understand by the term a kind of fore-sleeve, extending from the elbow downward, and others a species of short cloak, descending as far as the elbow, and with which the head might be covered, if requisite; used properly by those who were in feeble health.—The *Focalia* (quasi *faucalia, a faucibus,*) kept the neck and throat warm.——257. *Impransi magistri.* "Of the sober sage."

259. *Amator exclusus qui distat?* "How does a discarded lover differ from this?"——260. *Agit ubi secum.* "When he deliberates with himself." This whole passage is an imitation of a scene in the *Eunuchus* of Terence (*Act.* 1. *Sc.* 1.) where Phaedria, conceiving himself slighted by Thais, is debating whether he shall answer a summons from her or not, while the slave Parmeno tries to urge on his master to firmness of resolve, and a more rational course of conduct.——262. *Ne nunc.* For *ne nunc quidem,* which Terence has. As regards the use of *ne* for *ne quidem,* compare *Ernesti, Clav. Cic. s. v. Drakenborch, ad Liv.* 33. 49. § 3. *Burmann. ad Sueton. Vit. Aug.* 37. *Ruhnken ad Rutil. Lup. p.* 129. as cited by Döring and Heindorff.——263. *Finire dolores.* "To put an end to my sufferings," i. e. by abandoning forever the author of them.——265. *Quae res nec modum habet,* &c. "That which has not in itself either measure or advice, refuses to be controlled by reason and by measure." Compare the language of Terence:

> "*Here, quae res in se neque consilium neque modum*
> *Habet ullum, eam consilio regere non potes.*"

——267. *In amore haec sunt mala,* &c. This imitation of a beautiful idea is far inferior in its expression to that of the original.

" *In amore haec omnia insunt vitia : injuriae*
Suspiciones, inimicitiae, induciae,
Bellum, pax rursum."———

270. *Reddere certa sibi.* " To render steady and fixed."——*Ac si insanire paret certa ratione modoque.* " Than if he try to play the madman in accordance with fixed reason and measure." i. e. by right reason and rule. Compare Terence, " *Quam si des operam, ut cum ratione insanias.*"——272. *Quid? quum Picenis*, &c. The stoic now passes to another kind of insanity connected with the passion of love, the practising, namely, of various foolish and superstitious contrivances, for the purpose of ascertaining if one's passion will be successful. Under this head he alludes to a common mode of divining, adopted in such cases by lovers. They placed the seeds of apples between their fore-finger and thumb, and shot them forth in an upward direction. If the seed struck the ceiling of the chamber, it was considered an excellent omen.——272. *Picenis pomis.* The apples of Picenum, as being of the best kind, arehere put, κατ' ἐξοχήν, for any. Compare Serm. 2. 4. 70. *Juvenal.* 11. 72.——273. *Penes te es?* " Art thou in thy senses."——274. *Quum balba feris annoso verba palato.* An hypallage, for *quum balbis verbis feris annosum palatum.* The allusion is now to some " *senex amator.*"——275. *Aedificante casas.* Compare note on verse 241.——*Adde cruorem stultitiae.* " To the folly of love add the bloodshed which it often occasions."——276. *Atque ignem gladio scrutare modo.* " And only stir the fire with a sword." Not to stir the fire with a sword (πῦρ μαχαίρᾳ μὴ σκαλεύειν) was a precept of Pythagoras, by which the philosopher meant that we ought not to provoke a man in a passion, or throw him into a more violent rage ; and farther, that a man transported by passion ought not to give into every thing that his rage dictates. Horace here applies this saying to the conduct of lovers, whose passions often carry them to murders, bloodshed, and all manner of extravagance ; often, too, their rage turns against themselves, as in the case of Marius, mentioned immediately after, who, in a fit of jealousy, slew his mistress, and then in despair threw himself headlong from a rock.——277. *Hellade percussa Marius*, &c. Compare the scholiast : " *Marius quidam ob amoris impatientiam Helladem puellam occidit, quod ab ea contemneretur.*"——278. *Cerritus fuit?* " Was he out of his senses ?" Compare *Nonius* (1. 213.) " *Cerriti et larvati male sani, aut Cereris ira aut larvarum incursatione animo vexati..*" Compare also the Greek form Δημητριακος.——*An commotae crimine mentis*, &c. Every wicked man, observes Francis, is a fool, for vice and folly are synonymous terms. But mankind endeavour to divide these ideas, thus nearly related, by giving to each of them, at particular times, a different name. As, when they would find Marius guilty of murder, they would acquit him of madness. But the stoic condemns him of both, since, in his philosophy, murder and madness are "kindred terms" (*cognata vocabula*).

281. *Libertinus erat, qui circum*, &c. The stoic now directs his attack against those who display their folly by seeking for things that are inconsistent with their condition, or by addressing vows to the gods that are unreasonable and absurd. There is not a word here, as Dacier well remarks, which does not aggravate the folly of this conduct on the part of the freedman. He was old, *senex*, and should have better known what prayer to make ; *siccus*, his folly was not an effect of wine ; *lautis manibus*, he washed his hands with temper, and a real spirit of religion : and yet he makes this extravagant petition, only because the gods are able to grant it, not that it is in itself just and reasonable.——*Compita.* In the *compita*, or places where two or more roads met, Augustus ordered statues of the public Penates to be erected, that public worship might be openly rendered to them by those who passed by. Compare the scholiast : " *Jusserat Augustus in compitis deos Penates constitui, ut studiosius colerentur.*"——282. *Lautis manibus.* Compare the scholiast: " *Quia solebant precaturi deos manus et pedes abluere.*"——*Unum, unum me surpite morti.* " Save me, me alone, from death." *Surpite* is for *surripite.*——283. *Quiddam magnum addens.* Consult Various Readings. What *magnum* refers to the poet purposely leaves uncertain. The allusion, probably,

is to some vow.——285. *Nisi litigiosus.* Masters were bound, if they warranted a slave at the time of sale, to make that warranty a full and perfect one. When the seller gave a false account, or omitted to mention any defects, the purchaser had a right of action against him.——287. *Menenî.* A passing thrust at some individual of the day, remarkable for his stupidity and folly, and who is here honoured by being placed at the head of a whole family as it were of fools.——288. *Jupiter, ingentes qui das,* &c. A frightful instance of superstition is here given. A mother begs of Jupiter to cure her son, and at the same time makes a vow, the fulfilment of which, on her part, will bring certain death to him.——289. *Menses jam quinque cubantis.* "Who has been lying sick now for five months."——290. *Illo mane die quo tu indicis,* &c. "On the morning of that day, when thou dost appoint a fast, naked shall he stand in the Tiber." The commentators seem generally agreed, that the day here alluded to is Thursday, (*dies Joris*), and that the satire of the poet is levelled at the superstitious observances, of Jewish and Egyptian origin, which had begun about this time to be introduced among the lower classes at Rome. Compare the remarks of *Selden, de I. N.* 3. 15. according to whom the Jews were wont to fast on the 5th day of every week (Thursday). The placing of her son in the Tiber appears to be an imitation, on the part of the superstitious mother, of some Egyptian rite. Compare *Juvenal,* 6. 522. *seqq.* So, the Jupiter whom she addresses in prayer, would seem, from the following remark of Hirt (*Bilderb. vol.* 1. *p.* 75.), to have been the Jupiter Serapis, with whose worship the ignorant mother blends a Jewish rite: "Auf Reliefs, Gemmen, Münzen sieht man den *Serapis* auch *als Gott der Heilkunde,* mit dem Knotenstocke des Aesculap, der mit der Schlange umwunden ist." Compare also *Creuzer's Symbolik, vol.* 2. *p.* 431. of the German work.

293. *Ex praecipiti.* "From his imminent danger." i. e. from the dangerous malady which threatens his life.——*Necabit.* In Boucher's "Supplement," as very gravely quoted by Du Bois, an attempt is made, from this and other passages of the ancient writers, to establish an analogy between *nex, neco,* νεκυς, and νεκρος, on the one hand, and the familiar phrase "*Old Nick,*" on the other! The Latin and Greek words are certainly related to each other, but, as regards the main discovery itself, let us say to the etymologist "*naviga Anticyram.*"——295. *Timore deorum.* Compare the Greek expression δεισιδαιμονία, and the excellent remark of *Seneca, Epist.* 47. "*Deo satis est, quod colitur et amatur, non potest cum timore misceri.*"——296. *Haec mihi Stertinius,* &c. Damasippus, after recounting his interview with Stertinius, and the remarks of the latter, now resumes the conversation in person with Horace, which had been broken off at verse 41.——297. *Arma.* Alluding to the precepts just laid down by the stoic.——298. *Totidem audiet.* "Shall hear as much of himself."——*Atque respicere ignoto discet,* &c. "And shall learn to look back at the things which hang behind him, and of which he is ignorant." Some explain this passage by a reference to verse 53, "*caudam trahat.*" It is better, however, to regard it, with other commentators, as an allusion to the fable of Esop, which says, that Jupiter threw over the shoulder of every mortal two bags; that the faults of his neighbour were put into the bag before him, and his own into that behind him. Compare *Phaedrus,* 4. 9. and *Persius,* 4. 24.

300. *Stoice, post damnum,* &c. The poet wishes, as Torrentius and Sanadon remark, that Damasippus may sell every thing hereafter for more than it is worth; a wish that insults the honest wisdom of a philosopher. Thus, in covert terms, he advises him to return to his merchandise, and trouble his head no more about philosophy. Damasippus understands the ridicule, and is very sufficiently, though with not too much delicacy, revenged.——303. *Manibus.* Consult Various Readings.——*Agaue.* This female, inspired with Bacchanalian fury, tore in pieces her son Pentheus, whom she mistook for a wild beast, and carried his head about with her as a trophy of the animal whom she supposed had been destroyed by her. Compare *Euripides, Bacch.* 1236. and *Ovid. Met.* 3. 712.——308. *Aedificas.* Wieland supposes that Horace, about this time, was improving the appearance of his Sabine farm, which he had received as a gift from his patron, and converting the small farm-house that

stood on it into a kind of villa. This excited the ill-will of his enemies at Rome, and, as Maecenas at this same time was erecting his splendid residence on the Esquiline, they charged the poet with an attempt to ape the conduct of his superiors. It is to this that Horace pleasantly alludes, under the character of Damasippus.——*Longos.* "The great." There is a pun in this word as opposed to *moduli bipedalis*, since it means *tall* as well as *great*. Horace was of diminutive stature, as he himself acknowledges. Compare Epist. 1. 20. 24. and also "Life of Horace," p. v. of this volume.——309. *Et idem corpore majorem*, &c. "And yet thou art wont to laugh at the fierceness and the martial air of Turbo when in arms, as too great for his stature." Turbo was a brave but diminutive gladiator.

312. *Te quoque verum est.* Supply *facere*. *Verum* is here equivalent to *rectum* or *aequum*. Compare Epist. 1. 7. *ult.* and 1. 12. 23.——313. *Tanto dissimilem et tanto certare minorem.* "So unlike and so ill-fitted to vie with him." *Minorem certare* is a Graecism.——314. *Absentis ranae pullis*, &c. Although this fable is not to be found among those that remain to us of Aesop's, yet there is every probability that it is one of his. Phaedrus, however, recounts the fable in a different manner. He tells us that a frog, seeing a bull in the meadow, became jealous of his bulk, and began to blow herself up that she might rival him. Horace's manner is by far the more lively.——315. *Matri denarrat.* "He tells his mother all the particulars." The verb *denarro* is happily chosen.——316. *Cognatos.* "His brothers." Equivalent here to *una secum natos*.——317. *Num tantum.* Supply *ingens*, and consult Various Readings.——321. *Oleum adde camino.* A proverbial form of expression, and equivalent here to *insaniae nova alimenta praebe.* Horace, according to Damasippus, is mad enough already: if, in addition to this, he goes on writing verses, the increase of madness will be so violent, that it may fitly be compared to the flame which fiercely arises when oil is thrown upon the fire.——322. *Quae si quis sanus fecit, sanus facis et tu.* The idea intended to be conveyed is, that all poets are unsound in mind. The ancients would seem to have believed, indeed, that no one could either be a genuine poet, or great in any department of exertion, unless he left the beaten track, and was influenced by some sort of feeling bordering on madness or melancholy. Compare the remarks of *Plato, Phaedr.* 49. "Ος ἂν ἄνευ μανίας Μουσῶν ἐπὶ ποιητικὰς θύρας ἀφίκηται, πεισθεὶς ὡς ἄρα ἐκ τέχνης ἱκανὸς ποιητὴς ἐσόμενος, ἀτελὴς αὐτός τε καὶ ἡ ποίησις ὑπὸ τῆς τῶν μαινομένων ἡ τοῦ σωφρονοῦντος ἠφανίσθη. and also *Aristotle, Problem*, 30. 1. Διὰ τί πάντες, ὅσοι περιττοὶ γεγόνασιν ἄνδρες ἢ κατὰ φιλοσοφίαν ἢ πολιτικὴν ἢ ποίησιν ἢ τέχνας, φαίνονται μελαγχολικοὶ εἶναι;——323. *Non dico horrendam rabiem.* "I say nothing of thy dreadfully vindictive spirit."——*Cultum majorem censu.* "Thy style of living, too expensive for thy fortune."——324. *Teneas, Damasippe, tuis te.*" Damasippus, do mind thy own affairs." Keep thyself to the things which concern thee, my good friend.——326. *O major tandem parcas*, &c. "O greater madman of the two, spare at length one who is in this thy inferior." Compare the version of Francis: "Thou mightier fool! inferior idiots spare."

SATIRE 4. A person called Catius repeats to Horace the lessons he had received from an eminent *gastronome*, who, with the most important air, and in the most solemn language, had delivered a variety of culinary precepts. The satire is written with the view of ridiculing those who made a large portion of human felicity consist in the pleasures of the table. This abuse of the genuine doctrines of Epicurus, the poet, himself a staunch adherent to the more refined forms of that philosophy, undertakes, for the honour of his master, to expose and deride.—Döring supposes that Horace, having frequently heard the secrets of the culinary art made a topic of conversation by some of the guests at the table of Maecenas, seizes the present opportunity of retaliating upon them, and that, under the fictitious name of Catius, he alludes to an entire class of persons of this stamp. According

to Manso (*Schriften und Abhandlungen, p.* 59.) Catius appears to have had for his prototype one Malius, a Roman knight, famed for his acquaintance with the precepts of the culinary art.

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1. *Unde et quo Catius?* A familiar mode of salutation. The substitution of the third for the second person shows the intimacy of the parties. For a literal translation, supply the ellipsis as follows; *unde venit et quo tendit Catius?* In Plato we have a similar address in the second person, (*Phaedr. init.*) φίλε Φαῖδρε, ποῖ καὶ πόθεν;——*Non est mihi tempus.* Understand *confabulandi.* ——2. *Ponere signa novis praeceptis.* "To commit to writing some new precepts." An elegant form of expression, for *litteris mandare nova praecepta.* Compare the scholiast: "*Scribere, consignare litteris, nova praecepta.*" There appears to be a peculiar propriety in the use of the term *signa*, on the present occasion; for, as some of the precepts alluded to would have reference merely to the weight or measure of ingredients, or the proportion in which they were to be mixed, a simple *mark* or two, or a few abbreviations, might suffice for them.——*Novis.* This epithet implies, that the precepts in question are such as have never before been made known.——3. *Anytique reum.* "And him who was accused by Anytus," i. e. Socrates, in the number of whose accusers was Anytus. This individual was a leather-dresser, who had long entertained a personal enmity against Socrates, for reprehending his avarice, in depriving his sons of the benefits of learning, that they might pursue the gains of trade. The other two accusers were, Melitus, a young rhetorician, and Lycon.——4. *Sic tempore laevo.* "At so unseasonable a time."——6. *Intercideris tibi.* "Shall have escaped thee," i. e. in consequence of my interruption.——7. *Hoc.* "This faculty," i. e. of recollecting, or recalling a thing to mind. The allusion is to memory, both natural and artificial.——*Mirus utroque.* Ironical.

8. *Quin id erat curae*, &c. "Why, I was just then considering, how I might retain them all in mind, as being nice matters, and expressed in nice language.——10. *Hominis.* The individual who uttered these precepts to Catius.——11. *Celabitur auctor.* The poet evidently had some person in view, to whom all could make the application, even though his name was kept back. It was most probably some man of rank, whom he did not wish openly to provoke. Compare Introductory Remarks.——12. *Longa quibus facies ovis erit*, &c. "Remember to serve up those eggs which shall have a long shape, as being of a better taste, and more nutritious, than the round." Catius preserves a regular order in delivering his precepts. He begins with the first course of the Roman tables, then proceeds to the fruit, which was called the second table, and ends his remarks with some general reflections upon neatness and elegance. The Roman entertainments, it will be recollected, always commenced with eggs. Compare Explanatory Notes, Serm. 1. 3. 6.——14. *Namque marem cohibent callosa vitellum.* "For they have a thicker white, and contain a male yolk." Literally, "for, being of a thicker white, they," &c. The verb *cohibent* is extremely well selected: the albumen of such eggs, being of a thicker consistence than that of others, keeps the yolk *confined*, as it were, on every side, and in a state of equilibrium. In relation to the term *callosa*, compare *Pliny* (*H. N.* 14. 25.) "*resina callosior*," i. e. *minus liquida, solidior*, and also *Apicius, de Art. Coqu.* 3. 4. "*Callosiores reddes cucurbitas ad gustum.*"—As regards the accuracy of the precept itself, we may remark, that both Columella and Pliny agree with it in making the round eggs contain a female yolk, and the long ones a male yolk. Thus *Columella* (8. 5.) remarks: "*Cum volet quis quam plurimos mares excludere, longissima quaeque et acutissima ova subjiciet; et rursus cum feminam, quam rotundissima.*" Compare *Pliny*, (*H. N.* 10. 52.) On the other hand, Aristotle (*de Hist. An.* 6. 2. 2.) lays down a position directly the reverse: ἔστι δὲ τὰ μὲν μακρὰ καὶ ὀξέα τῶν ὠῶν θήλεα· τὰ δὲ στρογγύλα καὶ περιφέρειαν ἔχοντα κατὰ τὸ ὀξὺ ἄῤῥενα. Averroes endeavours to support this remark of Aristotle by various arguments, but many prefer the authority of Columella and Pliny. Schneider even

goes so far as to correct the text of Aristotle, in order to make it accord with that of the Roman writers just mentioned, and reads, ἔστι τὰ . . . . . ὠῶν ἄρρενα, ... τὸ οξὺ θήλεα. Of this emendation Heindorff approves, but it is altogether too violent. Let us rather suppose that Horace, both in this precept and in the others which follow, does not mean to give his own opinion, or to vouch for the accuracy of what he says, but merely amuses himself with the Epicures of the day. One thing, at least, is certain, that, according to the experience of modern times, neither Columella nor Aristotle can be considered correct in their remarks on this point, since long and round eggs, indiscriminately, produce both male and female birds.

15. *Suburbano.* "Raised in gardens near the city."——16. *Irriguo nihil est elutius horto.* "Nothing is more insipid than the produce of a much-watered garden." This whole precept is denied by the commentators to be true, and they cite, in opposition to it, the remark of *Palladius*, 3. 24. "*Caules . . . . argillam et glaream timent, sabulone et arenis non delectantur, nisi perennis unda succurrat.*" Catius, however, may after all be right, if he means to contrast merely the productions of the fields, matured in due season, with the forced offspring of the gardens. Compare the remark of Achaintre; "Catius pourroit bien ici avoir raison contre l'avis des commentateurs. Il est certain que nos jardiniers, à force d'eau, font croître des choux énormes; mais je crois que ceux que l'on fait venir dans une terre franche, convenablement amendée, et légèrement arrosée, sont meilleurs et plus fins."——18. *Ne gallina malum responset,* &c. "In order that the hen served up to him may not prove tough, and badly answer the expectations of his palate." The hen which is killed on the sudden arrival of a guest, and immediately thereafter cooked, will prove, according to Catius, tough and unpleasant. To remedy this evil, the fowl should be plunged, before it is killed, in Falernian *must.*——19. *Musto.* Compare Excursus 3. to the first book of Odes, and consult Various Readings.——20. *Pratensibus optima fungis,* &c. Connoisseurs declare that this precept is false, and that the best mushrooms, generally speaking, are those gathered in woods and on heaths or downs. These, they maintain, are more wholesome, and better flavoured, than those of meadows.——22. *Qui nigris prandia moris finiet.* Another false precept. Mulberries should be eaten before, not after, dinner. Compare *Pliny* (*H. N.* 23. 70.) "*Ipsa poma* (mori) *ad praesens stomacho utilia, refrigerant, sitim faciunt. Si non supervenial alius cibus, intumescunt.*"——23. *Ante gravem quae legerit,* &c. The juices of tenderer fruit, observes Francis, evaporate by the heat of the sun, but are collected and confined by the coldness of the night. On the contrary, harder and firmer fruit, such as apples, should be gathered in the middle of the day, when the sun has ripened and concocted their juices.

24. *Aufidius forti miscebat,* &c. Aufidius, an epicure, is here blamed for having introduced a kind of *mulsum*, or mead, (οἰνόμελι, μελίκρατον,) composed of honey and strong Falernian wine. The precept laid down by Catius goes to recommend a milder draught. The *mulsum* of the Romans was either taken early in the morning, in order to fortify the stomach and promote digestion, or else at the *gustatio*, the first part of the *coena*, consisting of dishes to excite the appetite; whence, what was eaten and drunk to whet the appetite was named *promulsis.*——27. *Si dura morabitur alvus.* "If thou art costive." Literally: if thy stomach shall be hard bound."——28. *Conchae.* The mention of shell-fish comes in very naturally here, as they formed, in general, a part of the *promulsis.*——29. *Sed albo non sine Coo.* Athenaeus ascribes this property to several kinds of Greek wine, beside the Coan; such as the Myndian, Halicarnassean, &c. (Compare *Athen.* 1. 59.—*vol.* 1. *p.* 122. *ed. Schweigh.*)——30. *Lubrica nascentes implent,* &c. This is an error much older than the days of Catius. It is contradicted by constant and universal experience. Lucilius falls into the same mistake: "*Luna alit ostrea, et implet echinos.*"——32. *Murice Baiano melior Lucrina peloris.* "The *peloris* from the Lucrine lake is better than the *murex* from Baiae." By the *peloris* is meant a large kind of shell-fish, or oyster, deriving its name, according to Athe-

naeus (3. 44.—*vol.* 1. *p.* 362. *ed. Schweigh.*) from its great size : *αἱ δὲ πελωρίδες ὠνομάσθησαν παρὰ τὸ πελώριον.* Casaubon, however, prefers deducing the name from the Sicilian promontory of Pelorus, around which they were taken in great numbers. The *Etymologicon Mag.* gives the following account of the *peloris : Λέγεται δὲ πελωρὶς καὶ εἶδος ὀστρέου· παρὰ τὸ πέλωρον, ὅ σημαίνει τὸ μέγα· ἐπειδὴ μεῖζόν ἐστι τῆς χήμης καὶ τῶν ἄλλων ὁμοίων ὀστρέων.* The *murex* appears to be the same with the burret, or purple fish, a species of shell-fish, from the juice of which the purple dye was procured. As regards Baiae and the Lucrine lake themselves, compare Explanatory Notes, Ode 2. 18. 20. and 2. 15. 3.

33. *Ostrea Circeiis*, &c. Compare, as regards Circeii and Misenum, *Lempriere's Class. Dict. Anthon's ed.*——*Echini.* Compare Explanatory Notes, Epode 5. 27.——34. *Pectinibus patulis jactat se*, &c. "The luxurious Tarentum prides herself on her broad scallops." The *pecten* of the Latins is the *κτείς* of the Greeks, and both receive their names from the indented and comb-like appearance of their shells. As regards the epithet *molle* here applied to Tarentum, compare the remark of Strabo (6. *vol.* 2. *p.* 291. *ed. Tzschk.*) *Ἀπεδέξαντο καὶ τὴν Πυθαγόρειαν φιλοσοφίαν οἱ Ταραντῖνοι . . . . . Ἐξίσχυσε δ' ὕστερον τρυφῇ διὰ τὴν εὐδαιμονίαν, ὥστε τὰς παυδήμους ἑορτὰς πλείους ἄγεσθαι κατ' ἔτος παρ' αὐτοῖς ἢ τὰς ἡμέρας.*——36. *Non prius exacta tenui ratione saporum*, "Unless the nice subject of tastes shall have been first carefully considered by him."——37. *Cara pisces averrere mensa.* "To sweep off the fishes from a dear stall," i. e. to buy them at a high price.——38. *Quibus est jus aptius*, &c. "For which kind sauce is better adapted, and for which, when broiled, the already sated guest will replace himself on his elbow:" i. e. will prepare for eating again. The Romans, when eating at table, lay with the upper part of the body reclined on the left elbow.——40. *Iligna glande.* "With the acorn of the holm-oak." Compare, as regards the *ilex*, Explanatory Notes, Ode 3. 13. 14.——*Rotundas curvet lances carnem vitantis inertem.* "Bend with its weight the round dishes of him who dislikes flabby meat."——42. *Nam Laurens malus est*, &c. All people of taste, observes Dacier, have ever esteemed boars fed in marshy ground, as of higher flavour, although Catius is of another opinion. Compare *Varro* (*R. R.* 4. 2.) "*In pastu locus huic pecori aptus uliginosus, quod delectatur non solum aqua sed etiam luto.*" As regards the Laurentine boars, compare Epode 5. 28.——*Pinguis.* "Fattened."——43. *Summittit.* In the sense of *suppeditat.*——44. *Fecundae leporis, sapiens*, &c. Consult Various Readings. This precept also is laughed at by connoisseurs, since no part of the hare is less juicy than the shoulders. Some commentators, to save the credit of Catius, make *armos* here mean the back.——45. *Piscibus atque avibus quae natura*, &c. "What might be the nature and age of fishes and of birds, though enquired into, was ascertained by no palate before mine." A false and foolish boast.

47. *Nova crustula.* "Some new kind of pastry."——50. *Securus.* "Regardless."——51. *Massica si coelo*, &c. Pliny tells us, that this ought to be done with all the wines of Campania, and that they should be exposed both night and day to the wind and rain. "*Campaniae nobilissima exposita sub dio in cadis, verberari sole, luna, imbre, ventis, aptissimum videtur.*" As regards the Massic wine, compare Excursus 8. to the first book of Odes, page 133.——54. *Vitiata.* "When strained." Compare the remark of Döring: "Vitiata, *significanter pro : liquata*, percolata, *quia vina dum liquantur per lineum sacculum*, vitium *trahunt.*"——55. *Surrentina vafer qui miscet*, &c. As regards the Surrentine wines, compare Excursus 8. to the first book of Odes, page 136. With respect to the precept itself, compare the remark of the scholiast : "*Surrentina debilia sunt, Falerna acria et robusta ; itaque ex faece Falerni Surrentina fiunt gratiora et mollia.*"——56. *Columbino limum bene colligit ovo.* "Succeeds in collecting the sediment with a pigeon's egg."——57. *Aliena.* "Foreign substances."——*Vitellus.* Compare Excursus 3. to the first book of Odes, page 122.——58. *Marcentem potorem.* "The jaded drinker."——*Squillis.* Compare the scholiast : "*Squillae pisces sunt, quos Graeci καρίδας nominant aut καμμάρους.*" The shell-fish here alluded to is the same with our prawn or larger kind of shrimp. Compare *Aristotle, Hist. An.* 4. 2. 1. and *Schneider ad loc.*——*Afra cochlea.* Dioscorides (2. 11.) ranks the African with the Sardinian cockles among

the best kind.——59. *Nam lactuca innatat acri*, &c. The *lactuca* or lettuce, is the θρίδαξ of the Greeks, and possesses cooling properties. Catius here condemns the eating of it after wine, a precept directly at variance with the custom of the day, since this plant, being naturally cold, was thought well adapted to dissipate the fumes and allay the heat occasioned by drinking. Lettuce, therefore, at this time closed the entertainments of the Romans. (Compare *Apicius*, 3. 18. and *Virgil, Moret.* 76.) At a later period, however, we find it actually used at the beginning of the *coena*, (compare *Martial*, 13. 14.) which may be some defence for Catius against the ridicule of commentators.——60. *Perna magis ac magis hillis*, &c. "Aroused by ham rather, and by sausages rather, than by this, it seeks to be restored to its former powers." Supply *stomachus*, not *potor* as some insist; and consult Various Readings. The allusion is to the effect of salt food on a languid stomach, in exciting a relish and rousing it to fresh exertion.——*Hillis*. The term *hillae* properly denotes the intestines of animals, and is a diminutive from *hira*. Compare the scholiast: "*Hilla est deminutivum a positivo hira, et significat intestinum salsum, vel, ut alii dicunt, fartum salsilium.*" Compare also *Varro, L. L.* 4. 22. and *Nonius*, 2. 410.——61. *Quin omnia malit*, &c. According to Catius, a languid stomach will prefer any thing to lettuce; even the dishes that are brought from dirty cook-shops.——62. *Fervent allata*. For *afferuntur ferventia*. "Are brought hot and steaming."

63. *Duplicis juris*. "Of the mixed kind of sauce." The common, but incorrect, mode of rendering these words, is: "of the two kinds of sauce." Catius first speaks of the *jus simplex*, down to the end of verse 66. He then proceeds to state how this may be converted into the *jus duplex*; so that the whole passage, from the 64th to the 69th verses, inclusive, is, in fact, a description of the latter.——64. *Simplex e dulci constat olivo*, &c. Compare the remark of the scholiast: "*Ex oleo et liquamine omne jus constat.*"——*Dulci*. "Fresh." Equivalent here to *recente*, and opposed to *rancido*.——65. *Pingui mero*. "With old rich wine." The epithet *pingue*, seems to allude to that oily appearance and taste which the more generous wines acquire by age. Some commentators, however, understand *pingue* in the sense of *defaecatum*, while others make it equivalent to *crassum* or *tenax*. Bentley considers it the same as *plenum*, and as opposed to *tenue*.——66. *Quam qua Byzantia putuit orca*. "Than that with which the Byzantine jar has been tainted." The allusion is to the Byzantine pickle made of the tunny-fish, which were taken in large numbers near that city. This is pronounced by Catius to be the best, and the term *putuit*, as used in the text, will serve to give us some idea of its pungent odour.——*Orca*. A large vessel or jar, round below, and having a narrow neck. It derived its name from the resemblance it bore to the fish termed *orca*. Compare the scholiast: *Orca, olla Graeca, βύζα, seu vasis genus ore angusto in formam καυκαλίου.*"——67. *Hoc ubi confusum sectis*, &c. "When this, after herbs cut small have been mixed in, has been made to boil, and has then stood to cool for a time, sprinkled over with Corycian saffron." *Stetit* here refers not only to the placing of the sauce apart from the fire, but also, and in a more particular sense, to the thickening or concretion which results from the process of cooling.——68. *Corycio*. The Corycian saffron was produced in the vicinity of Corycus, a town on the coast of Cilicia Campestris, south-east of Seleucia Trachea. It was considered of the best quality. Compare *Pliny*, (*H. N.* 21. 17.) "*Prima nobilitas Cilicio* (croco), *et ibi in Coryco monte*," &c.——69. *Pressa Venafranae quod bacca*, &c. The oil of Venafrum was celebrated for it excellence. (Compare *Pliny*, 15. 3.) Venafrum was the last city of Campania to the north. It was situate near the river Vulturnus, and on the Latin way.——*Remisit*. "Yields." The aorist, in the sense of what is accustomed to take place.

70. *Picenis pomis*. Compare Explanatory Notes, Serm. 2. 3. 272. Catius now passes to the second course, consisting of fruits, &c.——*Tiburtia*. The apples of Tibur are meant. Compare, as regards this place, Explanatory Notes, Ode 1. 7. 13.——71. *Venucula convenit ollis*. "The *Venucula* is proper for preserving in jars.' The allusion here is to a particular species of grape, of which nothing definite is known at the present day. One of the

scholiasts, indeed, explains *Venucula* by *Venusina* ("the Venusian grape") but for this he appears to have no authority whatever; and, besides, the various ways in which the term itself is expressed (*venucula, venuncula, vennucula, venicula, vernucula,*) would alone suffice to render this interpretation a suspicious one. Another of the scholiasts gives the following etymology of the word: "*Venucula a* ve *et* nucula *dici reor, quod vel grandes, vel plures habeat nuculas sive nucleos.*" Dacier, on the other hand, deduces the word in question from *venuscula*, and supposes the epithet to have been applied to this species of grape on account of its beauty. This, however, without any other accompanying quality, would not render it so fit for preserving in jars as to induce Pliny (14. 2.) to remark: "*Venucula . . . . oilis aptissima.*"——72. *Duraveris.* In the sense of *servaveris.* The Alban grape would not seem to have been any of the best.

73. *Hanc ego cum malis*, &c. "I am found to have been the first, that placed here and there on table, in clean little dishes, this kind of grape along with apples: I am found to have been the first, that served up, in this way, a sauce composed of burnt tartar and fish-pickle: I too am found to have been the first, that presented thus to my guests white pepper sprinkled over with black salt." The phrase *puris circumposuisse catillis* has been necessarily rendered with some freedom, in the two latter clauses of this sentence, in order to suit better the idiom of our own tongue.—The poet happily expresses, by the repetition of the personal pronoun and of the adjective *primus*, the earnest air with which the merit of these several important discoveries is claimed.——*Faecem.* The "gebrannter Weinstein" of the German commentators. *Faex* is here equivalent to *faex usta.* (Compare *Heindorff. ad loc.* and the authorities cited by him.) It was added as a condiment to the *halec.* Tartar is an acid concrete salt, formed from wines completely fermented, and adhering to the sides of the casks in the form of a hard crust. It is white or red, the white being most esteemed, as containing less dross or earthy parts. The best comes from Germany, and is the tartar of the Rhenish wine.——*Halec.* The primitive and proper meaning of this term, according to *Pliny* (31. 8.), is brine on its lees; brine not clarified. It was subsequently taken, according to the same authority, to denote a species of pickle made from small fish, and intended as an article for table; and the term finally was applied to a pickle made from oysters, and other shell-fish, together with the livers of mullets. This last was an invention of Apicius. ——75. *Incretum.* This term properly denotes, "sprinkled over through a sieve." Compare the remark of Döring: "Incernere *est, aliquid per cribrum alicui rei adspergere.*"——*Circumposuisse.* We must not imagine, with some commentators, that the *catilli* were served up, one to each guest, but that they were placed here and there (*circum-*) on the table, after the manner of the modern *assiettes.* Francis falls into the common error; "and gave a separate plate to every guest."——76. *Immane est vitium, dare millia terna macello*, &c. Catius calls it "a monstrous folly, not to know how to make an entertainment, after having gone to an immense expense at the shambles in the purchase of provisions. To purchase, for example, fish of the most costly kind, and then serve them up in small and narrow dishes where they have to lie piled one upon another.——77. *Vago.* Applying to the fish as accustomed to move freely about in their native element. The epithet is contrasted in a very pleasing manner with *angusto.*

78. *Magna movet stomacho fastidia*, &c. Some general precepts are now given respecting cleanliness and elegance at entertainments.——*Unctis manibus, dum furta ligurrit.* "With fingers made greasy while he hastily devours the stolen fragments of the feast."——80. *Sive gravis veteri craterae limus adhaesit.* "Or if a thick scurf has adhered to the old mixer." Some commentators understand *gravis* here in the sense of *gravcolentae.* The interpretation which we have given, however, seems to accord better with the idea of an old mixer that has stood for a long period in a dirty and neglected state, so as to have contracted at last a thick coating of scurf.——*Craterae.* The *cratera*, (κρατὴρ), or mixer, was the vessel in which the wine and water were mixed.——81. *Scopis.* For cleansing the pavement of the banqueting-room.——*Mappis.* On the subject of the ancient "napkins," which the guests

sometimes brought with them from home, compare *Martial*, 12. 29. and *Salmasius, ad Vopisc. Aurel.* 12. *p.* 447. *seqq.*——*Scobe.* "Saw-dust." Used, as sand with us, when the pavements were swept in the banqueting-rooms, and serving to dry up any moisture that might be upon them. *Scobs* is, in fact, a very extensive term, and denotes in general any powder or dust produced by filing, sawing, or boring, though in the present passage its meaning is limited.——*Quantus.* Equivalent here to *quam parvus*, or *quantillus*.

83. *Ten' lapides varios lutulenta radere palma?* "Does it become thee to sweep a tesselated pavement with a dirty palm-broom?" Nothing is more common, especially in Terence, than this elliptical use of the infinitive, to express earnestness, strong censure, indignation, &c. The ellipsis is to be supplied in various ways, according to the context: sometimes, as in the present instance, by *decet*, at other times by *licetne, estne fas, probarine potest, estne credibile*, or some such expression.——*Lapides varios.* The Romans adorned the pavements of their dwellings with rich mosaic work, made of small pieces of marble of different kinds and colours curiously joined together, most commonly in the form of chequer-work. Various ancient specimens of these have been from time to time exhumed in Italy and other countries of Europe.——*Palma.* Compare the scholiast: "Palma, *pro scopis ex palma confectis.*"——84. *Et Tyrias dare circum*, &c. The construction is: *et dare illota toralia circum Tyrias restes.* "And to throw unwashed coverings over the purple furniture of thy couches." *Toral*, or *torale*, denotes the covering which was thrown over the couch to prevent its being soiled or otherwise injured. If the *toral* be *illotum*, it occasions the very evil it was intended to prevent. Compare, as regards the meaning here assigned to *toral*, or *torale*, which some commentators have strangely mistaken, *Lampridius*, *Heliogab.* 19. "*Primus omnium privatorum toros aureis toralibus texit.*" and *Casaubon, ad loc.* Compare also *Heinsius, ad Petron.* 40.——85. *Oblitum, quanto curam sumtumque minorem*, &c. "Not recollecting, that by how much less care and expense these things require, by so much the more justly may their absence be blamed, than that of those which can only belong to the tables of the rich," or, more literally, "which can have nothing to do with any but the tables of the rich."

88. *Docte Cati*, &c. The conclusion is in a happy strain of irony. The poet expresses his gratitude in the liveliest terms, and begs to be introduced to an audience with the distinguished author of these precepts, that he may hear them from his own lips, and drink in at the fountain-head the rules and maxims of a happy life.——89. *Ducere me auditum.* "To take me to hear the man himself."——*Perges quocunque.* "Whithersoever thou shalt go to find him," i. e. wherever he may dwell. This refers back to verse 11, where Catius declares that he will not mention the name of the individual.——91. *Interpres.* "As a relator merely." Compare the Greek usage, which sometimes occurs in the case of ἑρμηνεύς, where it is taken as equivalent to κήρυξ, and consult *Musgrave, ad Eurip. Iph. in Taur.* 1303. ——92. *Vultum habitumque hominis.* "The look and manner of the man." *Habitum* has an ironical reference to the grave and dignified deportment of this sage instructor.——93. *Quia contigit.* "Because such has been thy lot." Compare the version of Wieland: "Du, der dies Glück genoss, machst wenig draus."——94. *Fontes adire remotis.* Compare *Lucretius*, 1. 926. "*Integros accedere fontes.*"——95. *Vitae praecepta beatae.* Compare Introductory Remarks.

SATIRE 5. To this satire also, like the last, a dramatic form is given. In a discourse, supposed to be held between Ulysses and Tiresias, Horace satirises the sordid attempts frequently made by Roman citizens, to enrich themselves by paying assiduous court to old and wealthy bachelors and widowers. There is considerable pleasantry in the satire itself, but its subject is introduced in a forced and improbable manner. Homer, in the

eleventh book of the Odyssey, had represented Ulysses as consulting Tiresias on the means of being restored to his native country; and Horace, commencing his dialogue at the point where it was left off by the Greek poet, introduces Ulysses, ruined in fortune, and destitute of all things, seeking advice of Tiresias as to the mode of repairing his shattered affairs. The answer of the prophet forms the subject of the satire, and is so directly levelled at the manners of the Romans, that we cannot forget the incongruity of thes being described in a dialogue between a Grecian chief and a Grecian soothsayer, both of whom existed, if we follow the common account, before the foundation of Rome. The whole, however, may perhaps be regarded as a sort of parody, in which Greek names and characters are accommodated to the circumstances of Roman life. (*Dunlop's Roman Literature, vol. 3. p. 257.*)

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1. *Tiresia.* Compare, as regards Tiresias, *Apollodorus*, 3. 6. 7. and *Heyne ad loc.* Consult also *Lempriere's Class. Dict. Anthon's ed.*——*Praeter narrata.* "In addition to what thou hast already told me." Compare *Homer, Od.* 11. 99. *seqq.*——3. *Doloso.* Understand *tibi*, and compare the Homeric πολύτροπος, as applied to the chieftain of Ithaca.——6. *Te vate.* "As thou predictest." Compare *Homer, Od.* 11. 113. *seqq.*——7. *Apotheca.* "My wine-room." Compare Excursus 4. to the first book of Odes, page 125, and Excursus 5. p. 126. ——*Atqui et genus et virtus*, &c. "While now, as well birth as merit, unless accompanied by substance, are held in lower estimation than sea-weed." Compare, as regards the *alga*, Explanatory Notes, 3. 17. 10. and *Virgil, Eclog.* 7. 42. "*Projecta vilior alga.*"——10. *Accipe.* In the sense of *audi.*——*Turdus sive aliud privum*, &c. "If a thrush, or any other delicacy, shall be given thee, let it fly thither, &c. Compare, as regards the epithet *privum*, the explanation of Döring: "*Peculiare, singulare, de eo quod alicui est proprium, quod aliquis prae aliis habet; ergo aliquid rari:* (etwas delikates, besondres.)"——13. *Quoscunque honores.* "Whatever productions." The allusion is to the *primitiae*, or first-fruits of the year. These were wont to be offered to the Lares, but, on the present occasion, they must go to the rich man, for he is "*venerabilior Lare.*"——15. *Sine gente.* "Of no family." Compare the scholiast: "Sine gente: *ignobilis, libertinus; nam sine gente libertini: contra ingenui generosi dicuntur et gentiles.*" Compare also the Homeric ἀφρήτωρ. (*Il.* 9. 63.)——16. *Fugitivus.* "A runaway slave."——17. *Exterior.* "On the left." The phrase *ire comes exterior* s analogous to *latus tegere* or *claudere*, and both, according to the best commentators, signify, "to accompany one on the left." Compare *Heindorff, Döring*, and *Bothe, ad loc. Lipsius, Elect.* 2. 2. *Ruperti ad Juv.* 3. 131. *Crusius, ad Sueton. Claud.* 24. The term *exterior* here refers to the position of the sycophant or legacy-hunter, as protecting the rich individual, who in this sense is *interior*; and the left side was the one protected or guarded on such occasions, because it was considered the weaker of the two, and was also more exposed to injury or attack. Turnebus and Lipsius, however, explain this phraseology in a different manner, and each in his own way.

18. *Utne tegam spurco Damae latus.* "Dost thou bid me protect the side of the vile Dama?" i. e. of one like Dama, who has been in his time a worthless slave. Dama was a common name for a slave, and is supposed by etymologists to be contracted from Δημήτριος (i. e. Δημᾶς, *Dama*,) as *Mena* (Μηνᾶς) from Μηνόδωρος, and *Theuda* (Θευδᾶς) from Θεόδωρος. As regards the expression *tegam latus*, compare preceding note, and complete the ellipsis in the present passage by supplying *jubes.*——19. *Melioribus.* Equivalent to *me praestantioribus*, and referring to Achilles, Ajax, &c.——21. *Et quondam majora tuli*, &c. Compare *Homer, Od.* 5. 223. Ἤδη γὰρ μάλα πόλλ' ἔπαθον καὶ πόλλα μόγησα, κ. τ. λ.——22. *Ruam.* Put for *eruam*, i. e. *effodiam*, a figurative allusion to riches concealed, as it were, beneath the surface of the earth, and a much more forcible term than either *parem* or *colligam* would have been, since it denotes the resolution of Ulysses to triumph over every obstacle. Compare *Lucilius*,

(*ap. Non.* 4. 389.) "*Ruis haec et colligis omnia furtim.*" *Lucretius*, 1. 293. and 6. 276. *Virgil, Aen.* 1. 35. and 11. 211.——23. *Captes.* "Try to catch," or, more freely, though more in accordance with what follows: "go a fishing for." *Capto* is precisely the verb to be here employed, as characterising the efforts of legacy-hunters, and persons of that stamp. Compare *Petronius*, 116. "*Quoscunque in hac urbe videritis, scitote in duas partes esse divisos: nam aut captantur aut captant.*"——24. *Vafer unus et alter.* "One or two cunning fellows:" i. e. rich and cunning old men.——25. *Praeroso hamo.* "After having nibbled the bait from off the hook," i. e. after having received the presents sent them, without making the expected return.——27. *Si olim.* "If at any time."——28. *Uter.* "Whichever of the parties."——*Improbus.* "A man of no principle"——*Utro.* "Unprovoked," or, "without any grounds of action."——29. *Illius defensor.* "His advocate."——30. *Fama civem causaque priorem sperne.* "Pay no regard to the citizen who is superior in reputation, and in the justice of his cause." *Sperne* is here equivalent to "*defensor ei adesse noli.*"

31. *Quinte, puta, aut Publi*, &c. The connection is as follows: Address the rich man whom thou art desirous of securing, in such words as these: "Quintus," for instance, or "Publius," &c.——*Gaudent praenomine molles auriculae.* "Delicate ears delight in hearing the praenomen used." In addressing Roman citizens, the *praenomen*, or first part of the name, was generally used, as being peculiar to freemen; for slaves had no *praenomen*.——33. *Virtus tua.* "Thy great merit."——34. *Jus anceps.* "All the knotty points of the law." i. e. susceptible of a *double* interpretation, and which a crafty advocate, after starting, may easily convert to his client's advantage. Compare the remark of Acron. "*Anceps*, i. e. *controversum vel obscurum, quod potest utrique parti prodesse pro ingenio interpretantis*," and also that of the scholiast: "Επίθετον *juris, quod incertum est, nunc propter ἀμφιβολίαν, nunc propter ἀντινομίαν.*"——35. *Quam te contemtum cassa nuce pauperet.* "Than treat thee with contempt, and defraud thee to the value of a nut-shell." *Pauperare* literally means "to impoverish;" here, however, it is taken in a stronger sense. Compare the scholiast: "Pauperet: *fraudet, spoliet.*" As regards the expression *cassa nuce* to designate a thing of the least possible value, compare the remarks of *Erasmus, Chil.* 1. *cent.* 8. 8. under the adage, "*Vitiosa nuce non emam.*"——37. *Ire domum atque pelliculam curare jube.* The connection is as follows: When by dint of language such as this, thou hast succeeded in conciliating his good will, "bid him go home, and make much of himself." The phrase *pelliculam curare* is analogous to "*genio indulgere.*" Compare the scholiast. "*Jube eum sui corporis habere curam.*"——38. *Fi cognitor ipse.* "Do thou become his advocate," i. e. do thou take care of his cause for him. *Cognitor* is a term of the Roman law, and, according to the commentators, denotes one who manages the cause of a person that is present, whereas *procurator* means an individual who appears for, and takes care of the cause of, one that is absent. (Compare *Asconius, in Divin. c.* 4. *p.* 20.) Heineccius, however, lays down a more accurate distinction, and one which has a direct application to the present case, when he states, that the *cognitores* were those to whom the management of a suit was entrusted by either of the parties, in the presence of the court, after which the latter might retire if they felt inclined. (Compare *Heinecc. Ant. Rom. lib.* 4. *tit.* 10. § 3. *p.* 713. *ed. Haubold.*)

39. *Persta atque obdura*, &c. The idea intended to be conveyed is simply this: "Persevere and hold out," through either extreme of heat or cold. In expressing it, however, Horace, as usual, seizes the opportunity of indulging more freely his satirical humour, and throws well-merited ridicule on two silly specimens of contemporary versification. In the first of these, statues recently made were termed *infantes*, ("infant," "young,"); a ludicrous image, which the poet here parodies in a very amusing manner, by applying the same epithet to wooden statues, just finished, and made of quite fresh materials, so as to split, in consequence, under the intense heat of the dog-days. Who the author of this curious metaphor was, which is thus so deservedly laughed at, we have no certain means of ascertaining. He is generally supposed, however, to have been none other than Furius Bibaculus, to whom, as the text informs us, the second of these strange poetic thoughts unquestionably belongs.

In this last mentioned one, Jupiter was described as spitting forth snow upon the Alps, an idea low, harsh and extravagant. To render his parody of this the more severe, Horace substitutes Furius himself for the monarch of the skies, and, to prevent all mistake, applies to the former a laughable species of designation, drawn directly from his personal appearance (*pingui tentus omaso*, "distended with his fat paunch.") According to the scholiast, the line of Bibaculus, which we have just been considering, occurred in the beginning of a poem which he had composed on the Gallic war, and ran as follows: "*Jupiter hibernas cana nive conspuit Alpes.*" Quintilian (10. 1. 96.) enumerates Bibaculus among the Roman Iambic poets, and, in another part of his work, (8. 6. 18.) gives this same line, citing it as an instance of a harsh metaphor. It is surprising that the critic did not carry his censure farther than this; and therefore Spalding well remarks of the omission, "*Debebat autem noster sordium quoque incusare hanc metaphoram.*" Let us judge for ourselves of the poetic merits of Bibaculus, from the following lines of this writer as preserved by Aulus Gellius 18. 11.

"*Sanguine* diluitur *tellus*. *Cava terra* lutescit.
Omnia noctescunt tenebris caliginis atrae.
Increscunt *animi*. Virescunt *vulnere* vires.
Spiritus *Eurorum* viridis *quum* purpurat *undas*," &c.

Nothing can be more laughable than this effusion, or give a fairer idea of the writer.——*Canicula*. Compare Explanatory Notes, Ode 1. 17. 17.

40. *Infantes*. Some commentators make this equivalent to *mutas*, and cite, in support of their opinion, the authority of the scholiast, who remarks, "Infantes: *mutas, quae loqui non possunt*," to which Bothe subjoins, "*nec queri de nimio calore.*" This mode of interpretation, however, appears to us decidedly inferior.——*Pingui tentus omaso Furius*, &c. Compare note on verse 39, and also the explanation of Acron: "*Furius poeta immanis ventris, qui nivem spumam* (read *sputum*) *Jovis dixit. Ideo hoc ejus personae dedit, tanquam ipse spuat.*"——*Omaso*. The term *omasum* properly denotes a bullock's paunch: it is here humorously applied to the abdominal rotundity of Furius himself.——43. *Ut patiens! ut amicis aptus! ut acer!* "How indefatigable he is! how serviceable to his friends! how warm in their cause!" Compare the scholiast, "*Quam paratus amicis, quam vehemens.*"——44. *Plures annabunt thunni et cetaria crescent.* "More tunnies will swim in, and thy fish-ponds will increase." The *thunnus* of the ancients is the *scomber thunnus* of modern Ichthyologists. These fish always swim in great numbers, and from this circumstance the present image is drawn, rich old men being here compared to so many tunnies swimming in shoals into the net of the legacy-hunter. Compare the animated description given by Buffon, of the habits and movements of this fish.——*Cetaria*. The *cetaria* were fish-ponds of salt-water near the sea-side, intended for the larger kind of fish. Compare the scholiast: "*Cetaria loca sunt juxta lacum* (lacus prope mare) *ubi cete, thynni, et alii pisces capti saliuntur.* Cetaria crescent: *tuae res hoc modo augebuntur et commodum.*"

45. *Validus male*. "In feeble health."——46. *Sublatus aletur*. "Shall be reared." Literally, "shall be taken up and nurtured." The term *sublatus* has reference here to the Roman custom of lifting a new-born infant from the ground. This was done either by the father, or, in his absence, by some friend authorised to act for him, and was equivalent to an acknowledgment of the child's legitimacy. Hence the phrases "*tollere filium*," to raise or educate a son, and "*non tollere*," to expose.——*Ne manifestum caelibis obsequium*, &c. "Lest too open courting of a single man may expose thee," i. e. may lay open the real motive that actuates thee. *Caelebs* does not merely denote a bachelor, but a single man generally, and hence is sometimes, as in the present instance, used to signify a widower.——47. *Leniter in spem arrepe officiosus*, &c. "Creep gently, by thy assiduities, into the hope of both being written

in his will as second heir, and, if any chance shall have driven the boy to the shades, of coming into possession of the vacant inheritance. This game very rarely fails."——48. *Secundus heres.* A second heir was sometimes named in wills, who was to succeed to the property if the heir or heirs first appointed did not choose to accept, or died under age.——49. *Si quis casus puerum egerit Orco.* Equivalent to, "*si forte accidat ut filius prius patre moriatur.*"——53. *Ut limis rapias.* "As to ascertain by a hasty side-glance." Understand *oculis*, and compare the explanation of the scholiast: "*Obliquis oculis raptim legas.*"——*Quid prima secundo cera velit versu.* By *prima cera* is here meant "the first part of the will," i. e. *prima pars tabulae ceratae*, testaments being usually written on tablets covered with wax, because in them a person could most easily erase what he wished to alter. If a phraseology be adopted here more in accordance with the custom of our own day, the whole passage may be rendered as follows: "What the second line of the first page intimates." In this part of the will would be contained the names of the heirs.——54. *Solus multisne coheres.* Understand *sis.*

55. *Plerumque recoctus Scriba ex Quinqueviro*, &c. "Oftentimes will a cunning notary, who has risen from the station of Quinquevir, disappoint the gaping raven." *Recoquere* appears to be a term borrowed from dyers, who say of any thing that it is *recoctum*, when it has been dipt several times and taken the colour well. Compare *Seneca*, (*Epist.* 71. *post med.*) "*Quemadmodum lana quosdam colores semel ducit, quosdam, nisi saepius macerata et recocta, non perbibit.*" Hence those were called *recocti* whom long use and practice had rendered expert. Some commentators, however, make *recoctus* equivalent merely to *factus;* an interpretation which few will consider correct in the present instance, *factus* being more elegantly understood. For other explanations of this passage, and for other meanings elsewhere assigned to *recoctus*, though all deducible from the primitive one mentioned above, consult *Forcellini, Lex. Tot. Lat. s. v.*——56. *Quinqueviro.* The *Quinqueviri* were individuals chosen from the people, to execute certain minor duties, such as distributing public lands, repairing walls and towers, &c. It was a station of no great importance or respectability, as may be inferred from the text.——*Corvum hiantem.* An allusion to the well-known fable of the fox and the raven. The epithet *hiantem* represents the bird as in the act of opening its mouth, and allowing the meat to fall to the ground.——57. *Captator.* "The fortune-hunter," or "will-catcher."——*Corano.* Coranus is the name of the notary, to whom allusion has just been made, and the story is told by Tiresias in the 62d and subsequent verses.

58. *Num furis*, &c. "Art thou really inspired, or dost thou mock me, in thus uttering obscurities?" *Furis* here refers to the supposed influence of prophetic inspiration on the mind of the seer. Compare the explanatory remark of Döring: "*Num te, ut ratem, furor agit?*"——59. *Aut erit aut non.* "Will either come to pass or will not," as I shall have predicted.——60. *Divinare.* Equivalent to *divinandi facultatem.*——61. *Ista fabula.* "That story," to which thou wast alluding.——62. *Juvenis.* The reference is to Octavianus, (Augustus). As the present satire was written between A. U. C. 719, and 721, (compare "Chronology of the works of Horace," p. xxvi. of this volume,) Octavianus, at this time, must have been about 30 years of age, and might, therefore, without any impropriety, be still called *juvenis*, according to the Roman acceptation of the term.——*Parthis horrendus.* Compare Explanatory Notes, Ode 1. 26. 3. and 3. 5. 3.——*Ab alto demissum genus Aenea.* Alluding to the origin of the Julian line, into which Octavianus had come by adoption. Compare Explanatory Notes, Ode 4. 5. 1. and 4. 15. 31.——65. *Metuentis reddere soldum.* "Disquieted about the repayment of the principal that he owes." *Soldum* (contracted from *solidum*) here denotes the principal, or the main debt itself, as distinguished from the interest. The disquiet of Nasica, in the premises, may have arisen from avaritious feelings, or else, and what is far more probable, from a consciousness of his inability to refund what he had

borrowed. His creditor is Coranus, to whom he therefore marries his daughter, in the hope that his new son-in-law will either forgive him the debt at once, or else leave him a legacy to that amount in his will, which would of course be a virtual release. He is disappointed in both these expectations. Coranus makes his will, and hands it to his father-in-law, with a request that he will read it: the latter, after repeatedly declining so to do, at last consents, and finds to his surprise and mortification, no mention made, in the instrument, of any bequest to him or his.——67. *Multum Nasica negatas*, &c. The etiquette of the day required, that in a case like this, there should be merely an interchange of compliments, but no actual examination of the will. Poor Nasica, however, could not resist the tempting offer, and was paid for his curiosity.——69. *Praeter plorare.* "Except to go and mourn," i. e. except the bitter feelings attendant upon disappointed hopes. Compare the Greek form of expression πλὴν τὸ οἰμώζειν.

71. *Temperet.* "Shall govern." Shall have the management of.——73. *Sed vincit longe prius*, &c. "But to storm the capital itself is far superior to the former method," i. e. the chief thing is to gain the old fellow himself. *Prius* is here in the accusative, governed by *vincit*.——77. *Perduci.* Compare the explanatory comment of Döring: "*Quod alias de lenone, meretrices ad libidinosos perducente, nunc de marito, diviti seni uxoris suae copiam faciente; unde qui hoc faciunt, dicuntur perductores. vid. Graev. ad Cic. in Verr.* 1. 12.——97. *Venit enim magno.* Consult Various Readings. *Enim* is here elliptical, like the Greek γάρ: "No wonder she remains faithful, *for*," &c.——*Donandi parca juvenus.* Understand *est*.——83. *Ut canis a corio*, &c. A proverbial form of expression. Compare *Lucian*, (*Adv. Indoct.* 25.—*ed. Bip. vol.* 8. *p.* 26.) οὐδὲ γὰρ κύων ἅπαξ παύσαιτ' ἄν, σκυτοτραγεῖν μαθοῦσα. Consult also *Alciphron*, *Ep.* 3. 47. and *Erasmus*, (*Chil.* 2. *cent.* 4. 22.—*ed. Steph. p.* 458.)—*A corio uncto.* "From the reeking hide."——84. *Anus improba.* "A wicked old woman." The epithet *improba* is here used, not with any reference to the moral character of the person spoken of, but in jocose allusion to the mischievous and sportive humour which dictated so strange a will.——87. *Scilicet elabi si posset mortua.* "No doubt to see if she could slip through his fingers," when dead."——88. *Cautus adito.* "Be cautious in thy approaches." Compare verse 48. "*Leniter arrepe.*"——89. *Neu desis operae*, &c. "Neither on the one hand be wanting in thy efforts, nor on the other be immoderately abundant in them," i. e. nor on the other hand overdo the matter. With *abundes* supply *opera*.——90. *Difficilem.* "One that is of a fastidious turn."——*Ultro non etiam sileas.* "And again, thou must not be more silent than is proper." Baxter, who reads *ultra*, cites in its explanation the comment of the scholiast, "*ultra quam satis est.*" This, however, as Heindorff correctly remarks, cannot suit *ultra*, as it stands alone, and must therefore be considered as intended for *ultro*, the lection of the common text.

91. *Davus sis comicus.* "Copy Davus in the play." The allusion is to a cunning slave in the Andria of Terence; for Davus in the Phormio is merely a protatic personage, (πρόσωπον προτατικόν.)——92. *Capite obstipo.* The common translation, which Döring also adopts, is, "with head inclined to the ground," as indicating the posture of a slave listening to his master's commands. The true meaning, however, is "with head bent one side," and so Gesner explains it, in his *Thesaurus*, *L. L.* "where he makes *obstipum caput* equivalent to "*inclinatum vel flexum versus humerum, sive dextrorsum, sive sinistrorsum.*" Compare the scholiast: "Obstipo: *ut Scaurus dicit, inclinato in alterum humerum.*" So also, the λοξὸν κάρη in Aratus, is translated by *Cicero*, *N. D.* 2. 42. "*Obstipum caput.*" In Suetonius (*Tib.* 68.) we have "*cervice rigida et obstipa*," where *obstipa* refers, not as Oudendorp. Crusius, and others maintain, to a neck drawn stiffly back, but, as Casaubon explains the term, to one that is sunk somewhat between the shoulders. This mode of carrying the head, though indicating pride and arrogance in Tiberius, may, as extremes often meet, be easily made, by an inclination of the head to the right or left shoulder, as in the present case, to express humility and submission.——*Multum similis metuenti.* "Much like one who stands

in awe of another."——93. *Obsequio grassare.* "Ply him with assiduities."——*Increbuit.* "Begins to freshen."——94. *Velet caput.* The Romans were accustomed, in the city, as a screen from the heat or wind, to throw over their head the lappet of their gown. Compare *Lipsius, de Amph.* 19. *Ferrar de re vestiar.* 1. 10.——95. *Aurem substringe loquaci.* "Lend an attentive ear to him if he is fond of talking." *Substringere* literally means "to bind close," "to tie tight," &c. Hence its figurative signification in the present case. Compare the remark of *Forcellini:* "Aurem substringe loquaci: *quasi stringe et alliga loquaci seni, ut habeat te obstrictum et obaudientem, quandocumque loqui voluerit.*"

96. *Importunus amat laudari?* "Is he extravagantly fond of being praised?"——*Ohe jam!* Supply *satis est.*——97. *Urgue.* "Press him hard."——99. *Quum te servitio longo curaque levarit.* Compare the scholiast: "*Quum senex mortuus fuerit.*"——100. *Certum vigilans.* "Wide awake," i. e. far from dreaming. Compare the scholiast: "*Jucunde: solent enim homines, quae vehementer optant vigilantes, per somnium videre.*"——*Quartae esto partis Ulixes,* &c. The language of the will.——101. *Ergo nunc Dama sodalis,* &c. The construction is as follows: *Sparge subinde. Est sodalis Dama ergo nusquam?* &c. "Throw out, from time to time, some such expressions as these: 'Is my friend Dama then no more?'" &c.——102. *Unde mihi tam fortem tamque fidelem?* Supply *parabo.*——103. *Et si paulum potes illacrymare.* "And if thou canst shed a few tears, do so." Understand *illacryma,* and consult Various Readings.——*Est gaudia prodentem vultum celare.* "One is able, in this way, to disguise a countenance indicative otherwise only of joy." *Est* is here equivalent to *licet,* (compare the Greek usage of ἔστι for ἔξεστι,) and the passage may be paraphrased as follows: "*licet lacrimando animi lactitiam de hereditate, in vultu expressam, occultare.*"——105. *Permissum arbitrio.* "Left to thy discretion."——*Sine sordibus.* "Without any meanness."——106. *Egregie factum.* "Celebrated in a handsome manner."——107. *Forte senior male tussiet.* "Happens to be advanced in years, and to have a bad cough."——*Huic tu dic, ex parte tua,* &c. "If he wishes to become the purchaser, either of a farm or a house, out of thy share, do thou tell him, that thou wilt make it over to him with pleasure for a nominal sum," i. e. for nothing at all. *Addicere nummo* is to make a thing over to another for any small piece of money, just to answer the law, which required, that, in the transfer of property, *money* should be given as an equivalent, in order to render the sale a valid one. This species of sale, therefore, was in reality a gift or present.——110. *Imperiosa trahit Proserpina.* "The inexorable Proserpina drags me hence." Compare the remark of the scholiast: "*Nam post mediam noctem, die advertante, per Proserpinam nihil umbris fari concedebatur.*"——*Vive valeque.* A common form of bidding farewell. Compare *Gruter, Inscript. p.* 799. *n.* 8.

SATIRE 6. A panegyric on the felicity of rural existence, in which the poet contrasts the calm and tranquil amusements of the country with the tumultuous and irregular pleasures of the capital, and delightfully expresses his longing after rural ease and retirement. In order to give force to his eulogy on a country life, he introduces the well-known and apposite fable of the town and country mouse. This tale, which is inimitably told, has been paraphrased by Cowley, and by R. Henryson, an old Scotch poet of the reign of James IV. in his "*Borrowstoun Mous and Landwart Mous.*" (*Ramsay's Evergreen, vol.* 1.) It also occurs in the fables of Marie of France, and it forms the ninth fable of the first book of La Fontaine, under the title of "*Le Rat de Ville et le Rat des Champs.*"

"Autrefois le Rat de Ville
Invita le Rat des Champs,
D'une façon fort civile,
A des reliefs d'ortolans," &c.

Horace, in his Satires and Epistles, has introduced a good many stories and narratives, illustrative of his subject, which have all the requisites of fables. He probably was not the inventor of them; indeed, he refers to them as well-known and current in the world, but he tells them with all the conciseness of Phaedrus, and simplicity of La Fontaine. Both these writers have availed themselves of every thing in Horace, which they could accommodate to their own style of writing. (*Dunlop's Roman Literature, vol. 3. p. 257. seqq.*)

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1. *Modus agri non ita magnus.* "A piece of ground, not very large." *Ita* is here equivalent to *valde.* Compare *Tursellinus, de Part. s. v.* 1.——2. *Jugis aquae fons.* "A spring of never-failing water."——3. *Et paulum silvae super his.* "And a little woodland crowning these." The words *super his* are commonly translated, "besides these," an explanation which has the authority of the scholiast in its favour. We have preferred, however, adopting the suggestion of Döring, and referring the terms in question to the peculiar situation of the poet's Sabine farm. Compare the description given of this at page xiii. of the present work.——*Auctius atque Di melius fecere.* "The gods have done more bountifully, and better, for me than this."——5. *Maia nate.* He addresses his prayer to Mercury, not only because this god was a patron of poets in general, and Horace, as we find in his odes, had been particularly favoured and protected by him, but also because he presided over all sudden acquisitions of wealth, or increase of wordly prosperity. Hence the expressions applied to Mercury, κερδῷος, ἐριούνιος, δωτὴρ ἐάων. We shall find a similar allusion to Hercules in the 13th verse.——*Propria.* "Lasting." Compare the scholiast: "Propria: *perpetua, firma, rata,* and also *Virgil. Aen.* 6. 872. "*Propria haec si dona fuissent.*"——6. *Ratione mala.* "By evil means."——7. *Vitio culpave.* "By vicious profusion or culpable neglect."——8. *Veneror.* In the sense of *precor.*——9. *Accedat.* "May be added unto me."——*Denormat.* "Spoils the regularity of." A technical term, which is said to occur in no other writer. We have, however, "*denormata linea,*" in the *Auctores de limitibus, ed. Goes. p.* 252, as cited by Fea. Compare Acron: "Denormat: *decurtat et inaequalem facit. Est autem norma, ad quam mensores fines aequales dirigunt, habita perpendiculi ratione,*" and also Porphyrion: "*Extra modum procedens, denormem facit.*"——10. *Fors quae.* "Some chance." *Quae* is here put for *aliqua.* Consult *Forcellini, Lex Tot. Lat.* and Various Readings.——11. *Thesauro invento qui mercenarius,* &c. The construction is, *Qui thesauro invento mercatus est illum ipsum agrum* quem uti *mercenarius aravit.*——12. *Dives amico Hercule.* "Enriched by the favour of Hercules." Sudden acquisitions of gain were ascribed to both Hercules and Mercury, (compare note on verse 5.) with this distinction, however, according to Casaubon, (*ad Pers.* 2. 11.) that when any thing was found in the forum, or in the streets of the city, it was attributed to Mercury, as being θεὸς ἀγοραῖος, and if elsewhere, to Hercules as πλουτοδότης. The Romans were accustomed to offer to this last-mentioned deity the tenth part of what was thus obtained, and which they called *polluctum.* Compare *Plautus, Bacchid.* 4. 4. 15. *Stich.* 1. 3. 80. *Truc.* 2. 7. 11. *Varro L. L.* 5. 7. *Cicero, N. D.* 3. 36. *Macrobius, Sat.* 3. 12. *Erasmus,* (*Chil.* 1. *cent.* 1. 73.—*ed. Steph. p.* 49.) To what has been already stated, we may add the remark of Cruquius: "*Fingitur Hercules semper apud se habuisse Amaltheae cornu; unde thesauris recludendis et opibus largiendis praeesse creditus est. Lege Palaephatum in Amalthaea, et Apollodorum, lib.* 2., *in laboribus Herculis.*"

13. *Si quod adest gratum juvat.* "If what I at present have pleases and makes me grateful."——14. *Et cetera praeter ingenium.* The poet prays to have every thing fat except his understanding. We have here a play on the double meaning of *pingue,* which, when applied to *ingenium,* denotes an understanding that is heavy and dull. Compare the scholiast: "*Quod crassum nocet: animus enim cibis oppletus stolidus efficitur.*"——16. *In arcem.* The poet regards his country-house as a citadel inaccessible to the cares and annoyances that besieged him at Rome.——17. *Quid prius illustrem Satiris Musaque pedestri?* The effect of this parenthesis is extremely pleasing: No sooner is allusion made to his escape from the

noise and crowd of the capital, than the poet, struck with the idea of the pure enjoyment that awaits him amid the peaceful scenery of his Sabine vale, breaks forth into the exclamation: "What can I rather celebrate in my Satires and with my prosaic Muse?" i. e. what rather than the pleasures of this retirement can I celebrate in the prosaic verse of my satiric productions?——*Musaque pedestri* Compare the Greek form of expression πεζὸς λόγος to indicate "prose," and Explanatory Notes, Ode 2. 12. 9. Compare also, as regards the style adopted by the poet in his satires, the "Life of Horace," page VII. of this volume, *in notis*. The remark of Döring is extremely apposite "*Musa* lyrica *curru vehitur;* tragica *cothurno nixa incedit;* satirica *nudis pedibus ambulat*."——18. *Plumbeus.* This epithet well expresses the influence produced on the human frame by the wind alluded to, in rendering it heavy and inert. Compare *Aristotle, Problem.* 1. 24: διὰ τί ἐν τοῖς νότοις βαρύτερον ἔχουσι καὶ ἀδυνατώτερον οἱ ἄνθρωποι; The poet's retreat was covered by mountains, in such a manner, that he had nothing to fear from its bad effects.——19. *Auctumnusque gravis.* "And the sickly autumn." The season when the wind just mentioned prevails. Compare Ode 2. 14. 15.——*Libitinae questus acerbae.* "The gain of the baleful Libitina." The allusion is to the numerous deaths in the sickly period of autumn, and the gain accruing therefrom to the temple of Libitina the goddess of funerals, where all things requisite for interments were either sold or hired out. Compare Explanatory Notes, Ode 3. 20. 7.

20. *Matutine pater.* "Father of the morning." The poet, intending to describe the employments and bustle of the capital, imitates the custom of the epic writers, and, as they commence their labours with the invocation of some muse, so he here begins with an address to Janus, the god to whom not only the opening of the year was consecrated, but also that of the day As regards the nature and attributes of this deity, consult the learned and interesting remarks of *Creuzer*, (*Symbolik trad. par Guigniaut. vol.* 2. *pt.* 1. *p.* 430. *seqq.*)—— *Seu Jane libentius audis.* "Or if with more pleasure thou hearest the appellation of Janus." *Jane* is here taken materially, as occurring in the language of invocations. Compare the explanatory remark of Bothe: "*Si libentius audis* τὸ Jane *in invocatione positum, cum quis dicit* O Jane," &c. Many commentators, however, prefer giving *audis* at once, like the Greek ἀκούεις, the meaning of *diceris* or *appellaris.* As respects the accumulation of epithets in addressing a deity, it may be remarked, that this arose from a motive of superstition, and from a fear of giving offence by omitting any title or customary appellation. In the present instance the poet sportively imitates this practice in mentioning two of the names of the god whom he addresses.——*Audis.* Milton imitates this idiom, but translates *audis* literally; (*Par. L.* 3. 7.)

> "Or *hear'st* thou rather *Pure ethereal stream?*
> Whose fountain who can tell?"————

21. *Unde.* "From whom," i. e. under whose favouring influence.——23. *Romae sponsorem me rapis,* "When at Rome, thou hurriest me away to become bail for another." The address is still to Janus, who is here supposed to be assigning to each individual his employments for the day, and among the rest giving his also to the poet.——*Eia, ne prior officio,* &c. "Come, make haste! lest any one answer to the call of duty before thee." i. e. lest any one anticipate thee in this office of friendship. This is uttered by the god.——25. *Radit.* "Sweeps."——*Seu bruma nival-m,* &c. "Or whether winter contracts the snowy day within a narrower circle." *Bruma* (quasi *brevima*, i. e. *brevissima* dies) is properly the winter-solstice, the shortest day in the year: here, however, it is taken to denote the season of winter generally. The inequality in the length of the solar day is very beautifully illustrated by a figure drawn from chariot-races, in which the driver, who was nearest the *metae*, or goal, (around which the chariots had to run), marked a narrower circuit, and was therefore called *interior*, while those farther off were obliged to take a larger compass, and were hence styled *exteriores.*——26. *Ire necesse est.* "Go I must."——27. *Postmodo, quod mî obsit,* &c. "After this, when I have uttered, with a clear voice and in express words,

what may prove an injury to me at some future day, I must struggle with the crowd, and rough measures must be used towards those who move slowly along," i. e. who move at a slow pace before me and block up the way. The expression *clare certumque locuto* refers to the formality of becoming bail for another. After this is done, the poet leaves the court, and endeavours to make his way through the crowd. In order to accomplish this he has to push aside, without much ceremony, all who oppose his progress by their slow and dilatory movements.

29. *Quid tibi vis, insane ?* &c "What dost thou want, madman ? and what meanest thou by this rude behaviour, exclaims one of the crowd, pursuing me with imprecations." Consult Various Readings, and compare the explanation of Gesner: "*Urget tardus aliquis, cui facta injuria, iratis precibus*, imprecationibus, diris, ac dicit," &c.——30. *Tu pulses omne quod obstat*, &c. "Must thou push aside whatever comes in thy way, if, with a head full of nothing else, thou art running as usual to Maecenas ?" Compare the explanation of Döring: "*Tu velis omnes in via tibi obstantes pulsare quoties tibi domus Maecenatis, semper animo tuo obversantis, celeri cursu repetenda sit.*"——31. *Recurras.* The peculiar force of this compound, in the present instance, as indicating the habitual repetition of an act, is deserving of notice.——32. *Hoc juvat et melli est.* His visits to Maecenas are here meant.——*Atras Esquilias.* Alluding to the circumstance of this quarter having been a common burial-place for the poor, before the splendid residence of Maecenas was erected there. Compare Explanatory Notes, Serm. 1. 8. 7. and Ode 3. 29. 10.——33. *Aliena negotia centum*, &c. "An hundred affairs of other people's leap through my head and around my side," i. e. beset me on every side. Compare the form which the same idea would assume in our vulgar idiom: "I am over head and ears in the affairs of others."

34. *Ante secundam.* "Before eight." Literally, "before the second hour." We must suppose, that, when Horace reaches the abode of his patron on the Esquiline, a slave meets him, and mentions who had been there for him, and what they wished.——35. *Ad Puteal.* "At the Puteal." The term *puteal* properly means "the cover of a well or pit." It is then taken to denote any cavity or hole in the earth, surmounted by a cover; and, last of all, signifies a place surrounded by a wall, in the form of a square, and roofed over: resembling somewhat a kind of altar. These little structures were commonly erected on spots which had been struck by lightning, though not always. There were two of them in the Roman Forum: one in the comitium, marking the place where the razor and whetstone of the augur Attius were buried, and the other near the Fabian arch. The former of these was known by the name of *Puteal Attii*, and near it the praetor held his court. The latter was called *Puteal Libonis*, and in its vicinity the usurers and bankers were accustomed to meet. It received the appellation which has just been mentioned, from the following circumstance. A chapel had stood on this spot, but had been struck by lightning and consumed. The senate ordered Scribonius Libo to attend to the expiating of this prodigy, and he having erected a *puteal* to mark the place where the lightning had descended, the structure went for ever after by his name. (Compare *Festus, s. v. Sceleratus, Patin de Fam. Rom. p.* 249. *Rasche, Lex. Rei Num. vol.* 7. *p.* 492, *seqq.* and the various authorities there cited.) The question now arises, with respect to the particular *puteal* mentioned in our text. Many commentators decide in favour of the former, and suppose the reference to be to the court of the praetor held in its vicinity, at which Roscius begs Horace to attend by an early hour, in order to make preparations for some cause before the opening of the court, which would be at the third hour. (Compare Explanatory Notes, Serm. 1. 9. 36.) All the more recent editors, however, such as Heindorff, Döring, Bothe, &c. are of the opposite opinion, and think that the poet refers to the *Puteal Libonis*, and that Roscius had some money-matters to attend to there, in which he wished the aid of his friend. This explanation appears the more correct one of the two. In *Epist.* 1. 19. 18. we have the full expression "*Puteal Libonis*," while, in the following line of Ovid (*Rem. Am.* 561.), the reference to usurers cannot be mistaken: "*Qui puteal Janumque timet celeresque Calendas.*" Compare Explanatory Notes, Serm. 2.

5. 18. A third class of commentators maintain, that the *Puteal Attii* and the *Puteal Libonis* were identical. These are sufficiently refuted by Salmasius, (*in Solin. pag. m.* 1139.)

36. *De re communi scribae*, &c. "The notaries, Quintus, requested that thou wouldst bear in mind to return to them to-day, in order to consult about an important and novel matter, which concerns their whole number." The *scribae* were notaries or clerks, who wrote out the public accounts, the laws, and all the proceedings of the magistrates. Those who exercised this office were said *scriptum facere*, (*Liv.* 9. 46.—*Gell.* 6. 9.) from *scriptus-ûs*. They were denominated from the magistrates on whom they attended; thus, *scribae quaestorii, aedilitii, praetorii*, &c. and were divided into different *decuriae*; whence *decuriam emere* is put for *munus scribae emere*. According to Suetonius, Horace himself was at one time a *scriba quaestorius*, and hence the application which is here made to him; it being a *res communis*. (Compare "Life of Horace," page iii. of this volume, *in notis.*) The office of which we are speaking was more honourable among the Greeks than the Romans. The *scribae* at Rome, however, were, generally speaking, composed of free-born citizens; and they became so respectable, that their order is called by Cicero "*honestus.*" Compare *Ernesti, Clav. Cic. s. v. scriba.*——38. *Imprimat his cura Maecenas*, &c. "Be so good as to get Maecenas to seal these tablets," i. e. to put the imperial seal to these writings. Maecenas would seal them in the name of the emperor, from whom he had received the imperial signet; a duty which appertained to him as *Praefectus Urbis* and the minister of Augustus. The address in the text comes, not like the two previous ones, through the medium of the slave, but from the applicant himself.——39. *Dixeris.* For *si dixeris*, and that for *si dixerim.* ——*Si vis, potes.* "Thou canst if thou wilt."

40. *Septimus octavo propior*, &c. "The seventh year, approaching to the eighth, is now, if I mistake not, elapsed," i. e. 'tis now, if I mistake not, nearly eight years. The elegant use of the mood in *fugerit*, which we have endeavoured to preserve in our version, must be carefully noted.——42. *Duntaxat ad hoc*, &c. "Only thus far, however; as one whom he might wish to take along with him in his chariot, when going on a journey." Compare, as regards the use of *tollere* in this passage, which is the proper verb to employ on such occasions, *Drakenborch, ad Liv.* 45. 6. 2.——44. *Hoc genus.* "Of this kind," i. e. such as these that follow. On this construction of the accusative, compare *Zumpt, L. G. p.* 2. 62. 2*d. ed. Kenrick's transl.*——*Threx est Gallina Syro par.* "Is Gallina, the Thracian, a match for Syrus?" The allusion is to two gladiators of the day, and the term "Thracian" has reference, not to the native country of the individual in question, but to the kind of arms in which he was arrayed, imitating those of the Thracians. Gladiators were distinguished by their armour and manner of fighting. As the one alluded to in the text received his appellation of *Threx* from the fashion of his armour, so others were called *Samnites* from their imitation of the Samnite military costume A third class were called *Mirmillones*, because they carried the image of a certain kind of fish, denominated μόρμυρος or μορμυρίων, on their helmet. They were armed like a Gaul, with a buckler and a hooked sword or cutlass. As they were usually matched with a Thracian, Syrus would seem to have been a *Mirmillo.*

45. *Matutina parum cautos*, &c. "The cold morning air begins now to pinch those who neglect to provide against it," i. e. who do not put on attire suited to the change of the season. ——46. *Et quae.* "And other things of this kind." For *et alia quae.*——*Bene.* "Safely." The reference is to things of no importance, which may be *safely* confided to any one, even if he be of the most loquacious and communicative habits, since it is a matter of indifference whether he divulges them or not. The expression *auris rimosa*, ("a leaky ear," "an ear full of chinks,") is opposed to *auris tuta*, and imitated from Terence, (*Eun.* 1. 2. 25.) "*Plenus rimarum sum. huc atque illuc perfluo.*"——48. *Noster.* "Our friend." The reference is to Horace, and the term itself is quoted, as it were, from the sneering language

of others in relation to him.——*Ludos spectaverit una*, &c. "If he has witnessed the public spectacles in company with Maecenas, if he has played ball along with him in the Campus Martius; Lucky fellow! all exclaim." With *spectaverit* and *luserit* respectively, understand *si*.——50. *Frigidus a Rostris manat*, &c. "If any disheartening rumour spreads from the Rostra through the crowded streets." With *manat* understand *si*.——*Rostris*. The *Rostra* are here named as being the most conspicuous object in the forum, and the place where the greatest crowds were accustomed to assemble. By the term *Rostra* is meant the elevated seat from which the Roman orators, and men in office, addressed the assembled people. The appellation was derived from the circumstance of its having been adorned with the *beaks* of some galleys taken from the city of Antium. (*Liv.* 8. 12.) When Livy applies the word *templum* to this structure, we are to understand him as alluding rather to the reverence with which it was regarded by the Romans, as being a consecrated place, than to its size or shape. It appears that the *Rostra* were first placed opposite the middle of the south side of the Forum, near the Comitium, and that part where the senate usually met. (*Varro, L. L.* 4. 32. *Asconius, in Orat. pro Mil.* 5.) Julius Caesar removed the *Rostra* from the position they first occupied, and placed them close under the Palatine hill, near the south-western angle of the Forum. From this circumstance the new *Rostra* were commonly known by the name of Julian. (*Dio Cassius* 43. 49. *Suetonius Aug.* 100.—*Cramer's Ancient Italy, vol.* 1. *p.* 400. *seqq.*)——*Compita*. Compare Explanatory Notes, Serm. 2. 3. 25.

52. *Deos*. Alluding to Augustus and Maecenas, and analogous to our term "the Great."——53. *Dacis*. Compare Explanatory Notes, Ode 2. 9. 23. and 3. 6. 14.——54. *Ut tu semper eris derisor!* "How fond thou always art of playing the fool with other people," or, more literally, "what a roguish dissembler thou wilt ever be." Compare the explanation of Döring: "*Derisor, qui, quod scit, se nescire ait, et hac dissimulatione alios ludit*, (εἴρων.)"——55. *Si quidquam*. "If I have heard any thing at all about the matter." Understand *audivi*.——*Militibus promissa Triquetra praedia*, &c. "Is Caesar going to give the lands he promised the soldiers, in Sicily or Italy?" According to Bentley, the reference here is to the division of lands which took place after Augustus had overthrown Sextus Pompeius, and brought Lepidus to subjection. Compare the words of the great critic: "*Illud vero in Sermone* VI. *libri* 2, *Militibus* promissa Triquetra, &c. *non ut volunt, ad pugnam Actiacam annumque Flacci* XXXV *referendum erat, nec ad Philippensem annumve* XXIV: *quippe de agrorum divisione hic agitur, quae post Siculam de Pompeio victoriam et Lepidi deditionem in Campania alibique facta est, anno Flacci* XXXI."——*Triquetra*. An appellation given to Sicily from its triangular shape. Compare the scholiast: "Triquetra. *Sicilia, quod in tres partes seu promontoria diducta est, Graece Trinacria, a tribus promontoriis, Pachyno, Lilybaeo, et Peloro*."——57 *Unum*. Equivalent to *prae omnibus aliis*.——58. *Scilicet*. "To be sure."

59. *Misero*. Supply *mihi*.——*Non sine votis*. "Not without aspirations such as these."——61 *Somno*. The allusion is to the mid-day slumber, or siesta, so customary in warm climates. (Compare *Heindorff, ad loc.*) The poet sighs the more deeply for this, as it will not be broken in upon by the annoying duties of a city life.——*Inertibus horis*. The poet does not mean, by this expression, hours of indolence, as some pretend, but "hours of peaceful abstraction from the world." Compare the explanation of Döring: "*Noli horas inertes referre ad ignavum otium et desidiam, cui Horatius in agro indulgere voluerit, sed ad vitam qua Horatius in villa sua non aliis sed sibi tantum vivebat*."——62. *Ducere sollicitae jucunda oblivia vitae*. "To drink a sweet oblivion of the cares of life." A beautiful allusion to the fabled waters of Lethe, which all who entered Elysium previously drank, and lost, in consequence, every recollection of the cares and troubles of life. Compare *Virgil, Aen.* 6. 715. "*Securos latices et longa oblivia potant*."——63. *Faba Pythagorae cognata*. "The bean related to Pythagoras." A pleasant allusion to the famous precept of Pythagoras, to abstain from beans, κυάμων ἀπέχεσθαι. This precept is one of the mysteries which the ancient Pythagoreans never disclosed. Horace, however, evidently refers here to that solution which makes the philosopher to have regarded beans as among the receptacles of souls, and

hence he jocosely styles the bean *cognata*, on the supposition of its containing the soul of some relation of the sage's. Compare the scholiast: "*Dubitabat enim Pythagoras, an in eo corpore* (faba) *lateret anima patris sui an alterius propinqui, qua de re ridet eum Horatius.*" A few remarks respecting the interpretations given by various authors to this same precept, apart, of course, from our present text, may not be deemed improper. Some writers suppose the meaning to be, to abstain from every thing relating to public affairs, in allusion to beans being used in voting. Compare *Plutarch περὶ παιδ. ἀγωγ. c.* 17. *Aulus Gellius*, 4. 11. Others make the injunction to have been diaetetic rather than physical or moral. Compare *Iamblichus, Protrept.* 21. *p.* 349. *ed. Kiessling.* τὸ δὲ, κυάμων ἀπέχου, συμβουλεύει φυλάττεσθαι πᾶν δσον ἐστὶ φθαρτικὸν τῆς πρὸς θεοὺς ὁμιλίας καὶ θείας μαντικῆς With this Cicero coincides, (*de Divin.* 1. 25.) "*Jubet igitur Plato sic ad somnum proficisci corporibus affectis, ut nihil sit, quod errorem aliis perturbationemque adferat. Ex quo etiam Pythagoricis interdictum putatur, ne fabis vescerentur, quod habet inflammationem magnam is cibus, tranquillitati mentis quaerentis vera contrariam.*" "For other explanations, compare *Diogenes Laertius*, 8. 34. together with the note of Menage, p. 367. *seqq. ed. Meibom.* The most recent solution is that given by *M. N. Müller*, to which *Guigniaut* alludes in the following note to his version of *Creuzer's Symbolik.* (*vol.* 1. *p.* 160.) "Le lotus, né de l' eau et du feu, est le représentant naturel de l' union de ces deux elemens produisant et reproduisant les êtres, par conséquent, de l' hymen mystique du soleil et de la lune, de Bhava et de Bhavani, *générateur* et *génératrice*, de Siva et de Vichnou, &c. De là, sans doute, comme le conjecture ingénieusement M. N. Müller, la vénération religieuse que l'on portait non seulement à cette fleur, mais à ses graines ou fèves, et la raison première du fameux précepte *abstine a fabis*, dans l' école de Pythagore, fille des écoles brahmaniques, ou plutôt boudhistes, de l' Inde."

65. *O noctes coenaeque deum!* "Ah! nights and refections of the gods!" Equivalent to *noctes coenaeque deis dignae.* Compare the language of Curran: "those Attic nights and those refections of the gods."——*Meique.* Understand *familiares* or *amici.*——66. *Ante larem proprium.* "Before my own hearth." Analogous, in one sense, to our modern phrase, "by my own fire-side."——66. *Vernasque procaces.* Those slaves who were born in their master's house were called *vernae*, and were more forward and pert than others, because they were commonly more indulged. ——67. *Libatis dapibus.* "From the dishes off which we have supped." *Libatis* is here used in the sense of *degustatis* or *adesis.*——*Prout.* To be pronounced as a dissyllable.——68. *Inaequales.* "Of different sizes." i. e. either large or small, as might suit the guest.——69. *Legibus insanis.* Alluding to the laws which the master of the feast, or symposiarch, at the ancient entertainments, was accustomed to impose on the guests, and, in conformity with which, they were compelled to drink equal quantities of liquor, and out of cups of an equal size. Compare Explanatory Notes, Ode 2. 7. 25.——*Seu quis capit acria fortis pocula.* "Whether one of a strong head chooses brimming bumpers." The expression *acria pocula* is intended to denote such cups as best suit hard drinkers, *acres potatores.*——70. *Uvescit.* "Grows mellow."

72. *Lepos.* The name of a celebrated dancer of the day. Compare the scholiast. "Lepos, *nomen insignis saltatoris, Caesari grati, archimimi, qui sic appellatus est, quod jucunde et molliter saltaret eloquereturque.*"—73. *Agitamus.* "We discuss."——75. *Usus rectumne.* "Utility or virtue."——76. *Quae sit natura boni*, &c. "What is the nature of good, and what its perfection."——77. *Garrit aniles ex re fabellas.* "Prates away old wives' tales adapted to the subject in hand." The expression *aniles fabellas* must be here taken without the least intermixture of irony.——78. *Arelli.* Arellius would seem to have been some wealthy individual in the neighbourhood, full of anxious care, (the curse that generally accompanies wealth,) respecting the safe possession of his treasures. The whole moral of the story, which is here introduced, turns upon the disquiet and solicitude that are so often the companions of wealth.——79. *Olim.* "Once upon a time."——80. *Rusticus urbanum murem mus*, &c. The beautiful effect produced by the antithetical collocation of the words

in this line, is deserving of all praise. It is repeated in the succeeding one.——*Paupere cavo.* "In his poor hole."——82. *Asper.* "Frugal." Compare the explanation of Döring: "*vitae asperae et durae adsuetus.*" The scholiast makes it equivalent at once to "*parcus.*" ——*Ut tamen arctum*, &c. "Yet so as to open, at times, in acts of hospitality, his bosom closely attentive otherwise to his narrow circumstances." *Arctum animum* is equivalent here, as Döring well explains it, to *animum arctis rebus intentum* ——83. *Quid multa?* "To cut short a long story."——*Neque ille invidit.* "He neither grudged him." i. e. he spread plentifully before him. Compare the Greek expression φθονεῖν τινί τινος, and *Vechner, Hellenolex.* 1. 2. 24——86. *Fastidia.* "The daintiness."——87. *Tangentis male.* "Who scarcely deigned to touch." Döring joins *male* with *superbo*, in the sense of *admodum superbo.*

88. *Pater ipse domus.* "The master of the house himself." The country-mouse is thus pleasantly styled, as the entertainer of the city-mouse.——*Palea in horna.* "On fresh straw," i. e. just collected in this year's harvest.——89. *Esset ador loliumque.* "Kept eating wheat and darnel." By *ador*, strictly speaking, is here meant a species of grain, of the *genus Triticum*, called by the Germans "Dinkel," "Spelz," and by us "Spelt." Compare *Schneider, ad Columell.* 2. 6. 1. and, as regards the *lolium*, consult the remarks of *Voss, ad Virg. Georg.* 1. 154.——*Relinquens.* Understand *hospiti.*——91. *Nemoris.* The term *nemus* is here taken to denote "a woody height."——*Patientem vivere.* "In leading a life of privations."——93. *Mihi crede.* "Take my advice" Döring understands *te*, and gives a different meaning to these words: "trust thyself into my hands."——*Terrestria quando mortales animas*, &c. "Since all terrestrial things live, having obtained as their lot mortal souls," i. e. since mortal souls have been allotted to all things that exist upon the earth. The city-mouse, having seen more of the world than his country-acquaintance, appears to great advantage by the side of the latter, and deals out the doctrines of Epicurus respecting the non-existence of a future state with all the gravity of a philosopher. A mouse turned sceptic is, indeed, an odd sight!——95. *Quo bone circa.* A tmesis for *quocirca bone.*——98. *Populere.* "Had wrought upon."——100. *Jamque tenebat nox*, &c. An amusing imitation of the gravity and dignity of epic verse. According to the poets, Night ascends from the East in her chariot, as the sun is sinking in the ocean, and pursues her course toward the west ——102. *Cocco.* The ancients regarded the *coccus* as a kind of grain. It is, in reality, however, a species of insect, adhering to the bark of the *Quercus coccifera.* From the coccus is obtained a beautiful crimson colour. It is frequently, however, as in the present instance, put for purple. Compare verse 106, where the term *purpurea* itself occurs.——103. *Canderet.* "Glittered."——105. *Procul.* "On high." Qualifying *exstructis.*——107. *Veluti succinctus cursitat hospes.* "He runs up and down like an active host." Compare, as regards *succinctus*, Explanatory Notes, Epode 1. 34.——108. *Continuatque dapes.* "And keeps serving up one dish after another."——*Verniliter, ipsis fungitur officiis.* "Performs all the duties of an attentive servant." Literally, "performs the duties of the entertainment themselves like a slave." Compare the explanation of Döring: "*Ipsis, quibus vernae fungi solent, fungitur officiis*, and also that of Bothe: "*Ipsis officiis ministrandi fungi dicitur mus urbanus, et servum agere non dominum.*"——109. *Praelibans.* "Tasting previously." The city mouse here performs the office of *praegustator.* The *praegustatores* were slaves, whose business it was to ascertain, by previously tasting them, whether the dishes to be set on table were properly seasoned or not. Compare *Arnobius adv. Gent.* 4. "*An rite pulmenta condita sint, praegustatoris fungitur atque experitur officio.*" Consult also *Pignor. de Serv. p.* 125.

110. *Bonisque rebus agit*, &c. "And plays the part of a delighted guest amid the good cheer which surrounds him."——112. *Valvarum.* "Of the folding-doors." As regards the *valvae* of the Romans, compare *Varro* (*ap. Serv. ad Aen.* 1. 453.) "*Valvae sunt quae revolvuntur et se velant*," and also *Isidorus, Orig.* 15. 7. "*Foras et valvae claustra sunt; sed fores dicuntur, quae foras, valvae, quae intus revolvuntur et duplices complicabilesque sunt.*"——*Lectis excussit utrumque.* "Drove them each in terror from their couches."——114. *Molossis*

canibus. Compare Explanatory Notes, Epode 6. 5. and the remark of *Aristotle*, (*Hist. An.* 9. 1.) *τὸ ἐν τῇ Μολοττίᾳ γένος τῶν κυνῶν τὸ μὲν θηρευτικὸν οὐδὲν διαφέρει πρὸς τὸ παρὰ τοῖς ἄλλοις, τὸ δ' ἀκόλουθον τοῖς προβάτοις τῷ μεγέθει καὶ τῇ ἀνδρίᾳ τῇ πρὸς τὰ θηρία.*——116. *Valeas.* "Fare thee well."——117. *Tenui ervo.* "With humble vetches." The *ervum* of the Latins is the ὄροβος of the Greeks. Compare *Schneider, Ind. Script. R. R.* and *Heindorff, ad loc.*—Before concluding the remarks on this Satire, it may not be improper to cite the following observations of Jacobs on the fable of the two mice, and the poet's manner of relating it. (Compare *Sulzer's Theorie der schönen Kunste, vol.* 5. *p.* 196.) "Jedermann kennt die Fabel von der Stadt- und der Feldmaus, welche Horaz erzählt; die einzige mir bekannte Fabel aus dem ganzen Alterthum, in welcher poëtische Ausführlichkeit herrscht, und die, wegen der ächt naïven Darstellung, als das Muster von Lafontaine's Manier angesehen werden kann. Nichts ist schöner, und ich mochte sagen nichts is Lafontainischer, als die Rede der Stadtmaus, welche ihre Wirthin das Land zu verlassen bewegt: überall sieht man in dieser Fabel den wahren Dichter, während man bey Phaedrus nur den versificator findet."

SATIRE 7. The dialogue which here takes place, between Horace and one of his slaves, must be supposed to have been held during the *Saturnalia*. Availing himself of the freedom allowed to his class during that season of festive enjoyment, the slave upbraids his master with his defects and vices, and maintains, in conformity with one of those paradoxes borrowed from the Grecian schools, that the wise man alone is free. His sarcasms have so much truth and bitterness, that his master at length loses temper, and, being unable to answer him, silences him with menaces. The fifth satire of Persius hinges on the same philosophical paradox; but that poet has taken twice the number of verses to express the same ideas as Horace, and after all has expressed them more obscurely. (*Dunlop's Roman Literature, vol.* 3. *p.* 259.)

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1. *Jamdudum auscultо*, &c. "I have for a long while been listening to thy remarks, and, being desirous of speaking a few words with thee, I dread to do so because I am a slave." Consult Various Readings, and compare the opinion of Gesner as alluded to therein.——2. *Davusne?* "Is this Davus?" The poet expresses his angry surprise at the familiarity of his slave, but a moment after recollects himself, and grants him the usual license of the Saturnalia.——*Ita.* "'Tis even so."——3. *Et frugi quod sit satis*, &c. "And an honest one too as far as is needful, that is, so that thou mayest think him likely to live long." The Romans had the same popular prejudice among them that exists even at the present day. When any one was distinguished in an eminent degree for virtue or merit, they imagined he would not live long. Davus therefore explains, in accordance with this belief, what he means by *quod sit satis*. He is honest enough, but not to such a degree as may tempt the gods to withdraw him from the earth.——4. *Age, libertate Decembri*, &c. The reference is to the festival of the Saturnalia. Compare Explanatory Notes, Serm. 2. 3. 4. and the remark of the scholiast: "*Habe licentiam et libertatem dicendi quae velis: nam Saturnalibus festis libertas servis concedebatur, et omnes tam servi quam liberi exaequabantur, ad imitationem aurei seculi, quo Saturnus regnavit.*" So also Acron: "*Decembri autem mense Saturnalia celebrantur, et immutatio fit conditionis: nam et liberi ex servis et servi ex liberis fiunt.*"——6. *Constanter.* "Without any intermission," i. e. they pursue one constant course of vice. Davus here enters upon his subject with the voice and manner of his master. The character of Priscus is of the same kind with that of Tigellius in the third satire of the first book.——7. *Propositum.* "Whatever they have once proposed unto themselves," how dishonourable soever it may be.——*Natat.* "Fluctuate."——8. *Pravis obnoxia.* "Exposed to the contamination of evil."——*Saepe notatus cum tribus anellis*, &c. "Priscus was frequently observed with

three rings, at other times with his left hand completely bare of them," i. e. Priscus sometimes wore three rings on his left hand, at other times none. With *inanis* supply *anellis*. No ornament was more generally worn among the Romans than rings. At first the senators and equites alone wore golden rings, and the plebeians were restricted to the use of iron ones, unless they were presented with those of gold for their bravery in war, or for any other desert. Under the emperors the right of wearing a golden ring was more liberally conferred, and often for frivolous reasons. At last it was granted by Justinian to all citizens. Some went so far, as to have lighter rings for summer, and heavier for winter. Rings were worn at first on the left hand, afterwards on the right also. The number was originally limited to one, which was put on the finger of the left hand next the least, hence called *digitus annularis*. But in later times several rings were worn, and in some cases one on each finger, or even more. This, however, was always regarded as a mark of effeminacy. For farther information on this subject, consult *Kirchmann de Annulis*, and particularly, for the present case, *cap.* 15. *seqq.*

10. *Vixit inaequalis.* "He lead an inconsistent life." Compare Serm. 1. 3. 9. "*Nil aequale homini fuit illi.*"——*Clavum ut mutaret in horas.* "So as to change his *clavus* every hour." i. e. so as to appear one moment in the *latus clavus* of a senator, and at another in the *angustus clavus* of an *eques*. From this it would follow, that Priscus, if he had indeed any real existence, was a member of the equestrian order, and of senatorian rank.——11. *Aedibus ex magnis subito se conderet*, &c. "From a splendid mansion he would on a sudden hide himself in such a place, from which a decent freedman could hardly with propriety come out." *Mundior* literally means one a little more attentive than ordinary to the decencies and proprieties of life, and hence *mundior libertinus* denotes one of the more decent class of freedmen, and who is raised above the ordinary level.——14. *Vertumnis quotquot sunt natus iniquis.* "Born beneath the anger of the Vertumni, as many as there are." *Vertumnus* was an ancient deity of the Etrurians, whose worship was brought to Rome. He possessed, like the Grecian Proteus, the power of transforming himself into any shape or form at pleasure, an attribute which the plural name is here purposely used to express, as if each new shape were a separate Vertumnus. Hence the meaning here intended to be conveyed is as follows: that, when Priscus was born, Vertumnus, in anger, gave him a changing, fickle, and inconstant disposition. As regards Vertumnus, compare *Tibullus*, 4. 2. 14. *Propertius*, 4. 2. (*Eleg. in Vertum.*) *Varro L. L.* 4. *p.* 19. *ed. Bip. Ovid. Fast.* 6. 408. *Spangenberg, de vet. Lat. relig. domest. p.* 33. Müller (*Etrusker* 2. 52. *seqq.*) regards Vertumnus as a symbol of the infinite variety of the productions of the year, an emblem of the ever new and ever varying fecundity of spring, summer, and winter. He remarks also, that the Etrurians seem to have modelled this deity after the Dionysus or Bacchus of the Greeks. Creuzer (*Symbolik. trad. par Guigniaut, vol.* 2. *pt.* 1. *p.* 484, *seqq.*) gives the following very ingenious explanation of what is related respecting this deity. "Il est appelé dieu de l'automne; on lui donne *Pomone* pour épouse, et pour fils *Caeculus*. L'allégorie est évidente. Vertumnus, ainsi nommé de la conversion du soleil au solstice, recherche Pomone, personnification des fruits de nos jardins; mais il ne l'obtient que quand elle a vielli, et que déja Priape et les Satyres sont parvenus a la séduire; alors naît d'eux un fils aveugle, qui tire son nom du ténébreux hiver. Voilà les trois saisons de l'année."

15. *Justa.* "Well-merited," i. e. the just punishment of his intemperance.——16. *Contudit.* "Had crippled."——17. *Phimum.* "The box" into which the *tali* or *tesserae* were cast from another called the *frillillus*, and out of which they were then thrown upon the gaming-board or table, was styled *phimus*. It was made in the form of a small tower, strait-necked, wider below than above, and fluted in ringlets, whence the other names sometimes applied to it, such as *pyrgus* (πύργος), *turris*, *turricula*, &c. Compare the explanation of *Valesius*, (Valois), *ad Harpocrat. p.* 196. "*Phimus turricula est seu pyrgus, crebris intus gradibus excisis, ex quibus fundebantur tali. Ea turricula statuebatur in media parte alveoli, in quam a fritillo talos jaciebant.*"——*Talos.* The *tali* here meant are those described in Explanatory

Notes, Ode 2. 7. 25. For the other kind, compare Explanatory Notes, Serm. 2. 3. 171.——18. *Pavit.* "Maintained," or "kept."——19. *Tanto levius miser ac prior illo,* &c. "By so much less wretched, and better off, than the other, who, one while, struggles with a tight, another, with a loosened, cord." i. e. who one moment struggles with his passions, and the next instant yields to their violence. Davus does not absolutely mean, observes Francis, that a man in the constant course of vice is less miserable than he who continually changes from virtue to vice, from vice to virtue, but that he is less sensible of his misery: because the other is perpetually struggling with himself, and labouring between two extremes. Dacier endeavours to explain the allusion in the text by a reference to the sports of children, and their trying, by means of a cord, which could pull his fellow. When the effort on both sides was equal, the cord was kept always upon the stretch; but when one yielded, the cord was relaxed, and he who gave way was drawn towards the other. Horace, however, would hardly take a comparison from such a quarter, for the purpose of depicting an image of misery. Heindorff makes the reference in the text to be analogous to that expressed in the Greek proverb to which Aristaenetus alludes: (2. 1. 72.): *πείθου μοι καὶ τῆς ἀμετρίας ἀπόσχου. Ὅρα μὴ κατὰ τὴν παροιμίαν ἀποῤῥήξωμεν πάνυ τείναντες τὸ καλώδιον.* Döring's explanation, however, appears to be the simplest: "*Virium contentio vel acre studium, cum* fune contento, *virium remissio vel incuria, negligentia, cum* fune laxo *comparatur.*"

21. *Hodie.* Döring takes this adverb in its literal sense, and gives the following explanation of its meaning: "*Hoc die Saturnalium, quo tibi omnia libere dicere licet: vel pro: tandem hoc die; quia Davus diem perdere videbatur ambagibus, quas morae impatiens Horatius ferre amplius nolebat.*" The opinion of Heindorff, and other commentators, however, who make *hodie* equivalent here to *statim,* appears decidedly preferable. Compare *Plautus, Curc.* 5. 3. 11. *Terence, Eun.* 565. *Phorm.* 811. *Hodie,* indeed, is of frequent occurrence in this sense among the comic writers, and sometimes the usage is carried so far, as to make the term in question partially, if not entirely, redundant. Thus, Donatus remarks of it, in relation to a passage of Terence, where the word is found (*Adelph.* 2. 2. 7.) "Hodie *non tempus significat, sed iracundam eloquentiam ac stomachum.*" Compare the Greek forms of expression, *τὴμερον,* and *ἐφ' ἡμέραν,* and the comment of *Erfurdt, ad Soph. Trach.* 1130.——*Haec tam putida.* "Such tedious trash." Compare the explanation of Döring: "*Tam molesta et fastidiosa; scilicet ob longam rei, quam relaturus erat Davus, circuitionem.*"——22. *Furcifer.* "Rascal." The term *furcifer* literally denotes a slave who has been subjected to the punishment of the *furca.* It was a piece of wood that went round their necks, and to which their hands were tied. In this state they were driven about the neighbourhood under the lash, more, however, for the sake of ignominy, than of actual bodily punishment. Compare *Donatus, ad Terent. Andr.* 3. 5. 12. and particularly *Lipsius, de Cruce,* 3. 2. *seqq.* where the true form of the *furca* is investigated, and representations of it are given.——23. *Plebis.* In the sense of *populi.*——24. *Ad illa.* Supply *quae laudas.*——*Te agat.* "Transfer thee."——26. *Aut quia non sentis,* &c. "Either because thou dost not really think that to be more correct, which thou cryest up as such."——26. *Firmus.* "With any kind of firmness."——*Et haeres, nequidquam coeno,* &c. "And stickest fast, vainly desiring to pluck thy foot out of the mire." The Greeks apply the expression *ἐκτὸς πηλοῦ πόδας ἔχειν,* to those who have been able to extricate themselves out of any difficult or disagreeable situation. A person entangled amid his own vices, is aptly compared in the text to one who is floundering in the mire.

28. *Romae.* "When at Rome."——29. *Levis.* "Ever fickle."——30. *Securum olus.* "Thy quiet dish of herbs." Compare the explanation of Döring: "Securum, *quo quis in securo otio vescitur.*"——*Ac, velut usquam vinctus eas,* &c. "And, as if thou always goest out to sup on compulsion, so, if not invited abroad, thou callest thyself a lucky fellow, and art delighted, because thou art obliged to drink no where."——32. *Jusserit ad se Maecenas,* &c. The train of ideas is as follows: But see how inconsistent thy conduct is in this also. Should Maecenas invite thee to sup with him, immediately with a loud tone of voice thou callest on thy slaves to bring thee whatever may be needed for the visit, and hastenest away

with rapid footsteps. The buffoons, who expected to sup with thee depart, after heartily cursing and abusing thee aside.——33. *Serum, sub lumina prima.* "Late in the evening, at the first lighting of the lamps." The usual time for the Roman *coena* was the ninth hour, or three o'clock afternoon in summer, and the tenth hour in winter. Maecenas, however, being entrusted, as minister, with the administration of a wide empire, could not observe so seasonable an hour as others.——34. *Oleum.* The oil is here wanted for the lamp which is to guide his footsteps as he proceeds to the residence of his patron, and also when returning from the same.——35. *Blateras.* Festus explains *blaterare* by "*stulte et percupide loqui.*" The meaning of the term, however, is much more extensive. Its primitive signification is, to cry out like a fool, without sense or measure, and it is then taken to denote any inconsiderate or hurried manner of speech, whether resulting from anger, fear, or some other emotion. Etymologists derive it from the Greek βλὰξ, a stupid, foolish, inconsiderate person. ——*Fugisque.* Consult Various Readings.——36. *Mulvius et scurrae.* Horace would seem from this to have had parasites of his own as well as the great. In a city like Rome, which might be called a world in itself, this could not be well otherwise. Compare the remarks of *Wieland, ad loc.*——36. *Tibi non referenda precati.* "After having uttered secret imprecations against thee." The expression *tibi non referenda* is equivalent here to *tibi non audienda.*

37. *Etenim, fateor, me, dixerit ille,* &c. Mulvius here utters a part of the abuse which has just been alluded to. It must be supposed, however, to be spoken aside.——*Dixerit ille.* "Mulvius may say."——38. *Duci ventre levem.* "That I am easily led away by my stomach," to play the part of a parasite and buffoon.——*Nasum nidore supinor.* "I raise my nose at a savoury smell." A Graecism, for *nasus mihi supinatur.* Compare the explanation of Forcellini: "*Naso erigor in sublime, quod facere solent ii, qui jucundo cibi odore capti sunt.*"——39. *Si quid vis.* "If thou pleasest." Compare the Greek form εἴ τι βούλει, in which τι, like *quid* in the Latin phrase, has nothing to do with the meaning.——40. *Ultro.* "Unprovoked by me."——41. *Verbisque decoris obvolvas vitium?* "And wilt thou cloak thy vices beneath specious names?"——42. *Quid si me stultior ipso,* &c. Davus now speaks in his own person. "What if thou art found to be a greater fool even than myself who was purchased for five hundred drachmas?" i. e. even than myself, a poor cheap slave. Five hundred drachmas was a low price for a slave. Compare, on this subject, *Lipsius de Magnitud. Rom.* 2. 4. "*Quis nescit Daphnidem venisse (in Plinio) trecentis millibus et septingentis sestertiis? grande pretium in uno fluxo et mortali homine, et quem solus Grammatici titulus commendabat. Ab eadem classe et arte Laelius Praeconinus (in Suetonio) emptus ducentis millibus nummum. Jam Calvisius ille Sabinus (in Seneca) plures anagnostas habuit et singulos centum millibus emptos.*"——43. *Quingentis drachmis.* The Greek drachma has been generally considered the same in value with the Roman *Denarius* (7*d.* ⅓ sterling). This opinion is sufficiently correct for common purposes. For the more precise amount of the coin in question, consult *Aldus Manutius, Epist. de Quaesitis,* and *Wurm, de ponderum, nummorum,* &c. *rationibus apud Romanos et Graecos. Stutg.* 1821. *p.* 29, 43. 45, *et seqq.* Compare also *Crombie's Gymnasium, vol.* 2. *p.* 125. *seqq.* 3*d. ed.*——43. *Aufer me vultu terrere,* &c. Horace, unable to bear patiently the sarcasms of Davus, especially the one last uttered, assumes an angry look, and raises his hand in a threatening manner, and hence the slave observes: "Away with trying to terrify me by that look; restrain thy hand and thy anger."——45. *Crispini janitor.* In order that the sage precepts of Crispinus may be set forth in all their dignity and value, the very porter at his door is here laughably supposed to have eagerly imbibed them, and then doled them out to Davus and other equally eager expectants.

54. *Prodis ex judice Dama turpis.* "From a magistrate thou comest forth a vile Dama," i. e. a vile slave. Compare Explanatory Notes, Serm. 2. 5. 18. Davus calls his master a judge, because Augustus had granted him the privilege of wearing a gold ring, (compare note on verse 8.) and of assuming the *angustus clavus,* or garb of the Equestrian order. Thus, he was, in fact, incorporated into the body of Roman knights, from among whom the *judices selecti* were in part chosen. Compare Explanatory Notes, Serm. 1. 4. 123. If Ho-

race had not possessed the privileges of Equestrian rank, how could he have sat by the side of Maecenas in the theatre? Compare Serm. 2. 6. 48.——59. *Auctoratus.* "Bound, as a gladiator, by the terms of thy agreement." Those who sold themselves to a *lanista*, or master of gladiators, engaged in a form or bond to suffer every thing, sword, fire, whips, chains, and death. They were then received into the profession, and styled *auctorati*, while the term *auctoramentum* was applied as well to the agreement which they made, as to the wages received by them under it.——60. *Peccati conscia herilis.* Referring to the *ancilla*.——61. *Estne.* Equivalent to *nonne est.*——71. *Prava.* "With stubborn perversity."

73. *Sapiens.* "Wisely," i. e. from the fear of punishment. Davus imagines his master's virtue, like his own honesty, was merely an effect of fear.——75. *Tune mihi dominus*, &c. "Art thou my master, thyself subjected to the dominion of so many and powerful passions and men, whom the praetor's rod, though thrice and four times laid upon thy head, can never free from wretched fears?"——76. *Minor.* Compare the Greek usage in the case of the comparative ἥσσων.——*Vindicta.* The rod with which the praetor touched the head of those who received their freedom, according to the form of manumission styled "*per Vindictam.*" The meaning of the passage is, that the praetor might make the body indeed free, but not the mind. This last was only to be accomplished by wisdom.——78. *Adde super, dictis quod non levius valeat.* "Add, besides, what is of no less weight than the things already mentioned by me."——79. *Vicarius.* "An underling." Slaves were sometimes allowed by their masters to lay out what little money they had saved with their consent (called their *peculium*) in the purchase of a slave for themselves, who was styled *vicarius*, and from whose labours they might make profit.——*Uti mos vester ait.* "As your custom expresses it," i. e. as it is customary with you masters to call him.——80. *Tibi quid sum ego?* "What am I in respect of thee."——81. *Aliis servis miser, atque duceris*, &c. "Art thyself a wretched slave to others, and art managed, as a puppet is by means of sinews not its own." Compare the version of Francis: "Thou thing of wood and wires, by others played." The expression *mobile lignum* is analogous in meaning to the νευρόσπαστον of the Greeks, and denotes a puppet or automaton, exhibited about the streets for money. Compare the words of *Ruhnken, ad Tim. Lex Plat. s. v. Θαύματα. p.* 140. Θαύματα, *quae Latini miracula vocant, sunt praestigiae circulatorum, imagunculas nervis moventium ut imperitum populum stupore defigerent.*" Compare also *Herodotus*, 2. 48. and particularly *Apuleius, de Mundo, p.* 70. *ed. Elmenhorst*, "*Illi qui in ligneolis hominum figuris gestus movent, quando filum membri, quod agitari solet, traxerint, torquebitur cervix, nutabit caput, oculi vibrabunt, manus ad ministerium praesto erunt, nec invenuste totus videbitur vivere.*"

83. *Sapiens.* Davus here quotes the well-known maxim of the Stoic sect. Compare Explanatory Notes, Serm. 1. 3. 123.——*Sibi qui imperiosus.* "Who exercises dominion over himself." Compare the scholiast: "*Qui se regit, et non ducitur libidinibus.*"——85. *Responsare cupidinibus*, &c. "Firm in resisting his appetites, in contemning the honours of the world." *Fortis responsare* is a Graecism for *fortis in responsando*, and so also *fortis contemnere* for *fortis in contemnendo.*——86. *In seipso totus.* "Relying solely on himself." According to the stoics, since those things only are truly good which are becoming and virtuous, and since virtue, which is seated in the mind, is alone sufficient for happiness, external things contribute nothing towards happiness. The wise man, in every condition, is happy in the possession of a mind accommodated to nature, and all external things are consequently indifferent. Compare the explanation which Bentley gives: "*Sapiens* in se ipso totus *est, hoc est, in se uno sua ponit omnia; non quaerit se extra se; nihil suum, nisi se, esse existimat.*" Compare also the language of *Cicero, Paradox.* 2. "*Nemo potest non beatissimus esse qui totus aptus est ex sese, qui in se uno ponit omnia.*"——*Teres atque rotundus.* "Smooth and round." The metaphor is taken from a globe. Our defects are so many inequalities and roughnesses, which wisdom polishes and rubs off. The image, too, suits extremely well with the other part of the description, *in se ipso totus.* Compare the language of Gesner: "*Stoicus sapiens rotundus est, ut ad centrum, ad animum et felicitatem illius, introrsum velut nutu suo ferantur,*

quae agit, omnia: a se ipso suspensas ut habeat bene vivendi rationes."——*Externi ne quid valeat,* &c. "So that no external substance can adhere to the surface, by reason of the polish which it possesses," i. e. so that no moral defilement can attach itself where there is nothing congenial to receive it.——88. *Manca.* "With feeble power."——*Potesne ex his ut proprium quid noscere?* "Canst thou, out of all these qualities, recognise any one that belongs peculiarly to thee?"——90. *Vexat.* Equivalent to *contumeliose tractat.*——91. *Gelida.* Understand *aqua.*——92. *Non quis.* "Thou canst not." *Quis* from *queo.*——93. *Dominus non lenis.* "An unrelenting master," i. e. the tyrant-sway of thy passions.——94. *Versatque negantem.* "And urges thee on, though striving to resist." Equivalent to *repugnantem incitat.*

95. *Pausiaca torpes tabella.* "Art lost in stupid admiration of a picture by Pausias." Pausias was a Greek painter, a native of Sicyon, and flourished about 360 B. C. His father Brietes was his first master, but he subsequently took lessons from Pamphilus, the instructor of Apelles. It was from Pamphilus that he learned to paint in encaustic, a branch of the art in which he acquired great reputation. Pausias chiefly excelled in delineating children and flowers, the latter of which classes of subjects he first turned his attention to, after he had painted a masterly picture of the beautiful Glycera, who was famous at the time for her taste and elegance in forming chaplets of flowers, with her brow adorned by a beautiful garland. Lucullus is said to have purchased a copy of this picture for two talents of gold. Compare *Pliny H. N.* 35. 11. and *Pausan.* 27.——96. *Quî peccas minus atque ego,* &c. "How art thou less deserving of blame than I?" The idea of the text derives a very apt illustration from the following passage of Cicero, *Parad.* 5. 2. "*Echionis tabula te stupidum detinet, aut signum aliquod Polycleti. Mitto unde sustuleris et quando habeas. Intuentem te, admirantem, clamores tollentem cum video, servum te esse ineptiarum omnium judico.*"——*Fulvi, Rutubaeque, aut Placideiani,* &c. Fulvius, Rutuba and Placideianus were three famous gladiators of the day, and the allusion in the text is to the delineations of gladiatorial combats, which were put up in public, and were intended to announce the coming sports, being analogous in this respect to our modern show-bills. These representations were in general rudely drawn; sometimes, however, much skill was displayed in their execution. Compare, on this subject, the language of *Pliny*, (*H. N.* 35. 33.) "*Pingi autem gladiatoria munera, atque in publico exponi coepta a C. Terentio Lucano. Is avo suo . . . . . triginta paria in foro per triduum dedit, tabulamque pictam in nemore Dianae posuit.*" We must not suppose, however, from what has just been stated, that this was the only mode in which such exhibitions were made known. Something, still more closely resembling our modern hand-bills, was likewise adopted, under the name of *libelli*, or written notices. Compare *Lipsius, Saturnal* 2. 18. "*Ante pugnam moris ut editor libellos proponeret, in quibus dies futuri muneris, item nomina et paria gladiatorum, scilicet alliciendae plebi et exspectationi commovendae: id vocabant pronuntiare munus.*"——97. *Contento poplite.* "With the sinews of the ham strongly stretched." This is intended to represent the posture of a gladiator, when facing his antagonist, resting firmly on one leg, and having the other thrown out in advance "*contento poplite.*"——100. *Nequam et cessator Davus,* &c. The connection is as follows: "Davus, if he spends any time in gazing upon such sights, is called a knave and a loiterer; while thou art styled a nice and experienced judge of ancient works of art." *Audis,* literally, "thou hearest thyself styled," in imitation of the Greek usage with respect to the verb ἀκούω. Compare Explanatory Notes, Serm. 2. 6. 20.

102. *Nil ego.* "I am called a good-for-nothing rascal." Compare the scholiast: "*Audio, dicor homo nullius momenti et nihili,* (οὐδέν εἰμι.)——*Tibi ingens virtus atque animus,* &c. "Do thy mighty virtue and courage resist the temptation of a good supper?" Compare, as regards *responsat,* verse 85.——104. *Obsequium ventris mihi perniciosius est,* &c. The train of ideas is as follows: If I, in order to satisfy the cravings of a hungry stomach, lay my hands on a smoking cake, it is more fatal to me: and why, pray? Because my back must

pay for it. And dost thou imagine that thou obtainest with any more impunity those rare and exquisite dishes? Thou wilt pay in truth but too dearly for them. Those endless repasts create only palling and distaste, and thy enfeebled and tottering feet cannot sustain the weight of thy pampered and sickly frame.——106. *Quae parvo sumi nequeunt.* "Which cannot be obtained at a trifling expence." Equivalent to *quae parvo pretio parari non possunt.*——107. *Inamarescunt.* "Begin to pall." Compare Serm. 2. 2. 43.——108. *Illusique pedes.* "Thy tottering feet." Compare the explanation of Landinus: "*Qui, cum stare se posse credunt, vacillant.*"——*Vitiosum.* Compare the scholiast: "*Aegrum cruditatibus.*"

109. *Qui uvam furtiva mutat strigili.* "Who exchanges a stolen scraper for a grape." An hypallage, for *qui uva strigilem mutat.*" By the *strigilis* of the Romans was meant a kind of scraper, used in the baths, to rub off the sweat and filth from the body. It was made of horn or brass, sometimes of silver or gold. Compare *Pitiscus, ad Sueton. Aug.* 80. (*vol.* 1. p. 484.) where representations of this instrument are given, and also *Böttiger, Archaeolog. der Malerei, p.* 219.——110. *Qui praedia vendit, nil servile,* &c. "And has he nothing servile about him, who, the slave of his appetite, sells his estates," i. e. in order to obtain means for its gratification.——112. *Tecum esse.* "Hold converse with thyself."——*Non otia recte ponere.* "Nor employ thy leisure moments as they should be employed."——113. *Teque ipsum vitas fugitivus et erro.* "And shunnest self-examination like a fugitive, and a vagrant slave." As regards the term *erro*, compare *Ulpian, Dig. l.* 21. *tit.* 1. *fr.* 17. "*Proprie* erronem *sic definimus, qui non quidem fugit, sed frequenter sine causa vagatur et, temporibus in res nugatorias consumtis, serius ad dominum redit,*" and again, *Dig. l.* 49. *tit.* 16. *l.* 4. § 14. "*Levius delictum emansionis habetur, ut erronis in servis, desertionis gravius, ut in fugitivis.*"——115. *Nam comes atra premit,* &c. Compare Ode 3. 1. 40. "*Post equitem sedet atra cura.*"——116. *Unde mihi lapidem?* "Where shall I get a stone?" In this angry exclamation the verb is omitted by a very natural ellipsis: supply *sumam*, or *petam.*——118. *Accedes opera agro nona Sabino.* "Thou shalt go as the ninth slave to labour on my Sabine farm." Literally: "thou shalt be added to my Sabine farm as a ninth labourer." *Opera* is put for *operarius.* Horace had eight slaves thus employed already, and threatens that Davus shall make the ninth.—There is so much truth in the following remarks of Wieland, on the general scope of the present satire, that no apology is necessary for their insertion here: "Der Sclave Davus schleudert alle die Steine auf seinen herrn ab, die er vor der Thür des pedantischen Stoikers gesammelt; er hat in seiner bürlesken Stellung die Mine, als ob er scharf ziele, aber sie fliegen alle ganz unschädlich bey Horazen vorbey. Die Ursache ist, weil Davus die Gesinnungen und Handlungen seines Herrn schief beurtheilt, und, bey den Vorwürfen, die er ihm wegen seiner *Ungleichheit* macht, zu stumpfsinnig ist, um den Unterschied zwischen *Monotonie* und *Harmonie*, zwischen Einförmigkeit und *Uebereinstimmung mit sich selbst* in den *vielfachsten Verhältnissen des Lebens*, einzusehen. Horaz liebte das Land und liebte die Stadt; freute sich, wenn er zu Hause bleiben, und sich an den *Gnathonen*, die der Geruch seiner mässigen Abendmahlzeit herbeyzog, auf seine eigne Rechnung amüsieren konnte: und eilte gleichwohl über Hals und Kopf, wenn er unvermuthet zu Maecen eingeladen wurde. Das konnte nun der Sclave Davus, nach seiner plumpen Vorstellungsart, nicht zusammenreimen. Er beurtheilt seinen Herrn, wie ein betelhafter *Cyniker* einen Aristippus am Hofe. Er will ihn schelten, und sein Tadel ist im Grunde Lob; so wie das Komische Gemählde von Horazens Eilfertigkeit, bey Maecens Tafel zu erscheinen, ein feines indirectes Compliment and diesen grossen Freund des Dichter's ist."

SATIRE 8. This satire contains an account, by one of the guests who was present, of a banquet given by a person of the name of Nasidienus to Maecenas. The host had invited three persons, of first-rate distinction at the court of Augustus, along with the minister. Maecenas brought with him two others of the same rank: and a couple of buffoons completed the party. The description of the entertainment exhibits a picture, probably as true as it is lively, of a Roman feast, given by a person of bad taste affecting the manners that prevailed in a superior rank. An ill-judged expense and profusion had loaded the table; every elegance of the season was procured, but was either tainted from being too long kept, or spoiled in dressing, by a cook who had forgotten his art in a miser's kitchen. Yet the host commends every dish with such an impertinent and ridiculous affectation, that he at last talks his guests out of his mansion. The tenth satire of Regnier, and third of Boileau are on a similar subject.

From this, and the others that have preceded, it will appear that the satires of Horace are nearly confined to the manners of the capital itself, to the social habits and customs, the amusements, spectacles, and assemblies of its inhabitants. As public virtues had in the time of Augustus become of inferior consequence, the social and domestic qualities had assumed additional importance, and to correct the follies or amend the errors of private life, formed at present the most useful and laudable object of the satirist. The morals of the Roman people were now daily approaching to the last stage of degradation; but these are still described by Horace with a certain ease and good-humour, which render his satires, so far as regards the conduct of private life, comparatively mild. He is less serious and dogmatic than Persius, less vehement than Juvenal, less sharp than Pope or Boileau, less peevish and discontented than Ariosto, less bitter than Salvator Rosa. (*Dunlop's Roman Literature, vol. 3. p.* 260.)

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1. *Nasidieni.* To be pronounced *Nasid-yeni* in metrical reading. Consult Various Readings, and compare *Bentley ad loc.* Who Nasidienus himself was cannot be ascertained, nor is it of the least importance. From the 58th verse it would appear that the name of the individual in question was Nasidienus Rufus, whence Sanadon remarks: "C'étoit Nasidiénus Rufus; nous n'en sçavons pas davantage." Acro, however, makes him a Roman knight.——*Beati.* Equivalent to *diritis*, a usage of frequent occurrence in Horace.——2. *Nam mihi convivam quaerenti, &c.* The construction is, *Nam dictus es heri mihi quaerenti te convivam, potare illic de medio die.* "For I was told yesterday, when seeking to make thee my guest, that thou wert drinking there since noon."——3. *De medio die.* Equivalent in strictness to *a medio statim die.* As regards the force of *de*, in this and similar constructions, compare *Ernesti, Clav. Cic. s. v.* and also the Greek form of expression ἀφ' ἡμέρας πίνειν. The usual time for the Roman coena was the ninth hour, or three o'clock afternoon, in summer, and the tenth hour in winter. It was esteemed luxurious to sup earlier than this, and an entertainment, therefore, begun before the usual time, and prolonged till late at night, was called by way of reproach *convivium tempestivum*, under which class the present one would fall. Compare *Ernesti, Clav. Cic. s. v.* What is here stated respecting the hours of the Roman *coena*, applies, of course, only to times of luxury and wealth. The primitive Romans supped at evening, and made the *prandium*, or dinner, a hearty meal, whereas with their descendants the *prandium* became a very slight repast, and the *coena* the principal meal. ——*Sic ut mihi nunquam in vita fuerit melius.* "Why, it pleased me so much, that nothing in the whole course of my life ever delighted me more."

4. *Da, si grave non est.* "Tell me, if it is not too much trouble." Compare *Virgil, Eclog.* 1. 19. "*Sed tamen iste deus qui sit, da Tityre nobis,*" and *Terence, Heaut. Prol.* 10. "*Paucis dabo.*"——5. *Placaverit.* "Appeased."——6. *Lucanus aper.* Compare Explanatory Notes,

Serm. 2. 3. 234.——*Leni fuit Austro captus.* "It was taken while the South wind blew gently." The flesh of the boar, if the animal was taken when the south wind blew violently, soon became rancid, but, if taken when the same wind blew gently, would be tender. Either by buying it cheap, or by keeping it too long, the boar in question was probably tainted; but the host would insinuate that it had a particular flavour, by being taken when the south wind blew gently, and was delicate and tender.——7. *Coenae pater.* Heindorff compares with this the Greek form of expression: πατὴρ (*auctor*) λόγου, ἐόγματος, βίβλου, &c.——*Acria circum rapula*, &c. The articles here mentioned were such, as might best, by their sharp and pungent taste, overcome the tainted flavour of the boar, as well as excite the guests to eat.——8. *Rapula.* Compare Explanatory Notes Serm. 2. 4. 2. 2. 43.——*Lactucae.* Compare Explanatory Notes, Serm. 2. 4. 59.——*Siser.* The same with the Greek σίσαρον, or ἄγριον σέλινον. (*Charis.* 1. 19. *ed. Putsch.*) Compare the scholiast: "*genus oleris utile stomacho.*" It is the *Sium Sisarum* of Linnaeus.——*Halec.* Compare Explanatory Notes, Serm. 2. 4. 73.——*Faecula Coa.* "Burnt tartar of Coan wine." Compare Explanatory Notes, Serm. 2. 4. 73.——10. *Puer alte cinctus.* "A young slave tucked high." Among the Romans, the young slaves, employed in the interior of the dwellings, were generally clad in a short tunic descending no farther than the knees. This was done, not so much with a view to activity and expedition as from a refinement of luxury. The custom is here carried by Nasidienus to a ridiculous extreme, in order that every part of this strange entertainment may be in unison. Compare, on this subject, the remarks of *Böttiger*, (*Sabina*, *p.* 243. *French. transl.*) "Les petits garçons que l'on employait au service particulier dans l' intérieur des maisons, n'étaient vêtus que d'une petite chemise tres-fine, qui ne descendait que jusqu'aux genoux et on les nommait pour cela *pueri alticincti.* Un raffinement de volupté avait introduit cet usage." Compare also *Philo, de Vita Contemplat. p.* 896. *ed. Hoesch.* and the comment of *Bothe* on the 70th verse of this satire.——*Acernam.* According to Pliny, (*H. N.* 16. 15.) the maple was next in value to the citron wood. The scholiast remarks that the circumstance of his having a maple-wood table is another proof of the sordid habits of Nasidienus, since a man of his riches should have had a table of citron-wood, with which, too, the *gausape purpureum*, mentioned immediately after, would have much better comported.——11. *Gausape purpureo.* The *Gausape* (*gausapa*, or *gausapum*,) was a kind of towel or cloth, having on one side a long nap: those used by the rich were made of wool, and dyed of some bright colour. Compare *Böttiger, Sabina, p.* 295. *French transl.*——*Et alter sublegit quodcunque jaceret inutile*, &c. The allusion is to the fragments of the feast, the crumbs, bones, &c. The slave, whose duty it was to collect these, was styled *analecta.* Compare, on this whole subject, the remark of Cruquius: "*Hoc enim moris erat in coenis solemnibus, ut ex toto famulatu adstante alter relliquias colligeret, quae de mensa cadunt, alter murmur compesceret, alius sputa e pavimento, et si quid praeterea esset immundi verreret.*"

13. *Ut Attica virgo cum sacris Cereris.* The allusion is to the *Canephori*, or young Athenian females, who bore, at the mystic festival of Ceres and Proserpine, certain sacred symbols belonging to the secret worship of these deities, covered over in baskets. Their pace was always slow and solemn. Compare Explanatory Notes, Serm. 1. 3. 10. Horace, in expressing the comparison between the gait of Hydaspes and that of the females just alluded to, means, of course, to turn into ridicule the stately march of the slave.——14. *Hydaspes.* A slave, as his name proves, from India. The wealthy Romans were fond of having in their household establishments slaves of various nations.——15. *Chium maris expers.* Horace is generally supposed to mean, that this wine, served up by Nasidienus, was of inferior quality, from the want of salt-water: it is more probable, however, that by *expers maris* he intends to insinuate, that the wine in question was a factitious or home-made kind, "which had never crossed the sea." Compare Excursus 3. to the first book of Odes, *p.* 121.——18. *Divitias miseras.* Not uttered by Nasidienus, as some commentators pretend, but by Horace. The poet makes use of this expression as a kind of apposition with *utrumque* in the preceding line. Fundanius states, that he has both Alban and Falernian wine.

and yet he is prevented by his avarice from offering them to his guests. Horace justly calls these "*divitias miseras.*"——*Una.* Understand *tecum.*——19. *Nosse laboro.* "I am impatient to know."

20. *Summus ego.* "I was first on the highest couch." In the absence of a diagram, the same mode of explanation will be here adopted, which has already been resorted to. (Explanatory Notes, Serm. 1. 4. 87.) If the present page be imagined a square, the top and two sides will represent the parts of a Roman table along which the three couches were placed. The couch on the right hand was called *summus lectus*, the one placed along the side supposed to correspond with the top of the page, was called *medius lectus*, while the remaining couch on the left, was termed *imus lectus.* Each of these couches held three persons, and the post of honour on each was the central place, the guests who occupied the middle of each of the three couches being styled respectively, *primus summi lecti, primus medii lecti, primus imi lecti.* The most honourable of these three places, and consequently of the whole entertainment, was the *primus medii lecti*, and here, on the present occasion, was the post of Maecenas. The arrangement of the whole party then will be as follows: On the *summus lectus* will be placed *Viscus Thurinus, Fundanius*, and *Varius*, the first of these occupying the part of the couch nearest the bottom of the table, (i. e. the bottom of the page), the second the centre, which makes him *primus summi lecti*, or, as it is expressed in the text, *summus*, and the third the part nearest the top of the table (i. e. the top of the page). On the *medius lectus*, the individual nearest the lower extremity of the *summus lectus* will be Servilius Balatro, in the middle will recline Maecenas, and below him (i. e. nearest the *imus lectus*, or left side of the present page) will be Vibidius. On the *imus lectus* the arrangement will be Nomentanus, Nasidienus, and Porcius, the first of these reclining on the upper part of the couch, Nasidienus occupying the middle, and Porcius being the lowest guest of all. It must be borne in mind, that those who recline on the *summus lectus* have their bodies extended upwards along the couch in a diagonal direction, and those on the *imus lectus* downwards, while the guests on the *medius lectus* recline with their heads towards the *summus lectus.*

22. *Umbras.* "As uninvited guests." Among the Romans, persons of distinction, when invited to an entertainment, had liberty to bring with them unbidden guests, who were styled *umbrae.* The *umbrae* brought on this occasion by Maecenas were two buffoons (*scurrae.*) ——24. *Ridiculus totas simul*, &c. "Who made himself ridiculous by swallowing whole cakes at once." Porcius was a parasite of their entertainer's.——25. *Nomentanus ad hoc*, &c. "Nomentanus was present for this purpose, in order that if any thing should chance to escape the observation of the guests, he might point it out with his fore-finger." An individual who performed such a duty as this, at an entertainment, was styled a *nomenclator.* Compare *Petronius, Sat. 47. p. 239. Plin. H. N. 32. 21.*——26. *Indice digito.* Compare the remark of Porphyrion: "*Hoc ideo quia* certis nominibus singuli digiti nominantur. Et sunt haec nomina: *pollex, index, famosus* (*infamis.* Persius, 2. 33.) *medius* : Juv. 10. 52. Martial. 2. 28. 2.) *medicus*, (*medicinalis*, Macrob. Sat. 7. 13.) *minimus.*"——*Cetera turba.* "The rest of the company."——28. *Longe dissimilem noto*, &c. "Which concealed in them a juice far different from the known one." Hence the office of Nomentanus in pointing out these hidden excellencies of the viands. There is much malice, as Dacier well observes, in the ambiguous wording of the text. The food not being over-excellent in its kind, was disguised by sauces and seasoning. Nomentanus declares its taste to be very peculiar and delicate, while Fundanius ironically confesses he had never eaten any thing like it before.—— 29. *Passeris.* "Of a flounder." Understand *marini.* The fish here meant is the *Pleuronectes Flesus*, of icthyologists.——30. *Ingustata.* "Such as I had never before tasted." Compare note on verse 28.——*Rhombi.* Compare Explanatory Notes, Epode 2. 50.

31. *Melimela.* "Honey-apples." These properly belonged to the second course, or desert, and their presence in this part of the entertainment, serves only to show how unaccus-

tomed their host was to the rules and proprieties of an entertainment. Compare *Heindorff*, and *Bothe, ad loc.*——*Minorem ad lunam.* "At the waning moon."——32. *Quid hoc intersit.* "What difference this makes," i. e. whether they are gathered when the moon is in her wane, or at any other time.——34. *Nos nisi damnose bibimus*, &c. "If we do not drink to his cost, we shall die unrevenged." i. e. let us drink hard, and punish by so doing the foolish vanity, and sordid and ridiculous avarice, of our host.——35. *Vertere.* Understand *cocpit.* ——36. *Parochi.* "Of our entertainer." Compare, as regards the general meaning of *parochus*, on other occasions, Explanatory Notes, Serm. 2. 6. 69.——38. *Subtile exsurdant palatum.* "Blunt the nice perception of the palate." The true reason, the fear which Nasidienus entertained for his wine, is ironically withheld.

39. *Invertunt Allifanis vinaria tota.* "Empty whole wine-jars into Allifanian cups." i. e. drain, by means of Allifanian cups, the contents of entire wine-jars. With *vinaria* understand *vasa*, and *poculis* with *Allifanis.* The Allifanian cups, made at Allifae, a city of Samnium, were of a larger size than usual. Hence the figurative language of the text. Compare, as regards the peculiar force of *invertunt*, Explanatory Notes, Ode 3. 29. 2.——40. *Imi convivae lecti.* The allusion is to Nomentanus and Porcius. These, together with Nasidienus, occupied the *imus lectus*, and being desirous, as parasites, of pleasing the avaricious entertainer, "did no harm to the flagons." i. e. drank sparingly of his wine.——42. *Squillas.* Compare Explanatory Notes, Ode Serm. 2. 4. 58.——*Muraena.* "A lamprey." This fish was held in high estimation by the Romans. The best were caught in the Sicilian straits. Compare *Macrobius, Sat.* 2. 11. "*Arcessebantur muraenae ad piscinas nostrae urbis ab usque freto Siculo : illic enim optimae a prodigis esse dicuntur.*"——*Natantes.* "That were swimming in the sauce."——43. *Porrecta.* Alluding to the length of the fish.——*Sub hoc.* "Upon this," i. e. upon the lamprey's being brought in.——44. *Deterior post partum carne futura.* The ablative *carne* is here equivalent to *quod attinet ad ejus carnem*, and the passage may be rendered: "since, after having spawned, it would have been less delicate in its flesh."——45. *Prima.* "The best."——*Venafri.* Compare Explanatory Notes, Serm. 2. 4. 69.——46. *Garo de succis piscis Iberi.* "With pickle from the juices of the mackarel." *Garum* was a species of pickle made originally from a fish of small size, called by the Greeks γάρος, and afterwards from the mackarel. It resembled the modern anchovy-sauce in nature and use. The intestines of the mackarel were principally used. Compare *Pliny, H. N.* 31. 43. "*Garum olim conficiebatur ex pisce quem Graeci garon vocabant. . . . . Nunc e scombro pisce laudatissimum in Carthaginis Spartanae* (Hispanicae) *cetariis.*"——*Piscis Iberi.* The mackarel was so called, because found in great quantities on the coast of Spain.

47. *Citra mare nato.* Alluding to Italian wine. Compare Serm. 1. 10. 31.——50. *Quod Methymnaeam vitio mutaverit uvam.* "Which by its sharpness has soured the Methymnaean grape." By the Methymnaean grape is meant Lesbian wine, of which the vinegar in question was made. Methymna was a city in the island of Lesbos. As regards the wine of this island, compare Excursus 7. to the first book of odes.——51. *Erucas.* "Rockets." The *eruca* is a plant of the genus *brassica*, and identical with the Greek εὔζωμον. It is called by the Italians *ruchetta*, and by the French *roquette.* Compare the description of Heindorff: "Rauke, weisser Senf, eine Gemüsflanze, deren Samen man wie Senf zum Würzen gebrauchte." Compare also *Schneider, ad Columell.* 2. 3. 29.——*Inulas.* Compare Explanatory notes, Serm. 2. 2. 44.——52. *Illotos.* "Unwashed." i. e. without having the pickle, in which they had been lying, washed off. Compare the explanation of Cruquius: "*Curtillus monstravit incoquere echinos inlutos*, h. e. *e vasis, ubi sale conditi et repositi fuerant, cum sua salsugine exemtos in hoc jure coquere.*"——*Curtillus.* An epicure of the day.——53. *Ut melius muria*, &c. "As being better than the pickle which the sea shell-fish yield." i. e. the brine adhering to the *illoti echini* superseded the necessity of employing the pickle in question, and answered, in fact, a better purpose. As regards the expression *ut melius*, compare the Greek form ὡς κρεῖσσον ὄν. Cruquius makes *testa marina* refer, not to shell-fish, but to the *creta Byzantia*, of which mention is made in Serm. 2. 4. 66. But, as Heindorff correctly re-

marks, if this interpretation were the true one, we should have *mittit* in the text, not *remittit*.

54. *Aulaea.* The *aulaea* were "hangings" suspended in banqueting-rooms for the purpose of intercepting the dust. Compare the scholiast: "*Consuetudo apud antiquos fuit, ut aulaea sub cameras tenderent: ut, si quid pulveris caderet, ab ipsis exciperetur.*" Compare also the corresponding Greek forms, παραπετάσματα, and αὐλαῖαι. As regards the accident itself, most commentators suppose, that the hangings, of which mention is made in the text, fell on the very table and dishes. Fea, however, maintains, and we think correctly, that they merely fell from the side-walls, bringing with them in their descent a large quantity of dust, and covering, of course, the dishes and table with it. Had the hangings themselves fallen on the table and the guests, there would have been an end of the entertainment. Hence the expression *nihil pericli* which follows.——55. *Pulveris atri.* Supply *tantum.*——57. *Majus.* "Something worse."——58. *Erigimur.* "Resume courage." Compare Landinus: "*Liberamur a metu,*" and Döring: "*animum recipimus.*"——*Rufus.* The surname of Nasidienus.——59. *Immaturus.* "By an untimely death."——*Esset.* For *fuisset*, and so *tolleret*, a little after, for *sustulisset.*——60. *Sapiens Nomentanus.* Ironical.——63. *Mappa.* "With his napkin."——64. *Suspendens omnia naso.* "Making a joke of every thing that passed." Compare *Serm.* 1. 6. 5. where the same form of speech occurs, though with a somewhat different force.——65. *Haec est conditio vivendi.* "This is the condition of human life." i. e. such is the lot of life.——*Eoque.* "And therefore."——66. *Tuo labori.* This is addressed to Nasidienus, and is not, as Baxter maintains, *certa persona pro incerta.*

67. *Tene.* Understand *aequum est*, or some equivalent expression, and compare Explanatory Notes, Serm. 2. 4. 83.——70. *Praecincti.* Compare note on verse 10.——72. *Hos casus.* "Such accidents as the following."——72. *Pede lapsus agaso.* All this comfortable speech, observes Francis, is mere irony. The bread was burnt; the sauce ill made; the servants awkwardly dressed, and some of them brought from the stable to wait at supper, (*agaso* denoting, in fact, a groom, or person to take care of horses, &c.) Poor Nasidienus, however, takes it all in good part, and thanks his guest for his good nature. Compare also the remark of Bothe, as given by him from Heindorff: "*Olfecisse hominem* (*scil.* agasonem) *videtur nasutus Balatro.*"——74. *Nudare.* "To disclose."——77. *Et solcas poscit.* That he might rise from table. The guests laid their slippers on the floor, at the end of the couch, when they took their places for their supper. This was done in order not to soil the rich covering or furniture of the couches on which they reclined.——*Videres.* "Might one see."——78. *Stridere secreta divisos aure susurros.* "Divided whispers buzzing in each secret ear." An elegant verse. The expression *secreta aure* has reference to the ear's being the confidential depository of secrets, while by *divisos susurros* are meant whispers on the part of each to his companion.

82. *Non dantur pocula.* Alluding to the slowness of the attendants in furnishing the wine.——*Dumque ridetur fictis rerum.* "And while we give vent to our laughter under various pretences." *Fictis rerum* is a Graecism for *fictis rebus.* The guests laugh in reality at the avarice and folly of Nasidienus, but pretend to have their mirth excited by other causes.——83. *Balatrone secundo.* "Balatro seconding us." Compare the scholiast: "*Secundo: hypocritam agente, subsequente, subserviente, pocula etiam poscente. Secundabat omnia jocis suis.*"——84. *Nasidiene redis mutatae frontis.* A burlesque imitation of the epic style.——86. *Mazonomo.* The *mazonomus*, (μαζόνομος, μαζόφορος,) was a kind of large dish or "charger." The name was first applied to a large dish used for the purpose of holding the species of food termed *maza*, (μάζα,) but was afterwards extended so as to become a general term. Compare the explanation of Forcellini: "*Primo sic dicebatur vas, in quo maza apponebatur, nempe quia solerent* mazas νέμειν, *h. e. distribuere. Sed postea usurpari coepit generatim pro omni lance rotunda.*"——87. *Gruis.* As regards the estimation in which cranes were held by the Roman epicures, compare the remarks of *Pliny, H. N.* 10. 30. "*Cornelius Nepos, qui Di-*

ut Augusti principatu obiit, cum scriberet turdos paulo ante coeptos saginari, addidit, ciconias magis placere quam grues: cum haec nunc ales inter primas expetatur, *illam nemo velit attigisse.*"——*Non sine farre.* "Together with grated bread." Compare the explanation of Döring: "*Per* far *equidem non farinam, sed minutas panis ex farre cocti particulas* (nos geriebenes Brod oder Semmel) *intellexerim.*"——88. *Pinguibus.* "Fattening."——*Ficis pastum.* Compare the Greek form of expression, ἧπαρ συκωτὸν. The livers of geese were esteemed by the Roman, as they still are by modern, epicures, a great delicacy, and these birds were purposely fattened on various kinds of food, among the rest on figs, with the view of encreasing the size of their livers. Compare *Niclas, ad Geopon.* 14. 22. *p.* 1023.——89. *Leporum armos.* Nasidienus should have kept these away from his guests, and have served up the other parts that are ironically condemned in the text. Compare the scholiast: "*Lumbi plus habent carnis, armi vero duriores sunt,*" and also, Explanatory Notes, Serm. 2. 4. 44.

90. *Edit.* The old form of the subjunctive, from *edim.* Compare Epode 3. 3.——*Adusto.* "Burnt." The scholiast incorrectly makes this equivalent to *asso.*——91. *Merulas.* "Blackbirds." Equivalent to the Greek κοσσύφους.——*Sine clune palumbes.* Our host, observes Francis, had probably bought these birds at a cheap price, since the rumps, which are the most delicious part, were so tainted as not to be brought on table. Compare also the remark of Favorinus, as cited by Gellius (15. 8.), "*Praefecti popinae atque luxuriae . . . negant . . . ullam avem praeter ficedulam totam comesse oportere; caeterarum avium atque altilium nisi tantum apponatur, ut a cluniculis inferiore parte saturi fiant, convivium putant sordere; superiorem partem avium atque altilium qui edunt, eos palatum non habere.*"——92. *Suaves res.* Ironical.——*Causas et naturas* "Their causes and natures." i. e. the *causes*, by reason of which a particular part was sometimes to be preferred to all the rest of the body, and one part to another, as well as the peculiar *natures* of these several parts. In other words, their talkative host became more insupportable than the entertainment itself, and they were glad to escape from him.——94. *Velut illis Canidia afflasset,* &c. "As if Canidia, more venomous than African serpents, had poisoned them with her breath." With *afflasset* supply *venenum.* ——95. *Canidia.* Compare Epodes 5 and 17, and Serm. 1. 8.——Compare the version given by Wieland of the concluding part of this satire:

"——————————" gleich als ob
Canidia mit ihrem Schlangenathem
das ganze Gastmal angeblasen hatte."

EXPLANATORY NOTES.

EPISTLES.[1]

It has been frequently discussed, whether the Epistles of Horace should be considered as a continuation of his satires? or, if they be not a sequel to them, what forms the difference between these two sorts of composition? Casaubon has maintained, that the satires and epistles were originally comprised under the general name of *Sermones;* but that, in the poems to which critics subsequently gave the name of satires, Horace has attempted to extirpate prejudices, and, in the epistles, to inculcate lessons of virtue,[2] so that the two works, united, form a complete course of morals. This opinion has been adopted by Dacier, Wieland, and many other critics. Some commentators, however, have found, that the satires and epistles have so many other distinctive characteristics that they cannot be classed together. An epistle, they maintain, is necessarily addressed to an individual, not merely in the form of a dedication, but in such a manner that his character, and the circumstances under which it is inscribed to him, essentially affect the subject of the poem.[3] The legitimate object of satire is to brand vice or chastise folly; but the epistle has no fixed or determinate scope. It may be satirical, but it may, with equal propriety, be complimentary or critical. Add to this, that the satire may, and in the hands of Horace frequently does, assume a dramatic shape; but the epistle cannot receive it, the epistolary form being essential to its existence.

The epistles of Horace were written by him at a more advanced period of life than his satires, and were the last fruits of his long experience. Accordingly, we find in them more matured wisdom, more sound judgment, mildness and philosophy, more of his own internal feelings, and greater skill and perfection in the versification. The chief merit, however, of the epistles depends on the variety in the characters of the persons to whom they are addressed; and, in conformity with which, the poet changes his tone and diversifies his colouring. They have not the generality of some modern epistles, which are merely inscribed with the name of a friend, and may have been composed for the whole human race; nor of some ancient Idyls, where we are solely reminded of an individual by superfluous invocations of his name. Each epistle is written expressly for the entertainment, instruction, or reformation of him to whom it is addressed. The poet enters into his situation with wonderful facility, and every word has a reference, more or less remote, to his circumstances, feelings, or prejudices. In his satires, the object of Horace was to expose vice and folly; but in his epistles he has also an eye to the amendment of a friend, on whose failings he gently touches, and hints perhaps at their correction.

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1. *Dunlop's Roman Literature, vol.* 3. *p.* 261, *seqq.*
2. *De Sat. Rom. Lib.* 2. *c.* 3.
3. *Morgenstern. De Sat. et Epist. Horat. discrimine.*

That infinite variety of Roman character, which was of so much service to Horace in the composition of his satires, was also of advantage to the epistles, by affording opportunities of light and agreeable compliment, or of gentle rebuke, to those friends to whom they were addressed. "The knowledge of these characters," says Blackwall, enables us to judge with certainty of the capital productions of the Roman genius, and the conduct of their most admired writers, and thus observe the address of Horace in adjusting his compliments to the various tempers of his friends. One was proud of his high descent, but ashamed to own that he was so; another valued himself on the honours and offices he had borne; and a third, despising these honours, hugged himself in the elegance of his table, and the pleasures of his private life. A hint to the first of these, of the nobleness of his blood, would make it flush in his face. Consulships, and triumphs, and provinces, would be the welcome subject to the ears of the second; and the vanity of these pageants, a smile at a lictor, or a jest on the fasces, would steal a smile from the last."[1]

The first book contains twenty epistles of a very miscellaneous nature. Our poet asks news from Julius Florus, enquires concerning the health and occupations of Tibullus, invites Manlius Torquatus to supper, recommends a friend to Tiberius, and explains himself to Maecenas, with regard to some want of deference or attention, of which his patron had complained. On such ordinary and even trivial topics, he bestows novelty, variety, and interest, by the charm of language and expression. Other epistles treat of his favourite subject, the happiness and tranquillity of a country life; and we know that these were actually penned, while enjoying, during the autumn heats, the shady groves and the cool streams of his Sabine retreat. In a few, he rises to the higher tone of moral instruction, explaining his own philosophy, and inveighing, as in the satires, against the inconsistency of men, and their false desires for wealth and honours. From his early youth, Horace had collected maxims from all the sects of Greece, searching for truth with an eclectic spirit, alike in the shades of the Academy and the Gardens of Epicurus. In these philosophic epistles, he sometimes rises to the moral grandeur and majesty of Juvenal; while other lines possess all the shrewdness, good sense, and brevity of the maxims of Publius Syrus.

The great principle of his moral philosophy is, that happiness depends on the frame of the mind, and not on the adventitious circumstances of wealth or power. This is the precept which he endeavours to instil into Aristius, this is his warning to Bullatius, who sought by roaming to other lands to heal his distempered spirit. What disposition of mind is most conducive to tranquillity and happiness, and how these are best to be obtained, form the constant subject of his moral enquiries.

The epistles of the first book are chiefly ethical or familiar. Those of the second are almost wholly critical. The critical works of Horace have generally been considered, especially by critics themselves, as the most valuable part of his productions. Hurd has pronounced them "the best and most exquisite of all his writings,"[2] and of the Epistle to the Pisos, in particular, he says, "that the learned have long since considered it as a kind of summary of the rules of good writing, to be gotten by heart by every student, and to whose decisive authority the greatest masters in taste and composition must finally submit."[3] Mr. Gifford, in the introduction to his translation of Juvenal, remarks, that, "as an ethical writer, Horace has not many claims to the esteem of posterity; but, as a critic, he is entitled to all our veneration. Such is the soundness of his judgment, the correctness of his taste, and the extent and variety of his knowledge, that a body of criticism might be selected from his works, more perfect in its kind than any thing which antiquity has bequeathed us." Of course, no person can dispute the correctness or soundness of Horace's judgment; but he

1. *Court of Augustus, vol.* 1. *p.* 5.
2. *Vol.* 2. *p.* 32.
3. *Vol.* 1. *Introd.*

was somewhat of a cold critic, and from his habits as a satirist, had acquired the Parnassian sneer. He evidently attached more importance to regularity of plan, to correctness and terseness of style, than to originality of genius or fertility of invention. He admitted no deviation from the strictest propriety. He held in abhorrence every thing incongruous or misplaced, he allowed no pageantry on the stage, and tolerated nothing approaching to the horrible in tragedy or the farcical in comedy. I am satisfied that he would not have admired Shakspeare; he would have considered Addison and Pope as much finer poets, and would have included Falstaff, Autolycus, Sir Toby Belch, and all the clowns and boasters of the great dramatist, in the same censure which he bestows on the *Plautinos sales*, and the Mimes of Laberius. Of poetry he talks with no great enthusiasm, at least in his critical works; of poets in general he speaks at best with compassion and indulgence; of his illustrious predecessors in particular, with disparagement and contumely. In his ethical verses, on the other hand, connected as they are with his love of a rural life of tranquillity, freedom and retirement, there is always something heartfelt and glowing. A few of his speculative notions in morals may be erroneous, but his pratical results are full of truth and wisdom. His philosophy, it has been said, gives too much dignity and grace to indolence; places too much happiness in a passive existence, and is altogether destructive of lofty views. But in the age of Horace, the Roman world had got enough of lofty views, and his sentiments must be estimated not abstractly, but in reference to what was expedient or salutary at the time. After the experience which mankind had suffered, it was not the duty of a moralist to sharpen the dagger of a second Brutus; and maxims which might have flourished in the age of Scipio or Epaminondas, would have been misplaced and injurious now. Such virtues, however, as it was yet permitted to exercise, and such as could be practised without danger to the state, are warmly and assiduously inculcated.

"Horace," says Dryden, "instructs us how to combat our vices, to regulate our passions, to follow nature, to give bounds to our desires, to distinguish betwixt truth and falsehood, and betwixt our conceptions of things, and things themselves; to come back from our prejudicate opinions, to understand exactly the principles and motives of all our actions, and to avoid the ridicule into which all men necessarily fall, who are intoxicated with those notions which they have received from their masters; and which they obstinately retain, without examining whether or not they be founded on right reason. In a word, he labours to render us happy in relation to ourselves, agreeable and faithful to our friends, and discreet, serviceable, and well bred, in relation to those with whom we are obliged to live and to converse." And though perhaps we may not very highly estimate the moral character of the poet himself, yet it cannot be doubted, that, when many of his epistles were penned, his moral sense and feelings must have been of a highly elevated description; for, where shall we find remonstrances more just and beautiful, against luxury, envy, and ambition; against all the pampered pleasures of the body, and all the turbulent passions of the mind? In his satires and epistles to his friends, he successively inculcates cheerfulness in prosperity, and contentment in adversity, independence at court, indifference to wealth, moderation in pleasure, constant preparation for death, and dignity and resignation in life's closing scene.

"Jouissons, écrivons, aimons, mon cher Horace.
Sur le bord de tombeau je mettrai tous mes soins
A suivre les leçons de ta philosophie;
A mépriser la mort en savourant la vie.
Avec toi l'on apprend a souffrir l'indigence,
A jouir sagement d'une honnête opulence,
Vivre avec soi même, et servir ses amis,
Et se moquer un peu de ses sots ennemis;
Et sortir d'une vie, ou triste ou fortunée,
En rendant graces aux dieux de nous l'avoir donnée."

Voltaire.

EPISTLE 1. This epistle, addressed to Maecenas, contains the poet's excuse for the inactivity into which he had fallen since the publication of his third book of odes. Three years had elapsed without any new work of the bard's having made its appearance, an interval which had been spent by him in the calm enjoyment of existence. The contrast that presents itself between his own mode of thinking, and the folly of those who run on in pursuit of the gifts of fortune and the favours of the great, constitutes the principal charm of the piece.

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1. *Prima dicte mihi*, &c. "Maecenas, subject of my earliest, that hast a right to be the subject of my latest, Muse, dost thou seek to shut me up once more in the old place of exercise, after having been tried sufficiently, and when now gifted with the rod?" The name of his patron stands at the head of the Odes, Epodes, and Satires, as it does here at the commencement of the Epistles. Compare the imitation of Pope: "With whom my Muse began, with whom shall end."——2. *Spectatum satis.* The poet compares himself to a gladiator, who has been sufficiently tried in exhibitions of skill, and has at last received his dismissal by the favour of the people.——*Donatum rude.* Gladiators, when discharged from fighting, received a rod, or wooden sword, as a mark of their exemption. This was either obtained at the expiration of the years of service for which they had engaged, or was granted by the person who exhibited them, (*editor*), at the desire of the people, to an old gladiator, or even to a novice, for some uncommon act of courage. Those who received it (*rude donati*) were called *Rudiarii*, and suspended their arms, as an offering, at the entrance of the temple of Hercules. They could not again be compelled to fight, but were sometimes induced by great hire once more to appear in public and engage.——3. *Antiquo ludo.* The reference is to the school, or place where the gladiators were exercised and trained (*ludus gladiatorius*), and hence those who were dismissed on account of age or any other cause, were said *delusisse.* Horace began to write about twenty-six years of age, and he is now forty-six, so that the expression *antiquo ludo* is used with great propriety, as also *non eadem est aetas* in the succeeding line.

4. *Non eadem est aetas, non mens.* "My age is not the same, my habits of thinking are changed."——*Veianius.* A celebrated gladiator of the day, who, having obtained his dismissal, retired into the country, in order to avoid all risk of again engaging in the combats of the arena.——5. *Herculis ad postem.* "At the gate of the temple of Hercules." Literally, "at the door-post," &c. It was customary with the ancients, when they discontinued any art or calling, to offer up the instruments connected with it to the deity under whose auspices that art or calling had been pursued. (Compare Explanatory Notes, Ode 3. 26. 1.) Gladiators, therefore, when they ceased from the profession of arms, offered up their instruments of combat to Hercules, who was regarded as the tutelary deity of this class of men. ——6. *Ne populum extrema toties exoret arena.* "That he may not so often entreat the favour of the people from the extremity of the arena." The *Rudiarii*, as has already been remarked in a previous note, were not again compelled to fight, but were sometimes, however, induced by great hire to appear once more in public and engage in combats. When they resumed their profession in this way, and wished, after having served a second time, to be again dismissed, the same formality of receiving the *rudis* had to be observed. When a gladiator requested the favour of dismissal from the people, he came to the edge or extremity of the arena to prefer his supplication. (Compare the scholiast, *ad loc.* and *Lipsius, Sat.* 2. 23.) By the *arena* is meant the place in the amphitheatre where the gladiators fought. It received its name from being covered with *sand*, in order to prevent the combatants from slipping, and to absorb the blood. Saw-dust was sometimes employed in place of sand.

7. *Est mihi purgatam*, &c. "I have a monitor that keeps continually ringing in my cleansed ear," i. e. in my ear that hears distinctly what is said. The connection in the train of

ideas is as follows: In order that I may do what Veianius did, a monitor is not wanting unto me, who fills my ear with these words, &c. The poet's monitor on this occasion is his own better judgment. With the *est qui* of the text compare the ἐστὶν ὅς of the Greek idiom.——*Purgatam.* Compare *Persius*, 5. 86. "*aurem mordaci lotus aceto*," and the remark of *Koenig, ad loc.* "*De eo proprie dici potest, qui acute audit; hoc loco translatum ad judicii subtilitatem. Ceterum ad auditus gravis curationem acetum in primis adhibitum esse docet Celsus*, 6. 7."——8. *Solve senescentem mature*, &c. "Wisely, in time, release from the chariot the steed now advancing in years, lest he fail at last, only to be exposed to the laughter of the spectators, and become broken-winded." *Ilia ducat*, literally, "draw his flanks together."——10. *Nunc itaque*, &c. "Wherefore, now," yielding obedience to this monitor.——*Et cetera ludicra.* "And other things of a sportive nature." Some commentators refer *versus* to the odes, and *ludicra* to the satires. The distinction, however, is an erroneous one, since nothing more is intended by the terms in question than a general reference to the productions of the bard, and to the sportive adventures of his earlier years.——11. *Et omnis in hoc sum.* "And am wholly engaged in this."——12. *Condo et compono, quae mox depromere possim.* "I treasure up and digest what I may at some future period draw forth into action." The reference here is to the precepts of philosophy. Compare the explanation of Döring: "*Recondo animo praecepta philosophiae, et recondita in ordinem redigo.*"

13. *Quo me duce, quo lare tutor.* "Under what guide, under what sect I take shelter." *Lar* is here equivalent to *familia*, a term frequently applied by the Roman writers to denote a philosophical sect. Compare *Cicero, de Fin.* 4. 18. *de Divin.* 2. 1. *Ep. ad Att.* 2. 16. Compare also Ode, 1. 29. 14. "*Socraticam domum.*"——14. *Nullius addictus jurare in verba magistri.* "Bound to swear to the tenets of no particular master," i. e. blindly addicted to the tenets of no particular sect. The *addicti* were properly those debtors whom the praetor adjudged to their creditors, to be committed to prison, or otherwise secured, until satisfaction was made. Soldiers, however, were also called *addicti*, in allusion to the military oath which they took when enrolled. It is in this last sense that Horace here uses the word, an idea arising probably from *duce* in the preceding verse. The expression *addictus jurare* is a Graecism for *addictus ut jurem.*——15. *Quo me cunque rapit tempestas, deferor hospes.* A pleasing image, borrowed from the sea. "Whithersoever the tempest hurries me, thither am I borne a guest," i. e. to the writings of whatsoever philosopher, the inclination of the moment, or the course of events, shall drive me, with them do I take up my abode, but only as a guest, and as one who intends, when circumstances shall demand it, to retire to some other quarter. The poet here describes himself as a species of Eclectic philosopher, culling from the doctrines of different sects whatever appears to approach nearest to the truth, but blindly following the general authority of none.

16. *Nunc agilis fio*, &c. "Now I become an active man, and plunge amid the waves of public life," i. e. now I follow the precepts of the stoic sect, and lead an active life amid the bustle of public affairs. The Stoics directly inculcated the propriety of their wise man's exerting his best endeavours for the general welfare of those around him, and the common good of mankind. Attention to civil, or public affairs would be a necessary consequence of this rule. Compare the language which Cicero (*de Fin.* 3. 20.) assigns to the stoic Cato: "*Cum autem ad tuendos conservandosque homines hominem natum esse videamus, consentaneum est huic naturae, ut sapiens velit gerere et administrare rempublicam.*"——18. *Nunc in Aristippi furtim*, &c. "Now I glide back insensibly into the precepts of Aristippus." Aristippus, the founder of the Cyrenaic sect, made the *summum bonum* consist in pleasure. Compare *Cicero, Acad.* 2. 42. "*Eorum, qui voluptatem finem bonorum esse voluerunt, princeps Aristippus.*" and *Lactantius, Instit. Div.* 3. 7. "*Epicurus summum bonum in voluptate animi esse censet, Aristippus in voluptate corporis.*" Compare also Explanatory Notes, Serm. 2. 2. 99.——*Furtim.* Sanadon supposes this term to be used by way of pleasantry, and that, as the philosophy of Aristippus was much decried by the stoics, the poet means to convey the idea,

that he was obliged *with privacy* to follow its doctrines. He therefore renders the passage as follows: "Quelquefois aussi je rentre comme à la dérobée dans l'ecole d' Aristippe." The learned Jesuit, however, mistakes entirely the force of the adverb *furtim* as here employed. Horace means, that he did not pass, at once, from the sentiments of Zeno to those of Aristippus, as it were from one extreme to another, but by degrees and insensibly.

21. *Opus debentibus.* The allusion is a general one to all who owe the performance of any daily task or labour, either for actual hire, or from situation and circumstances.——*Ut piger annus pupillis*, &c. "As the year moves slowly to minors, whom the strict watchfulness of mothers restrains." Since minors were not under the *guardianship* of their mothers, the reference here must of course be to that watchful care which a parent exercises over her young offspring, in restraining them from the paths of dissipation, and teaching them the lessons of frugality and virtue.——23. *Sic mihi tarda fluunt ingrataque tempora*, &c. The poet, ardently desirous of making a rapid advance in the pursuit of true wisdom, and perceiving, at the same time, how little the actual progress he had made, accorded with his own wishes, well describes, by the comparisons here employed, the impatience under which he labours, at being withheld from a speedy consummation of what he so earnestly covets.——24. *Quod aeque pauperibus prodest, locupletibus aeque*, &c. These lines contain a true and well-merited eulogium on wisdom. For, as it is what equally concerns rich and poor, and what, when neglected, proves equally injurious to young and old, it naturally follows that the study of it ought to be our first care, as being essential to our happiness.

27. *Restat, ut his ego me*, &c. The connection in the train of ideas is as follows: Since I cannot then embrace in its full extent that wisdom which I so earnestly desire, "it remains for me to govern and console myself by these first principles of philosophy." The maxim which the poet proceeds to inculcate is this: Never aim at any thing beyond the powers which nature has bestowed on thee, but use care and diligence in their preservation and improvement. This position is illustrated by two examples: Who is so wanting in judgment as, because he has not the keenness of sight which Lynceus is fabled to have possessed, to neglect the care of his eyes? or who, because he cannot boast of a frame like that of Glycon, will take no pains to remove or avert diseases from the one that he has?——28. *Lynceus.* Compare *Lempriere's Classical Dict. Anthon's ed. Pindar, Nem.* 10. 115. *Orph. Argonaut.* 182.——30. *Glyconis.* Glycon was a famous gladiator in the time of Horace. Compare *Lessing, Vermischte Schriften, vol.* 1. *p.* 325. *Brunck, Anal. vol.* 2. *p.* 126. *Antholog. Palat. ed. Jacobs, vol.* 1. *p.* 516.——32. *Est quadam prodire tenus*, &c. "It is always in our power to advance to a certain point, if it is not permitted us to go farther." *Est* is here equivalent to *licet*, as, in Greek, ἔστι for ἔξεστι.——33. *Miseroque cupidine.* "And with a wretched desire for more." The difference between avarice and a desire of increasing our wealth is here strongly marked. The former dares not enjoy what it possesses, the latter ardently wishes for whatever seems to gratify its desires.——34. *Sunt verba et voces.* "There are words and charms." The precepts of philosophy, by which we are commanded to drive from our breasts every avaritious and covetous feeling, are here beautifully compared to the incantations and charms by which, according to the popular belief, diseases were thought to be expelled from the human frame. Compare *Euripides, Hippol.* 480, *ed. Monk.*

εἰσὶν δ' ἐπῳδαί, καὶ λόγοι θελκτήριοι·
φανήσεταί τι τῇσδε φάρμακον νόσου.

36. *Laudis amore tumes?* "Dost thou swell with the love of praise?" i. e. art thou influenced by an eager desire for praise? *Tumeo* is frequently thus applied to denote any strong affection or desire, under the influence of which the mind, as it were, swells forth.——*Sunt certa piacula, quae te*, &c. "There are sure and cleansing remedies, which will

restore thee to moral health, if some treatise of philsosophy be thrice read over with purity of mind."——*Piacula.* Compare the remark of Cruquius: "Piacula: *Medicamenta purgantia,* καθάρσιες, i. e. *praecepta philosophica:* and also the observation of the scholiast: "*Mire philosophiam dicit esse vitiorum expiationem, quasi sacro sanctum sit aliquid in praeceptis philosophiae.*"——37. *Ter pure lecto.* The number three, as here employed, appears to contain some allusion to the religious customs of antiquity, in accordance with which, they who purified themselves were compelled to sprinkle their persons thrice with lustral water, or thrice to plunge the head in some running stream. As regards the peculiar importance attached by the ancients to uneven numbers, especially the number three, compare *Valckenaer, ad Theocrit.* 2. 43. *Voss, ad Virg. Eclog.* 8. 73. *p.* 426. *Torrentius, ad Serm.* 2. 1. 7.——38. *Amator.* "Libidinous."——40. *Culturae.* "To the lessons of wisdom." Compare the explanation of Döring; "Culturae: *praeceptis, quibus animus excolatur.*" Philosophy, says Cicero, is the culture of the mind (*cultura animi philosophia est*); it tears up our vices by the roots; it prepares the soul to receive the seeds of virtue, and sows whatever will produce the most plentiful harvest.

41. *Sapientia prima.* "The beginning of wisdom."——43. *Exiguum censum.* "A small fortune." Compare Ode 2. 15. 13. and Epist. 1. 7. 56.——44. *Capitisque labore.* "And risk of life." Compare the scholiast: "Labore: *periculo,*" and the usage of Livy, with whom *labores* and *pericula* are frequently found in union: thus, "*Pericula ac labores exhaurire* (4. 35); and, "*terra marique laboribus periculisque interesse.*"——45. *Curris mercator ad Indos.* Before the reduction of Egypt, as Sanadon remarks, the passage to India was unknown to the Romans. Strabo tells us, that while Aelius Gallus governed Egypt, A. U. C. 727, a fleet of twenty-six merchantmen set sail from Myos-hormus, on the Sinus Arabicus, for India. It was then that the Roman navigation between Egypt and India began to be regulated. Compare, on this subject, *Pliny, H. N.* 6. 23.——46. *Per ignes.* A proverbial form of expression, equivalent in effect to *per summa quaeque pericula.* Compare the Greek διὰ πυρὸς μολεῖν, or βαίνειν, and *Erasmus. Chil.* 2. *cent.* 4. 56. *p.* 437. *ed. Steph.* Some commentators, with less propriety, refer *ignes* to the burning regions of the torrid zone, from which not even the fearful tales that were told of them could deter the cupidity of the Romans. As regards the term *mercator* itself, compare Explanatory Notes, Ode, 1. 1. 16.——47. *Ne cures ea, quae stulte miraris,* &c. "Art thou unwilling to learn, and to hear, and to trust thyself to the guidance of some wiser friend, that thou mayest no longer care for those things which thou foolishly admirest and wishest for?" *Discere* here applies to instruction obtained by perusing the works of philosophers, and *audire* to that which is received by listening to their oral teaching.

49. *Quis pugnax.* "What petty champion." The idea intended to be conveyed is as follows: Who would not rather be crowned at the Olympic games, especially if he could obtain the palm there without the necessity of exertion, than roam about a village champion, and spend his days in ignoble conflicts? Or, in more general language: Who is there that would prefer things of a low and humble nature, such as riches and the world's honours, to the pursuit of true wisdom, which no danger accompanies, and which carries with it no cares or anxieties to embitter our existence?——50. *Magna coronari contemnat Olympia.* "Will scorn being crowned at the great Olympic games." *Magna coronari Olympia* is in imitation of the Greek idiom, στεφανοῦσθαι Ὀλύμπια, in place of the regular Latin form, *coronari in magnis Olympiis.* Compare the verse of Simonides cited by Hephaestion: Ἴσθμια, δὶς Νέμεα, δὶς Ὀλύμπια ἐστεφανώθην. Compare also *Palairet's Latin Ellipses, s. v.* certamina, *p.* 38. *ed. Barker,* and *Boss. Ellips. Gr. p.* 125. *ed. Oxon.* 1813.——51. *Cui sit conditio dulcis sine pulvere palmae* "Who shall have the condition proposed to him, of gaining without toil the glorious palm." As regards the rewards bestowed at the Olympic and other games, as well as respecting the nature of these games themselves, compare Explanatory Notes, Ode 1. 1. 3. and 1. 1. 5.——*Sine pulvere.* Compare, in illustration of this phrase, the language

of *Pliny, H. N.* 35. 11. "*Citra pulveris tactum, quod vocant ἀκονιτί,*" and also of *Aulus Gellius,* 5. 6. "*Sine pulvere, ut dici solet, incruentaque victoria.*" As to the possibility of a victor's obtaining the prize at the Olympic, or any other, games, without toil or exertion, it may be remarked, that this could easily happen, if no antagonist came forward to meet the champion.

52. *Vilius argentum est auro,* &c. The poet now enters on a general train of reasoning, in order to show the superiority of virtue over all that the world prizes, and makes the object of its pursuit. If what is more valuable, argues he, is to be preferred to what is less so, then is virtue to be preferred to gold, as gold is to silver. The maxims of the day, it is true, teach that money is first to be acquired, and virtue after money; but be it thine to obtain that before all other things, which brings with it a conscience unstained by guilt, and a countenance that never changes from a sense of crime.——54. *Haec Janus summus ab imo prodocet.* "These precepts the highest Janus from the lowest openly inculcates." i. e. this is the language openly held by the money-dealers of the day. Compare Explanatory Notes, Serm. 2. 3. 18.——55. *Prodocet.* Compare the Greek ἐκδιδάσκει. *Pro* has here the same force in composition, as in *producere, proferre, prodire,* &c.——*Haec dictata.* "These maxims."——55. "*Laevo suspensi loculos,* &c. Consult Various Readings, and compare Explanatory Notes, Serm. 1. 6. 74.——58. *Sed quadringentis sex septem millia desint.* "But to complete the four hundred thousand sesterces, six or seven thousand may be wanting." Consult Various Readings. Four hundred thousand sesterces was the fortune which a person must possess before he could be enrolled among the Equestrian order. It is on this rule that the remark of the poet turns. Thou hast spirit, good morals, eloquence, and unshaken fidelity, but it may so happen that thy fortune is not exactly equal to the equestrian standard: well then, a Plebeian wilt thou remain, and all thy good qualities will be but as dust in the balance.——59. *At pueri ludentes, Rex eris, aiunt,* &c. The play to which the poet here alludes, is supposed to have been a kind of game at ball, in which the one who made the fewest failures received the appellation of king. Compare the remarks of *Muretus,* and *Lambinus ad loc.* and the passage cited by them from the Theatetus of Plato: ὃς δ' ἂν περιγένηται ἀναμάρτητος, βασιλεύσει ἡμῶν, καὶ ἐπιτάξει ὅ τι ἂν βούληται.——60. *Hic murus aheneus esto,* &c. This noble passage is introduced by the poet as a species of parenthesis, and springs naturally as it were from the cry of the boys in their game. After having given it utterance, he returns, in the 62d verse, to the regular course of his subject.

62. *Roscia lex.* Alluding to the law of L. Roscius Otho, which assigned to the Equites, at the public spectacles, fourteen rows of seats, separate from the rest, and next the Orchestra, or place where the senators sat. Compare Explanatory Notes, Epode, 4. 15.——63. *Naenia.* "The song." Compare, as regards the meaning which *naenia* here has, *Varro* (*lib.* 4. *de Vita Pop. Rom. ap. Non*) as emended and arranged by Scaliger: "*Ibi a muliere, quae optuma voce esset, Pergama laudari; deinde Naeniam contari solitam ad tibiam et fides eorum qui ludis Trojanis cursitassent.*" The common import of the term in question is, a funeral song, or dirge.——64. *Et maribus Curiis et decantata Camillis.* "Sung even in manhood both by the Curii and the Camilli." Literally: "sung both by the manly Curii and Camilli." The idea intended to be conveyed is this; that the song of the boys, offering the kingdom to those that do right, was not merely sung by Curius and Camillus in the days of their boyhood, but the principle which it inculcated was acted upon by them even in maturer years, and their applause was given not to the rich but to the virtuous and the good. As regards Curius, compare the language of *Cicero, de Senect.* 16. "*Curio ad focum sedenti magnum auri pondus Samnites eum attulissent, repudiati ab eo sunt; non enim aurum habere praeclarum sibi videri dixit, sed iis, qui haberent aurum, imperare.*" With respect to the exploits and actions of Camillus, compare *Livy,* 5. 44. *seqq.*——65. *Qui, rem facias.* "Who advises thee, to make money; money, if thou canst, by fair means; if not, money in any way." With *qui* understand *suadet.*——67. *Ut propius spectes lacrymosa poemata Pupi.* "That thou mayest

view from a nearer bench the moving tragedies of Pupius." i. e. may witness the representation as an Eques, seated on one of the fourteen rows assigned to that order by the law of Otho: in other words, that thou mayest attain to Equestrian rank. Compare note on verse 62——67. *Pupi.* Pupius, a dramatic writer, famed for the effect produced by his tragedies in moving an audience to tears. Compare the scholiast: "*Pupius, Tragoediographus, ita affectus spectantium movit, ut eos flere compelleret. Inde istum versum fecit:*

Flebunt amici et bene noti mortem meam;
Nam populus in me vivo lacrymatu' est satis."

——68. *Responsare.* "To resist." Compare Serm. 2. 7. 85——69. *Praesens.* "Standing by." i. e. adding weight to his precepts by his presence. Compare the remark of Döring: "*Praecepta scilicet, quae viva voce a doctore praesente dantur, gravius auditoris vel discipuli animum impellere solent.*"

70. *Cur non, ut porticibus,* &c. "Why I do not hold to the same sentiments with them, as I enjoy the same porticoes, and do not pursue or shun whatever they themselves admire or dislike." As regards the Roman porticoes, and the uses to which they were applied, compare Explanatory Notes, Serm. 1. 4. 134.——73. *Olim.* "Once upon a time." Compare Serm. 2.——74. *Quia me vestigia terrent,* &c The fox dreaded the treachery of the lion, the poet shrinks from the corrupt sentiments and morals of the populace.——76. *Bellua multorum est capitum.* "It is a many headed monster." The people, ever prone to error, and constantly changing from one species of vice to another, are here not unaptly compared to the Lernean hydra, (*θηρίον πολυκέφαλον.*)——77. *Conducere publica.* "In farming the public revenues." Understand *vectigalia.* Hence the farmers of the revenue, who were principally of Equestrian rank, were styled *Publicani.* The office was much more honourable at Rome, than in the provinces, where the inferior agents practised every kind of extortion. As regards the division of this body of men into *Mancipes, Praedes,* and *Socii,* compare *Sigonius, de ant. jure C. R.* 2. 4. and *Burmann* (*Petr.*) *de Vectig. Pop. Rom.* Some commentators extend the expression in the text so as to include all who undertook, or contracted to perform, any public work, and embracing, therefore, the *redemptores* as well as *publicani.*——79. *Excipiantque senes, quos in vivaria mittant.* "And catch old men, whom they may send to their ponds." Old men are here compared to fish, as in Serm. 2. 5. 44. "*Plures annabunt thunni, et cetaria crescent.*" *Excipere* is the proper term to be used here. Compare the Greek *ἐκδέχεσθαι.* Both are used to denote the securing of any prey or game.——*Vivaria.* A general term to express places where *living* animals are kept for future use. We have rendered it by the word "ponds," as the reference here appears to be to the same idea which has already been expressed in Serm. 2. 5. 44. Compare note on verse 79.

80. *Verum esto, aliis alios rebus studiisque teneri,* &c. "But grant, that different men are engaged in different employments and pursuits: can the same persons continue for a single hour praising the same things?" It were of little consequence that mankind differed from each other, if they could agree with themselves. We might believe they had found the way to happiness, if they would always continue in it. But how can they direct us with certainty, who are not determined themselves?——83. *Nullus in orbe sinus Baiis praelucet amoenis.* "No bay in the world surpasses in beauty the delightful Baiae." Compare Explanatory Notes, Ode 2. 18. 20.——84. *Lacus et mare sentit amorem,* &c. "The lake and the sea experience the eagerness of the impatient master." i. e. buildings immediately arise along the margin of the Lucrine lake, and the shores of the sea. Compare, as regards the Lucrine lake, which was in the vicinity of Baiae, Explanatory Notes, Ode 2. 15. 3.——85. *Cui si vitiosa libido fecerit auspicium,* &c. "To whom, if sickly caprice shall give the omen, he will cry, to-morrow, workmen, you will convey your tools to Teanum." i. e. if the sickly fancy once come across his brain, receiving it as an auspicious omen, he will immediately abandon his plans at Baiae, and will leave the vicinity of the sea for the interior of the country. The force and spirit of the passage consists in the opposition between Baiae, situate on the coast,

and Teanum an inland town.——86. *Teanum.* There were two towns of this name in Italy, one in Apulia, on the right bank of the river Frento, (now *Fortore*), and called for distinction sake *Appulum;* and the other in Campania, about fifteen miles, north-west of Capua. This last is the one here alluded to. It was famed for the beauty of the surrounding country, and became one of the favourite places of resort for the Roman nobility and men of wealth, who erected splendid villas in its neighbourhood. Some cold acidulous springs are noticed in its vicinity by the ancient writers, (*Plin. H. N.* 31. 2. *Aul. Gell.* 10. 3. *Vitruv.* 8.); they are now called *Acqua delle Caldarelle.* (*Pratilli, Via Appia*, 2. 9. *p.* 227.) The Teanum of which we are here speaking, received the epithet of *Sidicinum*, from its being situate among the Sidicini, and as contra-distinguished from the one first mentioned.

87. *Lectus genialis in aula est.* "The nuptial couch stands in his hall," i. e. is he a married man? The nuptial couch was placed in the hall, opposite the door, and covered with flowers. Compare *Cicero, pro Cluent.* 5. *Catullus*, 59. 192. *Donatus, in Terent, Eun.* 3. 5. 45.——89. *Si non est.* "If it does not stand there," i. e. if he is not married.——90. *Protea.* Alluding to the rich man, full of capricious fancies, and whose opinions undergo as many changes as Proteus was capable of assuming forms.——91. *Quid pauper? ride, ut mutat*, &c. It might well seem that this inconsistency, this wandering of spirit, was peculiar to the rich alone, but it is the folly of human nature, to which the poor are equally liable, although they are guilty of it only in miniature.——*Coenacula, lectos, balnea, tonsores.* "His lodgings, couches, baths, barbers." By *coenacula* are meant the highest chambers or apartments in a house, those immediately under the roof, which at Rome, in consequence of the great population of the city, and the want of other accommodations, were filled by the poorer sort of people. Compare *Vitruvius*, 2. 8. *ad fin.* The term *lectos* is meant to refer to the place of supping, some eating-house or tavern, which the poor man changes with as much fastidious caprice as the rich do the scenes of their splendid entertainments. As to the *balnea*, or baths, it may be remarked, that these were the public ones, which the poor were accustomed to use; for the rich had private baths of their own: while, as the number of *tonstrinae*, or barber's shops, was far from small, a person might easily consult variety in changing from one to another at pleasure.——92. *Conducto navigio aeque nauseat*, &c. "He is as much surfeited in a hired boat, as the rich man whom his own galley conveys." *Nauseat* is here equivalent to *oppletur fastidio.* Some commentators give it a much *plainer* signification, which Francis plainly but forcibly expresses.

"And since the rich in their own barges ride,
He hires a boat and pukes in mimic pride."

94. *Curatus inaequali tonsore capillos.* "With my hair cut by an uneven barber," i. e. in an uneven manner. By the expression *inaequalis tonsor* is meant, in fact, a barber who cuts in an uneven manner. Horace, in this as well as in what follows, applies to himself, not what properly belongs to him, but to any individual who comes forth into public in the state here described. As to the term *curatus*, consult Various Readings.——95. *Si forte subucula pexae*, &c. "If I chance to have a threadbare shirt under a new tunic." The *subucula* was a woollen garment, worn next the skin, like the modern shirt. It was also called *Indusium*, and by later writers *Interula* and *Camisia.* Linen cloths were not used by the ancient Romans, and are seldom mentioned in the classics.——*Pexae.* Literally, "with the nap on," i. e. new.——96. *Impar.* "Too much on one side." Compare the explanation of Döring: "*Altera parte togae demissa, altera sursum tracta.*"——97. *Pugnat secum.* "Contradicts itself."——99. *Aestuat.* "Fluctuates."——*Disconvenit.* "Is at variance with."——101. *Insanire putas solennia me?* "Dost thou think me affected with the current madness?" i. e. with a madness common to all the world.——102. *Nec curatores egere a praetore dati.* Compare Explanatory Notes, Serm. 2. 3. 217.——104. *Et prave sectum stomacheris ob unguem.*

Compare the explanation of Bothe: "*Cum talem mei curam geris, ut vel in levissimis peccare me nolis.*"

106. *Ad summam.* "To conclude."——*Sapiens uno minor est Jove,* &c. The idea with which the poet intends to conclude his epistle, is this, that he alone is happy who regulates his life by the maxims of wisdom. In order to express this, he adopts the language which the Stoics of the day were fond of using in reference to the superior privileges of their wise man. As the Stoics, however, carried their notions of their wise man to a ridiculous length, it is easy to perceive that Horace, though he embraced what was good in the philosophical tenets of this sect, could not give into their ridiculous paradoxes. Hence the piece of raillery with which the epistle terminates.——108. *Praecipue sanus,* &c. The Stoics regarded a sound and healthful frame as among the many advantages which their discipline conferred. But, after alluding to this, the poet sarcastically adds, *nisi quum pituita molesta est,* meaning to imply, that there were occasions when the wise man of the stoics was brought down to the level of the common herd. In order to comprehend the full force of the raillery here employed, we must bear in mind, that they who labour under any defluxion of phlegm, experience at the same time a dulness in the senses of smell and taste, and that this, applied in a figurative sense to the intellect, conveys the idea of an unfitness for any subtle examination of things, or any nice exercise of judgment. Hence it will be perceived, that *sanus* in the text is purposely used in an ambiguous sense, as referring not merely to the body, but also to the mind. Compare the explanation of Gesner: "*In oculis sedem quasi propriam et in naso habet pituita, et sensum utrumque obtundit. Hinc* κορυζῶντες, *hebetes,*" &c.——*Pituita.* To be pronounced, in metrical reading as a trisyllable, *pit-wita.* Compare Serm. 2. 2. 76.

EPISTLE 2.

Horace, having retired for some time into the country, had taken the opportunity of that solitude to read over Homer again with particular attention, and, writing to his friend Lollius at Rome, sends him his remarks upon that poet, and an explanation of what he takes to be the main design of his two poems. He finds that the works of this admirable poet are one continued lesson of wisdom and virtue, and that he gives the strongest picture of the miseries of vice, and the fatal consequences of ungoverned passion. From this he takes occasions to launch forth in praise of wisdom and moderation, and shows, that to be really happy, we must learn to have the command of ourselves. The passions are headstrong, unwilling to listen to advice, and always push us on to extremities. To yield to them is to engage in a series of rash and inconsiderate steps, and create matter of deep regret to ourselves in time to come. A present gratification thus obtained, is a dear purchase, and what no wise man will covet.

1. *Maxime Lolli.* "Eldest Lollius." Understand *natu.* The individual here addressed would appear to have been the son of M. Lollius Palicanus, who was consul with Q. Aemilius Lepidus. There is a great difference of opinion, however among the learned, on this point. Torrentius, Baxter, Dacier, Glandorp, (*Onomast. p.* 547.) and Moreri, (*Dict. Hist. vol.* 4. *p.* 192.) make Horace address Lollius the father, but this violates chronology, since it appears from the epistle itself, that the person to whom it is inscribed was quite a young man. The explanation which we have adopted is given by Noris, (*ad Cenotaph. Pis.* 2. 14. *p.* 255.) Bayle, (*Dict. Crit. vol.* 3. *p.* 150.) Masson, (*Vit. Hor. p.* 265.) and, among the editors of Horace, by Sanadon, Gesner, Döring, &c. The epithet *maxime* also has given rise to considerable discussion. Torrentius, Dacier, and many other commentators, suppose it to refer to the mental qualities of the individual, while Scaliger, Marcilius, Meibomius, Vanderbourg, and others, consider *Maxime* a family or proper name. The authority, however,

which has been cited from Gruter (638. 2.) to substantiate this last opinion, is fully opposed by chronological arguments. (Compare *Obbarius, ad loc.*) Besides, the distinctive family-name of the Lollii was *Palicanus*, or, as it is written on coins, *Palikanus*. (Compare *Burmann, ad Quinct.* 4. 2. *Ernesti, Clav. Cic. s. v. Palikanus. Val. Max.* 3. 8. 3. *Ellendt. ad Cic. Brut. p.* 162 *Rasche, Lex Rei Num. vol.* 4. *p.* 1815.) It remains but to add, in defence of the interpretation we have given to *maxime*, that, though the brother of young Lollius is mentioned in Epist 1. 18. 63. yet Sanadon has no authority for supposing that he was the only one: indeed *maxime* would of itself imply others, since if there were merely two, *major* would have been used.

2. *Dum tu declamas Romae.* "Whilst thou art exercising thyself at Rome, in the art of public speaking." Young persons of distinction at Rome, whose views were directed towards a public life, were accustomed to exercise themselves in oratory, by declamations in private on feigned subjects, and it is to this practice that the text alludes. Cicero appears to have opened a kind of school for eloquence at his own house, during the time that the republic was in the hands of Julius Caesar, (*Ep. ad Fam.* 7. 33. and 9. 18.), though the regular rhetoricians had, it is true, preceded him. (*Auct. dial. de Orat.* 35.) Compare *Wieland, ad loc. Masson. Vit. Horat. p.* 262. *Ernesti, Lex. Technic. Lat. p.* 102. *Ruperti, ad Juv.* 7. 150. 173. ——*Praeneste relegi.* "I have read over again at Praeneste." Compare Explanatory Notes, Ode 3. 4. 23.——3. *Pulchrum.* "Becoming." Analogous to the τὸ καλόν of the Greeks. The poet, in this passage, touches upon some of the common topics of discussion agitated by the philosophers of antiquity. Compare *Aristotle, Ethic. Nicom.* 2. 2. τριῶν γὰρ ὄντων τῶν εἰς τὰς αἱρέσεις, καὶ τριῶν ὄντων τῶν εἰς τὰς φυγάς, καλοῦ, συμφέροντος, ἡδέος, καὶ τριῶν τῶν ἐναντίων, αἰσχροῦ, ἀσυμφόρου, λυπηροῦ. Compare also *Cicero, Ep. ad Att.* 8. 8. and *Stallbaum, ad Platon. Sympos.* 21. *p.* 101.——*Quid non.* "What injurious." The poet does not merely mean what is simply useless, but what also brings injury along with it. Compare the Greek usage in the case of the adjective ἀχρεῖον, and *Heindorff. ad Serm.* 1. 4. 124. *Heusinger, ad Cic. de Off.* 3. 13. 12.

4. *Planius.* "More clearly." Consult Various Readings.——*Chrysippo.* Compare Explanatory Notes, Serm. 1. 3. 127.——*Crantore.* Crantor was a philosopher of the Old Academy, who studied under Xenocrates and Polemo. He adhered to the Platonic system, and was the first that wrote commentaries on the works of Plato. Crantor was highly celebrated for the purity of his moral doctrine, as may be inferred from the praises which are bestowed by the ancients upon his discourse "On Grief," which Cicero (*Ac. Quaest.* 4. 44. *Tusc. Quaest.* 3. 6.) calls a small but golden piece, adapted to heal the wounds of the mind, not by encouraging stoical insensibility, but by suggesting arguments drawn from the purest fountains of philosophy.——6. *Fabula, qua Paridis propter,* &c. The poet now proceeds to substantiate his position, that Homer, by various examples of folly, crime, unlawful passion, and anger, on the one hand, and wisdom, piety, virtue, and moderation, on the other, accurately delineated, and forcibly placed before the eyes of his readers, conveys the lessons of philosophy with greater clearness and better success than either Chrysippus or Crantor. *Fabula* must here be rendered, "the story."——7. *Barbariae lento collisa duello.* "To have been engaged in conflict, during a long protracted war, with a barbarian land." Literally, "to have been dashed against." This line is thought, both from the use of *collisa* and the presence of *duellum*, to have been either taken or imitated from Ennius. As regards the term *Barbariae*, compare Explanatory Notes, Ode 1. 29. 5.——8. *Stultorum regum et populorum continet aestus.* "Contains a narrative of the effects produced by the excited passions of foolish princes and their people." *Aestus* is here equivalent to *affectus concitatos.* Compare verse 15.

9. *Antenor censet,* &c. Antenor, one of the most prudent of the Trojans, and adding the authority of age to the weight of his advice, recommends that Helen be given up, and "that they cut off" in this way "the whole cause of the war."——10. *Quod Paris, ut salvus regnet,* &c. "Paris declares, that he cannot be induced to take this step, even though

it be in order that he may reign in safety, and enjoy a happy life."—Consult Various Readings.——12. *Festinat.* "Is anxious."——13. *Hunc.* Many commentators, among whom is Döring, suppose the reference is here to Achilles, inflamed with love for Briseïs; and Pearce, therefore, in order to remove the objection to the Latinity, proposes to read *illum* for *hunc*. (*Scebod. Bibl. Crit.* 1820. *vol.* 10. *p.* 861.) This opinion, however, is an erroneous one. *Hunc* refers to Agamemnon, and must, in accordance with the rules of good Latinity, be rendered "the latter," not, "the former." Horace, intending at first to assign love as the impelling cause in the case of Agamemnon, and anger in that of Achilles, corrects himself, as it were, and subjoins *quidem*, with the view of showing that both the chieftains were equally under the influence of resentment. Agamemnon, therefore, compelled to surrender Chryseis, whom he passionately loved, to her father, and inflamed with anger toward Achilles, the chief instigator to this step, deprived the latter of his prize Briseïs. To show the propriety of applying *amor* in the present passage, to the monarch of Mycenae, compare *Epitom. Il. Hom.* 70. *seqq.* (*Wernsdorff, Poet. Min. Lat. vol.* 4. *p.* 626.)

> *"Non tamen Atridae Chryscidis excitat ardor:*
> *Mocrei et amissos deceptus luget amores.*
> *Mox rapta magnum Briseide privat Achillem,*
> *Solaturque suos alienis ignibus ignes."*

——14. *Quicquid delirant reges, plectuntur Achivi.* "The Greeks suffer for whatever folly their princes commit." Compare *Phaedrus*, 2. 30. 1. "*Humiles laborant, ubi potentes dissident.*" The intransitive verb *deliro* obtains here a transitive force, because an action exerted upon an object is implied, though not described, in it. Compare *Zumpt, L. G. p.* 257. *Kenrick's transl. 2d. ed.*

17. *Rursum.* The allusion is now to the Odyssey. Consult Various Readings.——18. *Ulixen.* Compare, as regards this form, *Plutarch*, (*vit. Marcell.*) Οὐλίξον, τουτέστιν Ὀδυσσέως. Compare also *Cellar. Orthogr. Lat. ed. Harl.* 1. *p.* 384. *Heyne ad Virg. Eclog.* 8. 70.——19. *Providus.* "Carefully." Some commentators make this equivalent here to the Homeric πολύτροπος. (Compare *Wolf's Analecta*, 3. 244.) Horace, however, evidently uses it in a milder sense, in order to accord better with the context.——*Multorum urbes et mores hominum inspexit.* Compare the Homeric, πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω. Compare also *Epist ad Pis.* 142.—22. *Immersabilis.* "Not to be sunk." Compare the ἀβάπτιστος of *Pindar, Pyth.* 2. 145.——23. *Sirenum voces.* Compare *Homer*, (*Odyss.* 12. 39—54, and 182—200.)——*Circae pocula.* Compare *Homer*, (*Odyss.* 10—12.)——24. *Stultus cupidusque.* "Like a fool, and a man enslaved by his passions." Ulysses did not taste the contents of the cup, until he had made use of the plant given him by Mercury, as of sovereign power against enchantments.——25. *Turpis et excors.* "A debased and senseless slave."——26. *Vixisset canis immundus.* Supply *sicuti* before *canis*.——27. *Nos numerus sumus*, &c. "We are a mere number." *Numerus* is here a word of contempt, and spoken of men as mere cyphers, who served no other end but to fill up places. Compare the Greek form of expression: ἡμεῖς ἐσμὲν πλῆθος ἄχρειον. The connection in the train of ideas is as follows: We, therefore, who do not follow the example of virtue and of wisdom, which is set before us in the character of Ulysses, seem born only to consume the productions of the earth, and to add to the bulk of mankind. We are no better than the suitors of Penelope; we are no better than the effeminate and luxurious Phaeacians, whose chief employment consisted in pampering their bodies, in prolonging their slumbers until mid-day, and in dispelling their cares with wine, dancing, and song.

28. *Sponsi Penelopae, nebulones Alcinoique.* "Mere suitors of Penelope, mere effeminate and luxurious subjects of Alcinous." The term *nebulones* is here used in a somewhat softened sense, though still full of reproach, and the allusion is to the Phaeacians, over whom Alcinous ruled, and who were famed for their soft and effeminate mode of life, as well as their luxurious indulgence. Compare Homer, Od. 8. 248. αἰὲν ἡμῖν δαῖς τε φίλη, κιθαρίς τε, χοροί τε. The Phaecia of Homer was the Corcyra of later geography, now

Corfa.——29. *In cute curanda plus aequo operata juventus.* "A race occupied, more than was proper, in pampering their bodies." i. e. in feasting and the pleasures of the table. The allusion is still to the subjects of Alcinous, and this is continued to the end of the 31st verse. Döring, with less propriety, makes *Alcinoi* the nominative plural, placing a comma after *nebulones*, and refers *juventus*, together with what follows, down *to curam* in the 31st verse, to the generation in which Horace lived. He makes *fuit*, therefore, equivalent to *esse solet.* This mode of explaining the sentence, however, is shown to be incorrect by *Seebode, Archiv.* 1826. *fasc.* 1. 2. *p.* 155. and by *Obbarius, ad loc.* Döring's punctuation is given, it is true, in the Aldine editions of 1501 and 1519, in the Junta edition of 1514, and by H. Stephens, Cruquius, Torrentius, Chabot, and Oberlin, but his mode of interpreting the passage does not seem by any means to be theirs. Compare the words of Obbarius, on this point: "*Omnes tamen,*" (alluding to the editions we have just enumerated), "*quod quidem ex ipsis Chabotii, atque quodammodo etiam Torrentii verbis, intelligitur, ad v.* 29. *a communi repetitisse videntur vocem Alcinoi, 'nos sumus juvenes Alcinoi,'* i. e. *similes juvenibus Phaeacum, qua re longissime ab iis recedit Döring.*"——30. *Et ad strepitum citharae cessatum ducere curam.* "And to lull their cares to rest by the tones of the lyre." *Cessatum* is the supine. Consult Various Readings.

32. *Ut jugulent homines,* &c. The poet now calls off the attention of his young friend from the picture he has just drawn of indolence and effeminacy, to the importance of active and industrious exertion in promoting the great ends of moral and mental improvement.——33. *Ut te ipsum serves.* "To save thyself," i. e. from the evils attendant on slothful indolence.——33. *Atqui si noles sanus, curres hydropicus.* "Well then, if thou wilt not use exercise when in health, thou wilt have to run when dropsical." People in the dropsy were ordered by their physicians to use active exercise. Thus Porphyrion remarks: "*Hydropici jubentur a medicis currere, ita enim morbus eorum solet extenuari labore.*" Compare the words of *Celsus,* 3. 21. (*de hydropicis.*) "*Si sine febre aeger est, tum demum ad ea veniendum est, quae ipsi morbo mederi solent . . . . . Multum ambulandum, currendum aliquando.*" Horace, it will be observed, intends the allusion to the dropsy in a metaphorical sense, and the idea which he means to convey is simply this: If thou wilt not exert thy power when thou canst, thou shalt be made to do so when no alternative is left.——34. *Et ni posces ante diem librum cum lumine.* According to the *old* Roman custom, every individual arose at the break of day to attend to his particular avocations. To prolong one's slumbers into the day, as the luxurious Phaeacians did, would have been as dishonourable to a freeman as appearing abroad intoxicated in the public streets. To get up, therefore, before break of day, for the purposes of mental improvement, was not requiring too much of a young man of family like Lollius, who was desirous of acting a distinguished part on the theatre of life, and who would therefore feel the strongest inducement to put in operation this good old rule of former days.——37. *Vigil.* "In thy waking moments." i. e. after thou shalt have extended thy slumbers into the middle of the day. The allusion in the words *invidia vel amore* is not merely to these passions in particular, but to all the depraved desires and affections which mental culture, and the pursuits of philosophy, can alone drive away.

39. *Est animum.* "Preys upon the mind."——*Curandi.* Compare the explanation of Döring: "*Animum a vitiis liberandi.*"——40. *Dimidium facti, qui coepit, habet.* Compare the Greek proverb. ἀρχὴ ἥμισυ παντὸς. As to the author of this adage, it may be remarked, that *Iamblichus,* (*de vita Pythag. c.* 29. *p.* 342. *ed. Kiessl.*) refers it to Pythagoras, and Lucian (*Hermot.* 3. *vol.* 4. *p.* 4. *ed. Bip.*) to Hesiod. Lucian, however, was probably misled by the expression in Hesiod. ἔργ. καὶ ἡμ. 40. πλέον ἥμισυ παντὸς, as Fabricius (*vit. Procli, p.* 85.) and Reitzius remark. Compare *Ausonius, epigr.* 81. "*Incipe; dimidium facti est coepisse.*" and *Idyll.* 12. 5. "*Incipe: quicquid agas: pro toto est prima operis pars.*" Compare also *Erasmus, Chil.* 1, *cent.* 2, 39. *p.* 74. *ed. Steph.*——42. *Rusticus expectat dum defluat amnis,* &c.

With *rusticus* supply *ut* or *sicuti*. The leading idea in the comparison here instituted is as follows: He who neglects the present season for self-improvement, and keeps waiting for some more favourable opportunity to arrive, waits in vain, like the rustic on the river's bank, who foolishly thought that the stream would flow by and become exhausted: for time, like that stream, glides along in rapid course, and the hour which has once passed will never return.——43. *Volubilis*. "Rolling on."

44. *Quaeritur argentum, puerisque*, &c. The connection in the train of ideas is as follows: The bulk of mankind, however, pay little if any attention to mental culture and the lessons of wisdom and virtue. Their chief object of pursuit is the accumulation of wealth. ——*Puerisque beata creandis uxor*. "And a rich and fruitful spouse." It may be doubted whether *pueris creandis*, as here employed, should be at all translated, and whether it is not rather a mere formal expression, borrowed from the language of the Roman nuptials. Compare *Obbarius ad loc: Lipsius, ad Tacit.* 11. 27: *Hemsterh. ad Lucian. Timon.* 17. *Peerlkamp. in Biblioth. Crit. Nov.* 1. *p.* 96.——45. *Pacantur*. "Are subdued." Compare the Greek ἡμερόω. The poet, by the use of this term, would seem to ridicule the excessive desire on the part of the Romans of extending their cultivated grounds, so as to strive to subject to the plough the most stubborn soils, and even to bend the forests to its sway.——48. *Deduxit*. "Can remove." Equivalent to *depellere valet*.——49. *Valeat possessor oportet*. "Their possessor must enjoy health both of body and of mind." That *valeat* here refers not merely to bodily, but also to mental, health, is evident from the 51st verse and what follows: ——51. *Qui cupit ante metuit*. "Who is a slave to desire or to fear," i. e. who is continually desiring more, or else fears to touch what he at present has, as if it were something sacred. Compare Serm. 2. 3. 110. *Metuit*, however, may also refer to the fear of being robbed of one's darling treasures. Compare Serm. 1. 1. 78.——52. *Ut lippum pictae tabulae*. That strength of colouring, which gives greater pleasure to a good eye, affects a weak one with greater pain.——*Fomenta podagrum*. Fomentations are spoken of by the ancient physicians, among the remedies for the gout (compare *Celsus*, 4. 24.), though but little real good was effected by them. The disorder in question proceeds from such an inward sharpness of humours, as no outward remedies can correct. We must regulate our whole course of life in hopes of a cure.——53. *Auriculas citharae collecta sordc dolentes*. "The tones of the lyre, ears that labour with collected filth." *Dolentes* is here equivalent to *Male se habentes*. Compare, as regards the expression *collecta sorde*, the remark of Döring: "*Sorde collecta, quae audiendi facultatem impedit.*" Some erroneously refer *collecta sorde* to actual disease, and thus Francis, among others, renders it: "The tingling organs of the imposthum'd ears."——54. *Sincerum est nisi vas*, &c. The idea intended to be conveyed is this; unless the mind is pure, and free from the contamination of vice, whatever enters will become in like manner vitiated. As regards the term *sincerum*, compare Explanatory Notes, Serm. 1. 3. 55.

55. *Emta dolore*. "When purchased with pain," i. e. when so purchased that pain follows after it.——56. *Certum voto pete finem*. "Seek a certain limit for thy wishes." i. e. set a fixed limit to thy wishes. Compare Serm. 1. 1. 106. *seqq.*——58. *Siculi tyranni*. Alluding to Phalaris and Dionysius the elder, in particular.——60. *Dolor quod suaserit amens*, "Which mad resentment shall have prompted." Consult Various Readings.——61. *Dum pocnas odio per vim festinat inulto*. "While he is impatient to satiate his unappeased anger." Compare the remark of Francis: He who will not moderate his anger, shall certainly repent of having attempted to satisfy a hatred, which never thinks itself sufficiently revenged.——62. *Animum rege*. This was a precept of Chilo's (*ap. Orell. vol.* 1. *p.* Θυμοῦ κράτει, and also of Periander's (*ibid. p.* 186.), Ὀργῆς κρατεῖν. Compare likewise *Menander*, (*p.* 322. *ed. Meinek.*) Θυμοῦ κρατῆσαι κἀπιθυμίας καλόν.——63. *Hunc frenis*, &c. Compare *Phocylides*, *v.* 53. χαλινοῦ δ' ἄγριον ὀργήν, and *Menander*, *p.* 334. *ed. Meinek.* ψυχῆς μέγας χαλινὸς ἀνθρώποις ὁ νοῦς.——64. *Fingit equum tenera docilem*, &c. The idea intended to be conveyed is this: As steeds and hounds are trained when young, so should our earlier years be given to the lessons of wisdom and virtue, for the mind, at that period of life, easily receives impressions.

and what is then learnt is seldom forgotten.——66. *Cervinam pellem latrarit in aula.* Alluding to the custom of training up young hounds, by placing before them the skin of a stag, stuffed with straw or other materials, so as to resemble the living animal.——*In aula.* "In the court-yard." *Aula* is here a court-yard, or area generally, enclosed on all sides, and in which young dogs were trained to the hunt. Compare *Grat. Fal. Cyneg.* 167. "*Sed praeceps virtus ipsa venabitur aula.*" and *Wernsdorff, ad Poet. Lat. Min.* 3. *p.* 28.——67. *Nunc adbibe puro pectore verba,* &c. "Now, in the days of thy youth, drink deep into thy pure breast the language of instruction; now give thyself up to those who are wiser." *Verba* may also be here rendered, "these my words," but with less propriety and force. As regards the term *adbibe,* compare the remark of Obbarius: "*Metaphora elegans, a bibendi cupiditate deducta, usurpatur saepe poetis, ut aliquem aliquid in intimam mentem demisisse indicent.*"——69. *Quo semel est imbuta recens,* &c. "A jar will long retain the odour of the liquor, with which, when new, it was once impregnated." Compare *Philo,* (*Quod liber sit quisquis virt, studet. p.* 671.) ὥσπερ γὰρ φασὶ τὰ κενὰ τῶν ἀγγείων ἀναφέρειν τὰς τῶν πρώτων εἰς αὐτὰ ἐγχυθέντων ὀσμάς, οὕτω καὶ αἱ νέων ψυχαὶ, κ. τ. λ. Compare also the imitation of St. Jerome (*Epist. ad Laetam.—Opp. vol.* 1. *p.* 36. *B.*) "*Difficulter eraditur, quod rudes animi perbiberunt. Lanarum conchylia quis in pristinum candorem revocet? Recens testa diu et saporem retinet et odorem quo primum imbuta est.*"——70. *Quod si cessas,* &c. The idea intended to be here conveyed is thus expressed by Francis, from Torrentius and Dacier. If thou wilt run the race of wisdom with me, let us run together; for if thou stoppest or endeavourest to get before me, I shall neither wait for thee, nor strive to overtake thee. When we enter the lists of virtue, to wait for those behind us is indolence, too earnestly to pursue those before us is envy.

EPISTLE 3. In the year of the city 731, Tiberius was sent at the head of an army into Dalmatia. Julius Florus, to whom this epistle is addressed, was in his train. He continued visiting and regulating the provinces until the year 734, when he received orders from Augustus to march to Armenia, and replace Tigranes on the throne. It is at this time that Horace writes to Florus. Our poet here marks the route of Tiberius through Thrace, and across the Hellespont, into Asia Minor, thus making his epistle a kind of public historical monument. Florus had reproached the bard for never writing to him, and the latter, in a pleasant kind of revenge, reckons a large number of particulars of public and private news, which he expected in answer to his letter. It would seem, however, that Horace had also another object in view, and this was to make his friend sensible, how prejudicial to him his ambition and his love of riches were, which he does in the softest and most friendly manner.

1. *Juli Flore.* This is the same with the one to whom the second epistle of the second book is inscribed. He is there called the faithful friend of Nero, whence it has been conjectured that he was a person of consideration at court.——2. *Claudius Augusti privignus.* The reference is to Tiberius Claudius Nero, son of Tiberius Nero and Livia. He is here styled "the step-son of Augustus," from his mother's having married that emperor. The expedition, on which the prince was sent, has been already alluded to in the Introductory Remarks. Compare *Suetonius* (*vit. Tib.* 9.) "*Ducto ad Orientem exercitu, regnum Armeniae Tigrani restituit,*" &c. Compare also *Velleius Paterculus,* 2. 94. *Tacitus, Ann.* 2. 3. *Dio Cassius,* 54. 9. As the expedition to which we are referring was made with great dispatch, it was sometimes not exactly known at Rome where the army was. Hence the questions put by the poet.——3. *Thracane.* As regards the Greek form *Thraca,* here employed for *Thracia,* compare the remark of the scholiast: "*Graece protulit* Θρήκη *pro Thracia.*" Tiberius directed his course through Macedonia into Thrace. Compare *Suetonius, vit. Tib.* 14. "*Per Macedoniam ducente exercitum in Syriam.*"——*Hebrusque nivali compede vinctus.*

The expedition was made in the winter-season. As regards the Hebrus itself, compare Explanatory Notes, Ode 3. 25. 10.——4. *An freta vicinas inter currentia turres.* A description of the Hellespont. Consult Various Readings.——5. *Morantur.* Equivalent to *detinent.* Consult Various Readings.

6. *Studiosa cohors.* "The studious train." The young Romans who attended Tiberius in this expedition, at once to form his court and to guard his person, were men of letters and genius; whence they are here styled *studiosa cohors.* To the number of these belonged Titius, Celsus, and Munatius, mentioned in the course of the epistle.——*Operum.* Governed by *quid,* and alluding to the literary labours of the individuals composing the *studiosa cohors.* ——8. *Bella quis et paces longum diffundit in aevum?* "Who transmits his wars and treaties of peace to distant ages?" i. e. the martial and peaceful glories of his reign.——9. *Titius.* The same with the Titius Septimius to whom the sixth ode of the second book is inscribed. This individual appears to have been a young man, devoted to poetical studies, and who intended in a short time to publish his works. (*Romana brevi venturus in ora.*) He is called Titius Septimius by one of the scholiasts, and in all the Blandinian MSS. Some commentators, however, distinguish between the two persons.——10. *Pindarici fontis qui non expalluit haustus,* &c. "Who, having dared to contemn the lakes and streams open to the use of all, has not feared to drink of the Pindaric spring." i. e. who has separated himself from the herd of common poets, and, aiming at higher efforts, has boldly taken the Grecian Pindar for his model. Compare the remark of Francis: Other poets are compared to lakes and rivulets, whose waters are open to the world; but Pindar is an impetuous river, and a man must be bold indeed, who does not turn pale when he ventures to quench his thirst in a current of such rapidity.——12. *Ut valet?* "How is he?"——*Fidibusne Latinis Thebanos,* &c. Alluding to his imitation of Pindar, a native of Thebes, in Latin verse. ——13. *Auspice Musa.* "Under the favouring auspices of the Muse."——14. *An tragica desaevit et ampullatur in ore?* "Or does he rage and swell in tragic strains?" Horace, while he praises his friend Titius, appears at the same time, from the language of the text, especially from the irony implied in *ampullatur,* to designate him as a turgid poet.

15. *Quid mihi Celsus agit?* "What is my Celsus doing?" The pronouns *mihi, tibi, sibi, nobis, vobis,* are often used in this way, with the force of possessives, and in imitation of the Greek idiom. This is often done for the purpose of gentle sarcasm, as in the present instance. The individual here alluded to is generally supposed to have been the same with Celsus Albinovanus, to whom the eighth epistle of this book is inscribed. He appears to have been addicted to habits of plagiarism.——16. *Privatas opes.* "Treasures of his own." *Opes* here applies to the literary resources of individuals.——17. *Palatinus Apollo.* An allusion to the Palatine library, where the writings of the day, if useful or valuable, were treasured up along with the productions of other nations and times. Compare the explanation of the scholiast: "*Ne excerpat ex scriptis eorum librorum, qui, in bibliotheca Palatina condili, in auctoritatem a Caesare sunt recepti*" The Palatine library was founded by Augustus, A. U. C. 726. It was connected with the temple of Apollo on the Palatine hill, and was filled with the works of the best Greek and Latin authors. Compare Explanatory Notes, Serm. 1. 4. 21. It contained, according to Pliny (*H. N.* 34. 7.) a colossal statue of Apollo, in bronze, of Tuscan workmanship, which was much esteemed.——19. *Cornicula.* Supply *sicuti.* The allusion is to the well-known fable of Aesop, (compare Phaedrus, 1. 3.) excepting that, for the more common term *graculus,* we have here *cornicula.* Compare the scholiast: "*Cornicula ponitur abusive pro graculo.*"——20. *Furtivis nudata coloribus.* "Stripped of its stolen colours," i. e. stripped of the feathers of the peacock, which it had assumed for its own.

21. *Agilis.* "Like the industrious bee." Horace, on a former occasion, has compared himself to the same little creature. (Ode 4. 2. 27.)——22. *Non incultum est et turpiter hirtum.* "It is not uncultivated and shamefully rough." The mental powers in their neglect-

ed state, are aptly compared to a field left without culture, and rough with briars and thorns. ——23. *Seu linguam causis acuis.* "Whether thou art sharpening thy tongue for causes," i. e. training thyself for public speaking," As regards the expression *linguam acuis*, compare *Pindar, Pyth.* 1. 86. χαλκεύειν γλῶσσαν πρός τινι, and *Boeckh. ad loc.*——23. *Civica jura respondere.* "To give answers on points of civil law."——24. *Amabile carmen.* "The pleasing strain."——25. *Prima feres ederae victricis praemia.* Compare Ode 1. 1. 29.——26. *Frigida curarum fomenta.* "The cold fomenters of care." A beautiful expression. The poet is alluding to ambition, and to a love of riches: these increase our cares, and at the same time render the breast cold and dead to the lessons of virtue, and the inspirations of poetry. Compare the explanation of Döring, who thinks the reference, however, is to the love of riches alone. "*Videtur Horatius Floro mollius exprobrare divitiarum cupiditatem, quae neque parantur neque possidentur sine curis; has igitur curas, quas alunt et fovent avari, eleganter vocat* curarum fomenta, *et quidem* frigida, *quia pectus, quod virtutis amore accendi vel poetico spiritu incalescere debet, reddunt* frigidum."——28. *Hoc opus, hoc studium.* Alluding to the practice of virtue and wisdom.

30. *Si tibi curae quanta convenit Munatius.* "Whether thou hast still that regard for Munatius which becomes thee." i. e. whether thou art still on the same terms of friendship with one, between whom and thee there never ought to have been the least variance. The individual here styled Munatius is thought to have been the son of that Munatius Plancus, who was consul A. U. C. 712, and to whom the seventh ode of the first book is addressed. The son himself obtained the consulship, A. U. C. 766. There would seem to have been a difference between the latter and Florus, which their common friends had united themselves to heal. Such forced reconciliations, however, are generally as little durable as sincere, and the poet therefore is afraid lest this one may soon be interrupted.——31. *An male sarta gratia nequidquam coit et rescinditur?* "Or does the ill-sewn reconciliation close to no purpose, and is it getting again rent asunder?" We have translated the expression *male sarta* literally, in order to preserve more effectually the force of the allusion. The reference is to a wound, badly sewn up, and which begins to bleed afresh.——33. *Calidus sanguis.* "The hot blood of youth."——*Inscitia rerum.* "Want of experience." Compare the scholiast: "*Imperitia, ignorantia; quia expertes estis philosophiae:*" and also the remark of Wendler. "*Rerum inscitia est eorum qui longo usu res humanas vel ad quascunque se appulere, non perspexerunt.*" *Burm. ad Phaedr.* 1. 23. 2.——34. *Indomita cervice.* "With untamed neck."——35. *Indigni.* "Too worthy."——*Fraternum rumpere foedus.* Dacier thinks that Florus and Munatius were brothers by the mother's side, and sees no reason, from the difference of names, why they might not also be brothers by the father's side, as Murena and Proculeius. Sanadon, however, makes them of entirely different families; and says, that the expressions employed in the text mean no more than that Florus and Munatius had formerly loved one another as brothers. This is certainly the more correct opinion.——36. *In vestrum reditum.* "Against your return." The use of *vestrum* here implies that the poet wishes them to return not only in safety, but as friends. For this the votive sacrifice is to be offered, and the promised entertainment given.

EPISTLE 4. Horace enquires of the poet Tibullus whether he is occupied, at his villa, with writing verses, or roams about in its vicinity and muses on the best way of spending existence. After passing some encomiums on the mental and personal accomplishments of his friend, our poet invites him to his abode.

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1. *Albi.* Consult, in relation to Albius Tibullus, the preface of Voss to his German translation of the elegies of this poet. Compare also Sanadon *ad loc.*——*Nostrorum sermonum.* "Of our satires." It needs hardly to be remarked, that the term *sermo*, as applied to the satirical productions of Horace, has reference to their unambitious and almost prosaic style.

Compare Serm. 1. 1. 42. Some critics very erroneously maintain, that by *sermonum*, in the present passage, not only the satires, but also the epistles, are meant.——2. *In regione Pedana.* "In the country about Pedum." Pedum was a town of Latium, often named in the early wars of Rome, and which must be placed in the vicinity of Praeneste. The modern site of *Zagarolo* seems best to answer to the data which are supplied by Livy respecting the position of this ancient town. For, according to the historian (8. 11.), Pedum was situated between Tibur, Praeneste, Bola, and Labicum. (Compare *Nibby, Viaggio Antiquario, vol.* 1. *p.* 261.—*Cramer's Ancient Italy, vol.* 2. *p.* 73.) Tibullus possessed a villa in the *regio Pedana*, which was all that remained of his property, the rest having been confiscated in the proscriptions of 711 and 712.——3. *Cassî Parmensis.* "Cassius of Parma," here mentioned, appears to have been a distinct person from the Etrurian Cassius, spoken of in Serm. 1. 10. 61. He is described by one of the scholiasts, as having tried his strength in various kinds of poetry, and to have succeeded best in elegiac and epigrammatic writing. The following account is then given of the manner of his death: "*Hic est, qui in partibus Casssii et Bruti tribunus militum fuit, quibus victis Athenas se contulit. Quintus autem Varius ab Augusto missus, ut eum interficeret, studentem reperit, et peremto eo scrinium cum libris tulit; unde multi credidcrunt Thyestem Cassii Parmensis fuisse; scripserat enim multas alias tragoedias.*" A strange mission this for a poet, and a man like Varius, to be sent upon. Ruhnken, therefore, (who, however, makes the Etrurian Cassius the same with the one here spoken of,) proposes to read *Varus* for *Varius*, maintaining, and with evident propriety, that the scholiast should have named Varus, a commander under Augustus, (*Serv. ad Virg. Eclog.* 9. 35.) as the author of the deed. (*Ruhnken ad Vell. Pat.* 2. 88.)

4. *An tacitum silvas inter*, &c. "Or that thou art sauntering silently amid the healthful woods." Dacier thinks, that this is to be figuratively understood for the study of philosophy; an opinion which Sanadon regards as confirmed by the word *reptare*. For, according to the last-mentioned critic, *reptare* signifies to walk slowly, and with difficulty, and consequently cannot be applied to an agreeable, easy sauntering in a wood. Both remarks, however, are decidedly hypercritical. The true force of *reptare* is well expressed by Döring: "Reptare *de iis, qui in agris non certam viam sequuntur, sed animi causa modo in hanc, modo in aliam partem declinant atque evagantur.*"——5. *Quidquid dignum sapiente bonoque est.* The subject of meditation here indicated is, the best means of attaining to happiness, and enjoying, in a proper manner, the favours of the gods.——6. *Non tu corpus eras sine pectore.* "Thou wast not a mere body without a mind." The reference is to the hour of his birth, and the passage may therefore be paraphrased as follows: "Nature did not form thee a mere body," &c. Compare the explanation of Döring: "*Tibi nato non deerant ingenii animique facultates.*"——7. *Artemque fruendi.* "And the true art of enjoying them."——8. *Voveat.* In the sense of *optet.*——*Nutricula.* "An affectionate nurse."——*Alumno, qui sapere et fari possit*, &c. The connecting link in the chain of construction is as follows: *Alumno*, tali qualis tu es, *Qui*, &c.——9. *Fari quae sentiat.* "To express his thoughts" with propriety and elegance. The allusion is to ability in public speaking.——10. *Gratia.* "Influence." We have no single term in our language capable of expressing the full force of *gratia* as here employed. It is used, in the present instance, in what grammarians term both a passive and an active sense, denoting as well the favour of the powerful towards Tibullus, as that peculiar deportment on his own part, by which he had conciliated the esteem and confidence of others.

12. *Inter spem curamque*, &c. The advice here given is that by which Horace regulated his own course of conduct. An Epicurean, observes Sanadon, who considers every day as his last, will enjoy the pleasure that day brings. He bounds all his hopes, tears, cares and projects in this little compass, without disquieting himself about what may happen on the morrow, which neither depends upon him nor he upon it. Such is the doctrine to which Horace attributes his own joyous plight of body, his good humour, and easy carelessness of

life.——14. *Grata superveniet quae non sperabitur hora.* Hope, remarks Sanadon, sometimes takes from us more pleasure than it gives us. An unexpected blessing is always best received, because the heart, not having wasted itself in desiring, seizes its pleasure with its whole force. Even the surprise is a new pleasure. Compare also the language of Seneca, (*Ep.* 12.) "*In somnum ituri laeti hilaresque dicamus. Vixi et quem dederat cursum fortuna peregi. Crastinum si adjecerit Deus, laeti recipiamus. Ille beatissimus et securus est sui possessor, qui crastinum sine sollicitudine expectat. Quisquis dixit, Vixi, quotidie ad lucrum surgit.*"——15. *Pinguem et nitidum bene curata cute.* "Fat and sleek with good keeping."——16. *Epicuri de grege porcum.* This serves to keep up and render more definite the allusion contained in the preceding lines. The Epicureans, in consequence of the corrupt and degenerate maxims of some of their number relative to pleasure, were stigmatised, in the popular language of the day, as mere sensualists, though many of them were most undeserving of this obloquy. Horace, therefore, playfully applies to himself one of the well-known phrases that were wont to be used by their enemies, as a sweeping denunciation of all the followers of Epicurus.

EPISTLE 5. The poet invites Torquatus to come and sup with him on the morrow, the festival of Julius Caesar's nativity. He promises him a homely entertainment, but a welcome reception, and that what is wanting in magnificence shall be made up in neatness and cleanliness. We have in this epistle some strokes of morality, for which Torquatus might possibly have occasion. They are enlivened by a panegyric on wine, short, but spirited, as if it were a declaration of the good humour with which he proposed to receive his guest.

1. *Si potes Archiacis conviva,* &c. "If thou canst prevail on thyself to recline as a guest upon short couches made by Archias." Consult Various Readings. The short couches made by Archias, a mechanic of the day, were plain and common ones, used only by persons in moderate circumstances.——2. *Nec modica coenare times,* &c. "And art not afraid to sup on all kind of herbs from a dish of moderate size." Some commentators understand by *olus omne* not merely a supper of herbs, but so small a quantity of them that the guest shall leave none behind. Thus Bothe remarks, "Omne: *ita ut nihil relinquas, sed eō solo cibo satieris.*" This is altogether incorrect. *Omne* is here equivalent simply to *cujusvis generis.* Nor would the promised entertainment be, after all, a contemptible one; for Cicero tells us they dressed herbs in such a manner that nothing could be more delicious.——3. *Supremo sole.* "Toward sun-set."——*Torquate.* The individual here addressed is supposed to be the same with the Torquatus unto whom the seventh ode of the fourth book is inscribed.——*Manebo.* "I shall expect thee."——4. *Iterum Tauro.* Understand *consule.* The second consulship of T. Statilius Taurus was A. U. C. 727, whence Bentley, reckoning to the time when this epistle is supposed to have been written, makes the wine in question between six and seven years of age.——*Diffusa.* "Made." The term properly alludes to the pouring of the wine into the vessels intended to receive it, when the fermentation in the vat had ceased.——*Palustres inter Minturnas,* &c. "Between marshy Minturnae and Petrinum in the territory of Sinuessa." As regards Minturnae, compare Explanatory Notes, Ode 3. 17. 7. Petrinum was a village in the Sinuessan district. Compare, as regards the locality here alluded to, Excursus 8. to the first book of Odes, page 133. and, for some remarks on Sinuessa, Explanatory Notes, Serm. 1. 5. 40.

6. *Melius.* "Better than what I have mentioned." Referring not only to the wine, but

also to the vegetables of which the poet has spoken.——*Arcesse, vel imperium fer.* "Order it to be brought hither, or else obey the commands that I impose," i. e. or else submit to me. *Arcesse*, according to the best commentators, is equivalent here to "*afferri jube.*" Some editors understand *me*, and suppose the meaning to be this, "send for me to come to thy abode." Such an interpretation, however, does not at all accord with the urbanity and general character of the poet.——*Imperium fer.* Compare the explanation of Gesner: "*Patere tibi a me imperari, tanquam domino convivii.*"——7. *Tibi.* The scholiast well explains this by "*in honorem tuum,*" "in honour of thee."——8. *Leves spes.* "Thy vain hopes." The reference here is unknown. Some suppose that Torquatus entertained at this time the hope of arriving at some public office.——*Certamina divitiarum.* An elegant expression, to denote the striving to be richer than others. Compare the scholiast: "Certamina: *quibus certamus anteire ditiores.*" Compare also Serm. 1. 1. 112.——9. *Et Moschi causam.* The scholiast informs us, that Moschus was a rhetorician of Pergamus, whose defence Torquatus and Asinius Pollio undertook when he was accused of poisoning.——*Cras nato Caesare festus*, &c. The festival here alluded to was the nativity of Julius Caesar, (*divi Caesaris.*) Macrobius (*Sat.* 1. 12.) states, that Caesar was born on the fourth day before the Ides of July, which would be the twelfth of that month, and from Dio Cassius we learn, that as the Apollinarian games were annually celebrated on that day, and as it was forbidden by the Sibylline books to blend the festival of any other god with that of Apollo, Caesar's birth-day was ordered to be solemnised on the day previous, the eleventh. The same writer states, that this arrangement was originally made by the triumvirs, who also first directed his birth-day to be celebrated, about two years after his death. The people were, by their command, to appear on this occasion crowned with laurel, and whoever neglected the observance of the day was to be devoted to the vengeance of Jupiter, and the deceased god himself. (*Dio Cassius*, 47. 18.) The opinion here stated, which makes the festival in question the natal day of Julius Caesar, is at least as old as Porphyrion, who says, "*Divi Caesaris natalem significat.*" Torrentius, however, thinks that Horace means the birth of some young prince, grandson of Augustus. To give this conjecture a kind of certainty, Rodellius and Sanadon proclaim the festival in honour of Caius Caesar, eldest son of Agrippa and Julia. But Caius was born in the beginning of September, and the critics, as Francis remarks, probably forgot the circumstance of lengthening out the summer night.——10. *Dat veniam somnumque.* "Allows of indulgence and repose." With *veniam* supply *otiandi*, or else *bibendi.* The term *somnum* refers to the mid-day slumber, or siesta, which will be continued longer than usual on account of the nature of the day, and will enable them consequently to give more of the night to the pleasures of the banquet.——11. *Tendere.* "To lengthen out."

12. *Quo mihi, fortuna si non conceditur uti?* The order of construction is as follows: *Si non conceditur uti fortuna, quo mihi illa* prodest? The term *fortuna* is here equivalent to *lactandi occasione*, and the passage may be rendered as follows; "If it is not permitted me to enjoy an opportunity for festive indulgence, of what advantage is it to me when it comes?"——13. *Parcus ob heredis curam*, &c. "He that lives sparingly, and pinches himself too much out of regard to his heir, is next-door-neighbour to a madman." Literally, "sits by the side of the madman." The use of *assidet* is here extremely elegant. Compare the opposite expression, "*Dissidere ab insano.*"——15 *Patiarque vel inconsultus haberi.* "And I will be content to be regarded even as inconsiderate and foolish." We have no single epithet that appears to convey the full force of *inconsultus* in this passage.——16. *Quid non ebrietas designat.* "What does not wine effect?" or, more freely, "to what lengths does not wine proceed?" Compare the remark of Donatus, (*ad Terent. Adelph.* 1. 2. 7.) "Designare *est rem novam facere, in utramque partem, et bonam et malam.*"——18. *Addocet artes.* Many of the commentators strangely err, in making this expression mean that wine has power to teach the arts! Thus Watson, for example, renders it. "and teaches in a moment the whole circle of arts," while Baxter observes, "*ingenium acuit ad percipiendas disciplinas.*" A notable

discovery forsooth! The poet intends merely to convey the idea, that wine warms and animates the breast for the accomplishment of its plans. Hence the clause may be rendered: "teaches new means for the accomplishment of what we desire." The force of the preposition in *addocet* must be carefully marked.——19. *Fecundi calices quem non fecere disertum?* "Whom have not the soul-inspiring cups made eloquent?" The epithet *fecundi*, as here employed, is made by some to signify, "full," or "overflowing," but with much less propriety. It is precisely equivalent to *animum fecundum reddentes.*——20. *Solutum.* Understand *curis.*

21. *Haec ego procurare et idoneus imperor*, &c. "I, who am both the proper person, and not unwilling, am charged to take care of the following particulars," i. e. the task that best suits me, and which I willingly undertake, is as follows:——22. *Ne turpe toral.* "That no dirty covering on the couch." Compare Explanatory Notes, Serm. 2. 4. 84.——*Ne sordida mappa.* "No foul napkin." Compare Explanatory Notes, Serm. 2. 4. 81.——23. *Corruget nares.* "May wrinkle the nose," i. e. may give offence to any of the guests. According to Quintilian, Horace was the first that used the verb *corrugo.*——*Ne non et cantharus et lanx*, &c. "That both the bowl and the dish may show thee to thyself," i. e. may be so bright and clean, that thou mayest see thyself in them. As regards the *cantharus*, compare Explanatory Notes, Ode 1. 20. 2.——25. *Eliminet.* Elegantly used for *evulget.* Compare *Plutarch, de mul. instit.* τῷ Διονύσῳ νάρθηκα καὶ λήθην συγκαθιεροῦσιν, ὡς μὴ δέον μνημονεύειν τῶν ἐν οἴνῳ πλημμεληθέντων. . . . . ᾧ συνᾴδει καὶ τὸ Μισῶ μνήμονα συμπόταν.——*Ut coeat par jungaturque pari.* "That equal may meet and be joined with equal." *Par* is here taken in a very extensive sense, and denotes not only equality of age, but also congeniality of feeling and sentiment. Compare the Greek adage, ἥλιξ ἥλικα τέρπει.——26. *Butram Septiciumque.* The names of two of the guests. Consult Various Readings.——27 *Coena prior.* "A prior engagement."——*Potior.* Compare the explanation of Döring: "*Coenae apud me praeferenda.*"——28. *Umbris.* "Attendant friends." Compare Explanatory Notes, Serm. 2. 8. 22.——29. *Sed nimis arcta premunt olidae*, &c. "But a strong scent renders too crowded an entertainment disagreeable." As regards the more literal meaning of *olidae caprae*, compare the remark of Döring: "*Caprinus vel hircinus foetor sub alis hominum.*" Horace is thought to have had some particular individual in view, and hence the observation of Döring: "*Haud dubie Horatius respexit aliquem, quem, hoc malo laborantem, umbram adduci nolebat, addita causa, ne, si Torquatus plures secum adduceret umbras, alarum iste odor convivis arctius accumbentibus eo gravior et molestior esset.*"——*Premunt.* Equivalent to *molestia afficiunt.*——30. *Tu quotus esse velis rescribe.* "Do thou write me back word, of what number thou mayest wish to be one," i. e. how large a party thou mayest wish to meet.——31. *Atria servantem.* "Who keeps guard in thy hall." i. e. who watches for thee there, either to prefer some suit, or else to show his respect by becoming one of thy retinue.——*Postico.* Understand *ostio*, and compare the Greek ψευδοθύρῳ.

EPISTLE 6. The poet, with philosophical gravity, teaches his friend Numicius, that human happiness springs from the mind when the latter is accustomed to view every thing with a cool and dispassionate eye, and, neither in prosperity nor adversity, wonders at any thing, but goes on undisturbed in the acquisition of wisdom and virtue.

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1. *Nil admirari.* "To wonder at nothing," i. e. to be astonished at nothing that we see around us, or that occurs to us in the path of our existence, to look on every thing with a cool and undisturbed eye, to judge of every thing dispassionately, to value or estimate

nothing above itself. Hence results the general idea of the phrase to covet nothing immoderately, to be too intent on nothing, and, on the other hand, to think nothing more alarming or adverse than it really is: Compare the ἀθαυμαστία of Democritus, and the remark of the scholiast: "*Pythagoras interrogatus, quid tam diuturno studio proficeret, respondit Nil admirari,*" (μηδὲν θαυμαζειν.) Compare also the explanation of Gesner: "Admirari *in hac disciplina est magnum putare,* h. e. *valde vel expetendum vel aversandum,*" and that of Döring: "Nil admirari, *nulla omnino re, sive laeta sive tristi, graviter affici, sed aequam in rebus arduis pariter atque in bonis mentem servare.*"——*Numici.* The *gens Numicia* at Rome was one of the ancient houses. The individual here addressed, however, is not known. He would seem to have been some person that was too intent on the acquisition of riches, and the attaining to public office.——3. *Et decedentia certis tempora momentis.* "And the seasons retiring at fixed periods."——5. *Imbuti.* "Agitated." The idea intended to be conveyed by this clause is well expressed by Gesner: "*Sapientis est, non metuere sibi quidquam ab eclipsi solis, a Saturni et Martis conjunctione et similibus, quae genethliaca superstitio timet.*" Thus, the wise man contemplates the heavens, and the bodies that move in them, as well as the several changes of the seasons, without any feeling of astonishment or alarm, for he knows them to be governed by regular and stated laws, under the direction of a wise and benevolent providence. Baxter thinks that the reference here is to the atheists of the day; but he is decidedly wrong.

6. *Maris.* Understand *munera.* The reference is to the pearls, &c. of the East.——7. *Ludicra.* "The public shows."——*Amici dona Quiritis.* An allusion to the offices conferred by the people on the candidates to whom they are well-disposed.——8. *Quo sensu et ore?* "With what sentiments and look?"——9. *Fere miratur eodem quo cupiens pacto.* "Rates them by the same high standard almost as he who actually desires them." Compare the remark of Gesner: "Mirari *est magnum putare, ut diximus. Hoc facit qui timet non minus quam qui cupit.*" Horace, after speaking of those who set a high value on riches, public shows, popular applause, and elevation to office, turns his discourse upon men of a less declared ambition, who do not so much desire these things, as fear their contraries, poverty, solitude, disgrace. He states that both proceed on the same wrong principle, and that both rate things too highly, the former directly, the latter indirectly; for he who dreads poverty, solitude, and disgrace, thinks as highly, in fact, of their opposites, although he does not positively seek after them, as he who makes them the objects of his pursuit.——10. *Pavor.* "An unpleasant disturbance of mind."——11. *Improvisa simul species,* &c. The idea intended to be conveyed is, that the moment any thing unexpectedly adverse happens, both are equally alarmed; the one lest he may lose what he is seeking for, the other lest he may fall into what he is anxious to avoid. Neither of them gazes with calmness on misfortune.——12. *Quid ad rem.* "What matters it."——14. *Torpet.* "He stupidly gazes."

16. *Ultra quam satis est.* "Beyond proper bounds." To show that there is no exception to the rule which he has laid down, and that the feeling which produces fear or desire, is equally vicious and hurtful, the poet observes, that were even virtue its object, it would not cease to be blameable, if it raises too violent desires even after virtue itself. For virtue can never consist in excess of any kind. Thus Cicero remarks, (*Tusc. Quaest.* 4.) "*Studia vel optimarum rerum sedata tamen et tranquilla esse debent.*"——17. *I nunc, argentum et marmor vetus,* &c. Ironical. The connection in the train of ideas appears to be as follows: If we ought to fix our minds too intently upon nothing, and if even virtue itself forms no exception to this rule, but may become blameable, like other things, when carried to excess, how little should our attention be turned to the acquisition of riches, of popular favour, and of other objects equally fleeting and transitory. Go, now, and seek these riches, strive to become conspicuous before the eyes of all for the splendours of affluence, present thyself as a candidate for public honours, and fix upon thee the gaze of admiring thousands, while thou art haranguing them from the rostra; and when all this is done, and the object of thy wishes is attained, then sink into the grave, that leveller of all distinctions, and be forgotten.

——*Argentum.* "Vases of silver." Understand *factum.*——*Marmor vetus.* "Ancient statues."——*Aera.* "Bronze vessels."——*Artes.* "Works of art."——18. *Suspice.* Compare the scholiast: "*Cum admiratione adspice.*"——19. *Loquentem.* "While haranguing in public." Equivalent to, "*verba facientem coram populo.*"——20. *Gnavus mane forum,* &c. The allusion here is either to the pleading of causes, and the gain as well as popularity resulting therefrom, or else, and what appears more probable, to the money-matters transacted in the forum, the laying out money at interest, the collecting it in, &c.——21. *Dotalibus.* "Gained by marriage," i. e. forming a part or the whole of a wife's dowry.——22. *Mutus.* Some individual is here meant, of ignoble birth, but enriched by marriage.——*Indignum, quod sit pejoribus ortus.* "What would be shameful indeed, since he is sprung from meaner parents."——23. *Mirabilis.* Equivalent to *invidendus.* Compare the Greek ζηλωτός.

24. *Quidquid sub terra est,* &c. We have here the apodosis of the sentence which began at the 17th verse. It is continued on to the end of the 27th verse. The idea intended to be conveyed is, that as whatever is concealed in the bosom of the earth, will one day or other see the light, so whatever now shines above the surface of the ground will one day or other descend into it. Though thou art now conspicuous for wealth and public honours, yet sooner or later shalt thou go to that abiding-place, whither Numa and Ancus have gone before. Compare *Sophocles, Ajax.* 639. χρόνος φύει τ' ἄδηλα καὶ φανέντα κρύπτεται.——25. *Quum.* Equivalent to *quamvis.*——*Bene notum.* Compare the explanation of Döring: "*Et honoribus et magnificentia nobilem.*"——26. *Porticus Agrippae.* The portico here alluded to was in the vicinity of the Pantheon, another of the splendid works for which the capital was indebted to the public spirit and munificence of Agrippa. In this the upper classes and the rich were accustomed to take exercise by walking.——*Via Appi.* The Appian way was another general place of resort for the wealthy and the great, especially in their chariots. Compare Epode 4. 14.—27. *Numa quo devenit et Ancus.* Compare Ode 4. 7. 15. *seqq.*

28. *Si latus aut renes,* &c. The train of ideas is as follows: If thou art labouring under any acute disease, drive it off by using proper remedies; if thou art desirous of living happily, come, despise the allurements of pleasure, and follow the footsteps of virtue, for she alone can teach thee the true course which thou art to pursue. If, however, thou art of opinion, that virtue consists merely in words, not in actual practice, as a grove appears to thee to be merely a parcel of trees, and to derive no part of its venerable character from the worship of the gods celebrated within its precincts; well then, prefer riches to virtue, use all thy speed in their acquisition, see that no one enter the harbour before thee, take care that no loss be incurred, let the round sum of a thousand talents be made up, and others at the back of that. In fine, take from sovereign money whatever she bestows, and shine with these before the eyes of men.——*Tentantur.* "Are attacked."——29. *Fugam morbi.* "Some remedy that may put the disorder to flight."——30. *Fortis omissis hoc age deliciis.* "Do thou, abandoning pleasures, attend strenuously to this," i. e. the pursuit of virtue.——32. *Cave, ne portus occupet alter.* "Take care that no one gain the harbour before thee." Compare, as regards *occupet,* the Greek usage in the verb φθάνειν.——33. *Ne Cibyratica, ne Bithyna negotia perdas.* "That thou loose not the profits of thy trade with Cibyra, with Bithynia," i. e. by the cargoes being brought too late into the harbour, and after the favourable moment for realising a profit on them has gone by. Compare the explanation of Döring: "*Mercatores Romani e Cibyra et Bithynia merces suas petere solebant, quas quidem qui non maturius advehendas curabant,* negotia sua, *h. e. quaestum, perdebant.*"——*Cibyratica.* Cibyra was a flourishing commercial city, in the south-west angle of Phrygia, between Lycia and Caria. Compare *Lempriere's Classical Dict. Anthon's ed.*——*Bithyna.* As regards the commerce carried on between Bithynia and Italy, compare Explanatory Notes, Ode 1. 35. 7.——34. *Mille talenta rotundentur.* "Let the round sum of a thousand talents be made up."——*Altera.* Understand *mille talenta,* for a literal translation.——35. *Et quae pars quadret acervum.* "And the part that may render the heap fourfold," i. e. may complete the sum of

four thousand talents.——36. *Scilicet.* "For."——*Fidem.* "Credit."——37. *Regina Pecunia.* "Sovereign Money." Compare Serm. 2. 3. 94. *seqq.*——38. *Ac bene nummatum decorat*, &c. "And Persuasion and Venus adorn the well-moneyed man," i. e. the rich man easily finds flatterers, to style him an eloquent and persuasive speaker, a pleasing and agreeable companion, &c.

39. *Mancipiis locuples eget aeris*, &c. The connection in the train of ideas is as follows: Heap up riches; not such, however, as the king of the Cappadocians has, who possesses many slaves indeed, but is poor in money; but such as Lucullus is said to have had, who was so wealthy that he knew not the extent of his riches. For, being asked on one occasion, &c.——*Cappadocum rex.* The greater part of the Cappadocians were, from the despotic nature of their government, actual slaves, and the nation would seem to have been so completely wedded to servitude, that when the Romans offered them their liberty, they refused, and chose Ariobarzanes for their king. On the other hand, money was so scarce that they paid their tribute in mules and horses. Cicero, speaking of them in a letter to Atticus (6. 1.), says: "*Et mehercule ego ita judico: nihil illo regno spoliatius, nihil rege egentius.*"——40. *Ne fueris hic tu.* "Be not thou like him." i. e. do not want money as he does, but get plenty of it! The final syllable of *fueris* is lengthened by the arsis.——*Chlamydes.* The chlamys was a military cloak, generally of a purple colour.——*Lucullus.* The famous Roman commander against Mithridates and Tigranes. The story here told is no doubt a little exaggerated, yet it is well known that Lucullus lived with a magnificence almost surpassing belief. His immense riches were acquired in his Eastern campaigns.——44. *Tolleret.* Referring to the person who made the request, either the individual that had charge of the scenic arrangements for the occasion, or else one of the aediles.——45. *Exilis domus est.* "That house is but poorly furnished."——46. *Fallunt.* "Escape the notice of."——*Ergo si res sola potest facere*, &c. The idea intended to be conveyed is as follows: If then thou thinkest virtue a mere name, and if riches alone (*res sola*) can make and keep a man happy, make the acquisition of them thy first and last work.

49. *Si fortunatum species et gratia praestat.* "If splendour and popularity make a man fortunate." *Species* has here a general reference to external splendour, external dignity, &c. Compare the language of Cicero (*in Pis.* 11.) "*Magnum nomen est, magna species, magna dignitas, magna majestas consulis.*"——50. *Mercemur servum, qui dictet nomina*, &c. "Come, let us purchase a slave to tell us the names of the citizens, to jog us every now and then on the left side, and make us stretch out our hand over all intervening obstacles." What *pondera* actually refers to here, remains a matter of mere conjecture. Some refer it to the candidate's almost losing his balance in his eagerness to salute another. An explanation too forced to be for a moment tolerated. Ferrarius, (*de re vest.* 3. 2.), whose opinion Fea strenuously advocates, understands it in the sense of *pondera togae*, and as referring to the toga's encumbering the movements of the arm, so that the slave bids his master disengage his arm and hand from the gown. Compare the language of Fea: "*Servum monendo dominum cogere, toga brachium exerere, trans togam, brachio atque humero obductam, porrigere; quae quoniam brachium premeret, et oneraret, ideo poetice* pondera *appellat.*" But if this were indeed the meaning which the poet intended to convey, we can hardly imagine that he would have omitted to express *togae* in his text. It seems better, therefore, to refer the term in question to any intervening obstacle, which prevents the parties coming in nearer contact, such as stones, timber, and other articles of the kind, either lying in the way or getting carried through the streets.—The general allusion in this passage is to the office of *nomenclator.* The Romans, when they stood candidate for any office, and wanted to ingratiate themselves with the people, went always accompanied by a slave, whose sole business it was to learn the names and conditions of the citizens, and secretly inform his master, that the latter might know how to salute them by their proper names. As regards the nature of this salu-

tation, and the high estimation in which it was held by those addressed, compare Explanatory Notes, Serm. 2. 5. 31.

52. *Hic multum in Fabia valet*, &c. The slave now whispers into his master's ear: "This man has great influence in the Fabian tribe, that one in the Veline." With *Fabia* and *Velina* respectively understand *tribu*. The number of tribes was originally three: they were afterwards encreased to thirty-five. The Fabian tribe derived its name from the *gens Fabia*. The Veline took its appellation from the lacus Velinus, in the Sabine territory. This last-mentioned one, together with that termed *Quirina*, were added A. U. C. 513, and completed the full number stated above. When an influential person gained the votes of a tribe for any candidate, he was said "*tribum conficere illi*."——53. *Cui libet is fasces dabit*, &c. The allusion is now to a third person. By the term *fasces* is meant either the consulship or praetorship. Compare *Lips. Elect.* 1. 23.——*Curule ebur*. "The curule chair." The allusion appears, from what precedes, to be to the aedileship, or office of curule aedile, although the *sella curulis* was common, in fact, to all the higher magistrates.——54. *Importunus*. "Indefatigable in his efforts." Compare the explanation of Döring: "Importunus *jam dicitur, qui honores petenti importune adversatur*."——*Frater, Pater, addc.* "Add the titles of Brother, Father." *Frater* and *Pater* are here taken, as the grammarians term it, materially. They stand for accusatives, but being supposed to be quoted, as it were, from the speech of another, where they are used as vocatives, they remain unaltered in form.——55. *Ut cuique est aetas*, &c. The direction here given is as follows: If the individual addressed be one of thy own age, or somewhat under, address him, in a familiar and friendly way, with the title of 'Brother:' if, however, he be an older man than thyself, approach him respectfully, and salute him with the name of 'Father.'——*Facetus*. "Courteously." Compare the explanation given to *facetus*, in this passage, by Forcellini: "Facetus: *qui blande loquitur, et ad voluntatem alterius*."——*Adopta*. "Adopt him," i. e. adopt him into thy family by this salutation, address him as a relation.

56. *Lucet*. "'Tis light." i. e. the day is now breaking.——57. *Gula*. "Our appetite." The idea intended to be conveyed by the whole clause is as follows: As soon as the day breaks, let us attend to the calls of appetite.——*Piscemur; venemur;* Instead of merely saying, let us procure the materials for the banquet, the poet employs the common expressions in the text, "let us go a fishing, let us go a hunting," that he may bring in with more effect the mention of Gargilius.——58. *Gargilius*. Who the individual here alluded to was, is unknown. The picture, however, which the poet draws of him is a pleasing one, and might very easily be made to apply to more modern times.——60. *Unus ut e multis*, &c. "To the intent that one mule out of many might bring back, in the sight of the same populace, a boar purchased with money." Consult Various Readings.——61. *Crudi tumidique lavemur*. "Let us bathe with our food undigested, and a full-swoln stomach." Bathing so soon after a meal was decidedly injurious, but the epicures of the day resorted to this expedient, that they might hasten the natural digestion, and prepare themselves for another entertainment. Compare *Juvenal*, 1. 142.——62. *Cacrite cera digni*. "Deserving of being enrolled among the Caerites." The term *cera* has reference to the Roman mode of writing on tablets covered with wax, and hence the expression in the text, when more literally rendered, will mean, being enrolled in the same registers, or on the same tablets, that contain the names of the Caerites. According to the common account, the Caerites, or inhabitants of Caere, having received the Vestal virgins and tutelary gods of Rome, when it was sacked by the Gauls, the Romans, out of gratitude, gave them the privileges of citizens, with the exception of the right of suffrage. What was to them, however, an honour, would prove to a Roman citizen an actual degradation; and therefore when any one of the latter was guilty of any disgraceful or infamous conduct, and lost in consequence his right of suffrage, by the decree of the censors, he was said to be enrolled among the Caerites, (*in tabulas Caeritum referri.*) For remarks on this part of Roman History, compare *Niebuhr, R. H. vol. 1. p. 403. Walter's transl.*——63. *Remigium vitiosum Ithacensis Ulixei*. Supply *sicuti*.——64. *Interdicta volup-*

tas. "Forbidden pleasure." Ulysses had warned his companions not to touch the cups of Circe if they wished to revisit their country. The advice proved fruitless.

65. *Mimnermus.* A poet of Colophon in Ionia, who flourished about 590 B. C. He composed elegiac strains, and is regarded as the first that applied the alternating hexameter and pentameter measures to such subjects. As a writer, Mimnermus was remarkable for sweetness and melody, though free in the selection of his subjects. Among the fragments that remain of this poet, the following lines occur, which are those that Horace has in view: (*H. Steph. Poet. Princ. p.* 484.)

τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσῆς Ἀφροδίτης;
τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι.

Propertius (1. 9. 11. *seqq:*) sums up the character of Mimnermus in two lines:

"Plus in amore valet Mimnermi versus Homero;
Carmina mansuetus lenia quaerit Amor."

——67. *Istis.* Referring to the maxims which the poet has here laid down respecting the felicity that virtue alone can bestow.

EPISTLE 7. Horace, upon retiring into the country, had given his promise to Maecenas that he would return in five days; but, after continuing there the whole month of August, he writes this epistle to excuse his absence. He tells him, that the care of his health had obliged him to remain in the country during the dog-days; and that, when winter comes on, the same care would render it necessary for him to go to Tarentum, but that he intended to be with him early in the spring. As Horace, however, was under the strongest ties to Maecenas, and did not wish to be thought unmindful of what he owed him, he takes pains to show, that the present refusal did not proceed from want of gratitude, but from that sense of liberty which all mankind ought to have, and which no favour, however great, could countervail. He acknowledges his patron's liberality, and the agreeable manner he had of evincing it. He acknowledges, too, that he had been a close attendant upon him in his younger years, but assures him at the same time, that if he was less assiduous now, it did not proceed from want of affection and friendship, but from those infirmities of age, which, as they were sensibly growing upon him, rendered it inconsistent with the care which his health demanded of him.

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2. *Sextilem totum mendax desideror.* "False to my word, I am expected by thee during the whole month of August." The Romans, at first, began their year at March, whence the sixth month was called *Sextilis*, even after January and February were added by Numa to the calendar of Romulus. It afterwards took the name of Augustus, *mensis Augustus*, as the month before it was called *mensis Julius* from Julius Caesar.——*Atqui.* "And yet."——3. *Recteque videre valentem.* "And to see me enjoying sound health."——5. *Veniam.* "The indulgence." The poet alludes to the liberty of remaining in his villa, apart from his patron's presence.——*Dum ficus prima,* &c. An elegant and brief description of the season of autumn, when the fig first reaches its maturity, and the heat of the sun proves injurious to the human frame. The dog-days, and in general all the autumnal season, were sickly at Rome. At this time the poet chose to retire to his Sabine farm, and breathe the pure mountain-atmosphere.——6. *Designatorem decorat lictoribus atris.* "Adorn the undertaker with all his gloomy train." By the *designator* is here meant the individual, whose

business it was to regulate the order of funerals, and assign to every person his rank and place. He was one of the principal officers of the goddess Libitina, and resembled in his general duties the modern undertakers. When called to take charge of a funeral solemnity, the *designator* usually came attended by a troop of inferior officers, called by Seneca *libitinarii*, such as the *pollinctores*, *vespillones*, *ustores*, *sandapilarii*, &c. These attendants were all arrayed in black, and, beside their other duties, served to keep off the crowd like the lictors of the magistrates, with whom they are compared by the language of the text. Consult *Kirchman, de Fun.* 4. 9.——7. *Matercula.* "Tender mother."——8. *Officiosa sedulitas.* "An assiduous attendance on the great." Compare the explanation of Bothe; "*Clientium mane ad salutationem concurrentium, et per magnam diei partem patronos comitantium.*"——*Opella forensis.* "The petty operations of the bar."——9. *Testamenta resignat.* The autumnal season, when the greatest mortality prevailed, is here said, by the agency of assiduous attention on the great, and by the distracting business of the bar, to open wills, i. e. to kill; wills never being opened until the death of the testator.

10. *Quodsi.* Referring here to time. "When, however." Compare *Lambinus ad loc.* ——*Albanis.* Equivalent to *Latinis.* For some remarks on the climate of Italy, compare Explanatory Notes, Ode 1. 9. 3.——11. *Ad mare.* Lambinus thinks the reference is here to the *sinus Tarentinus*, an opinion which derives support from verse 45, and also from Ode 2. 6. 10.——*Sibi parcet.* "Be careful of himself." i. e. will guard himself against whatever might prove injurious to health.——12. *Contractusque leget.* "And will amuse himself with reading in some snug little apartment." With *contractus* supply *in locum angustum.* There are other explanations, however, of this clause. Some commentators think *contractus* a metaphorical expression, taken from a mariner's reefing the sails in a storm, and particularly in the winter-season, and they suppose the meaning to be, that the poet will read and write with less application and earnestness during the winter, but, when spring arrives, will return, under full sail, as it were, to Rome. This, however, is far-fetched. Others believe, that the poet wishes to picture to us a man chilled with cold, who draws himself up into a smaller compass; and thus the scholiast remarks, "contractus: *prae frigore.*" This, too, is an inferior mode of interpretation.——13. *Hirundine prima.* "With the first swallow," i. e. in the very beginning of the spring. Swallows denote the spring, and to come back with the first swallow was to return *vere primo.* Compare the beautiful Greek adage: ἡ χελιδὼν τὸ ἦρος λαλεῖ.

14. *Non, quo more piris vesci*, &c. The idea intended to be conveyed is this: Thou hast not gifted me with what thou thyself despised, as the Calabrian rustic gave away his pears, or as a foolish prodigal squanders upon others what he regards as contemptible and valueless, but thou hast bestowed such things upon thy poet, as a good and wise man is always prepared to give to those whom he deems worthy of them.——16. *Benigne.* "I thank thee kindly." *Bene* and *benigne* were terms of politeness among the Romans, as καλῶς and ἐπαινῶ among the Greeks, when they refused any thing offered to them.——21. *Haec seges ingratos tulit*, &c. "This soil has produced, and ever will produce, ungrateful men," i. e. this liberality has had, and in all ages will have, ingratitude for its certain crop. A foolish and unmeaning prodigality deserves no better return; for acknowledgment ought always to be in proportion to the benefit received, and what is given in this manner is not worthy the name of a benefit. Compare the Greek expression, τὰς χάριτας ἀχαρίτως χαρίζεσθαι, to grant a favour with so bad a grace, as not to make it an obligation. ——22. *Vir bonus et sapiens dignis ait esse paratus.* "A good and wise man says that he is ready for the deserving." i. e. professes himself ready to confer favours on those who deserve them. The allusion in *vir bonus et sapiens* is to Maecenas. We have here an elegant imitation, in *paratus*, of the Greek construction, by which a nominative is joined with the infinitive whenever the reference is to the same person. Thus the expression in the text, if converted into Greek, would be, ὁ καλὸς κἀγαθὸς τοῖς ἀξίοις φησὶν εἶναι πρόθυμος. The common Latin structure requires *se paratum es-*

se. Catullus (4. 2.) imitates the Greek idiom: "*Phaselus ille, quem videtis hospites, Ait fuisse navium* celerrimus." Compare also explanatory Notes, Ode 3. 27. 73. and *Matthiae, G. G.* §. 535, *vol.* 2. *p.* 807.——23. *Nec tamen ignorat, quid distant aera lupinis.* "And yet is not ignorant how true money differs from lupines." The players upon the stage were accustomed to make use of lupines instead of real coin, (compare *Muretus, ad Plaut. Poen.* 3. 2. 20), and so also boys at their games. Hence, when the poet states, that the good and wise man can distinguish well between true coin and that which players use upon the stage, or boys at their games, he means to convey the idea, that such a man knows what he gives, that he can tell whether it be of value or otherwise, whether it be suitable or unsuitable to him on whom it is conferred.——24. *Dignum praestabo me etiam pro laude merentis.* "I, too, as the praise of my benefactor demands, will show myself worthy of the gifts that I have received," i. e. I will show myself worthy of what my generous patron has bestowed upon me, that he may enjoy the praise of having conferred his favours on a deserving object. Some commentators, with less propriety, make *pro laude merentis* a tmesis for *laude promerentis*, which is far from improving the sense.——25. *Usquam discedere.* "To go any where from thee." i. e. to leave thy society and Rome.——26. *Forte latus.* "My former vigour." *Latus* and *latera* are frequently used in the Latin writers to indicate strength of body, as both corporeal vigour and decay show themselves most clearly in that part of the human frame.——26. *Nigros angusta fronte capillos.* "The black locks that once shaded my narrow forehead." As regards the estimation in which low foreheads were held among the Greeks and Romans as a mark of beauty, compare Explanatory Notes, Ode 1. 33. 5. In the present case the reference would seem to be to the hair's being worn so low down as almost to cover the forehead.——27. *Dulce loqui.* "My former powers of pleasing converse."——*Ridere decorum.* "The becoming laugh that once was mine."——28. *Fugam Cinarae protervae.* Horace, elsewhere, (Ode 4. 1. 3.), tells us that he was a young man when he surrendered his heart to the charms of Cinara.

29. *Forte per angustam*, &c. The construction in the train of ideas is as follows: I am not one, Maecenas, that wishes merely to feed and fatten in thy abode; I have not crept into thy dwelling as the field-mouse did into the basket of corn; for if I am indeed like the field-mouse in the fable, and if my only object in coming nigh thee, has had reference to self, then am I willing to surrender all the favours that thy kindness has bestowed upon me. ——29. *Tenuis nitedula.* "A lean field-mouse." Consult Various Readings. Some commentators make the *nitedula* identical with the δενδροβάτης of the Greeks, but this latter animal would rather seem to be the squirrel.——30. *Cumeram frumenti.* "A basket of corn." *Cumera* here denotes a large species of basket, or hamper. For the various meanings of the term, compare Explanatory Notes, Serm. 1. 1. 52.——31. *Pleno corpore.* "Being grown fat." Compare the remark of Bentley: "*In Horatiana haec fabula, non saturatam modo* (nitedulam) *sed et pinguefactam esse constat. In quod ipsa verba declarant: macra enim et tenuis irrepserat, pleno corpore exire frustra conabatur. Quid sit corpus plenum Celsus te docebit, nempe macro et tenui contrarium, pingue, obesum.* (8. 9.) '*Id agendum cibis uberioribus est, ut* corpus quam plenissimum *fiat, quo melius os vestiat.*' (1. 3.) 'Tenuis *vero homo implere se debet,* plenus *extenuare.*"——34. *Hac ego si compellor imagine*, &c. "If I be addressed by this similitude, I am ready to resign all that thy favour has bestowed." i. e. if this fable of the field-mouse be applicable to me, if I have crept into thy friendship merely to enjoy thy munificent kindness and benefit myself, &c.——*Resigno.* Compare Explanatory Notes, Ode 3. 29. 54.

35. *Nec somnum plebis laudo*, &c. "Neither do I, sated with delicacies, applaud the slumbers of the poor, nor am I willing to exchange my present repose, and the perfect freedom that accompanies it, for all the riches of the Arabians." The poet means to convey the idea, that he is not one of those who first surfeit themselves, and then extol the frugal tables and the easy slumbers of the poor, but that he has always loved a life of repose and freedom, and will always prefer such an one to the splendours of the highest affluence. Hence the

same idea is involved in this sentence, as in the passages which immediately precede, namely, that the poet has never sought the friendship of his patron merely for the sake of indulging in a life of luxury.——*Altilium.* The epithet *altilis*, in its general import, denotes any thing fattened for human food; when taken in a special sense, however, as in the present instance, it refers to birds, particularly those of the rarer kind, reared for this purpose in an aviary. Compare *Juvenal*, 5. 166.——37 *Saepe verecundum laudasti; Rexque Paterque*, &c. "Thou hast often commended my moderation; when present thou hast heard thyself saluted by me as King, and Father; nor have I been more sparing in thy praise, when thou wert absent, by a single word." For a literal translation, understand *audisti* with *nec verbo parcius absens*, and, as regards the peculiar meaning in which the verb is here employed ("thou hast heard thyself called," i. e. thou hast been called or saluted,) compare Explanatory Notes, Serm. 2. 7. 101. and 2. 6. 20. Horace is not afraid to call Maecenas himself as a witness of his disinterestedness and gratitude. Thou hast often, says he, commended me for a moderation, which could alone set bounds to thy liberality. Thou knowest that I ever spoke of thee in the language of tenderness and respect, as my friend and benefactor.——*Verecundum.* It will be perceived from the foregoing note, that we have, with Lambinus, referred this term to the moderation of the poet, amid the favours of his patron. Most commentators, however, make it allude merely to his modesty of deportment.——*Rexque Paterque.* The first of these appellations refers to the liberality, the second to the kind and friendly feelings, of Maecenas toward the bard.

39. *Inspice si possum donata reponere laetus.* "See, whether I can cheerfully restore what thou hast given me." The connection in the train of ideas is as follows: I said just now, that if the fable of the field-mouse were applicable to my own case, I was perfectly willing to resign all the favours which thy kindness had conferred upon me. Try me then, my patron, and see whether I am sincere in what I have said.——40. *Haud male Telemachus*, &c. "Well did Telemachus answer, the offspring of the patient Ulysses." This answer of Telemachus is taken from the 4th book of the Odyssey, and was made to Menelaus, who urged him to accept a present of horses. The application is obvious: Tibur, or Tarentum, was our poet's Ithaca, where Maecenas's gifts could be of no more use to him than the present of Menelaus to Telemachus.——*Patientis.* Compare the Homeric πολυτλάντος, πολυτλήμονος, ταλασίφρονος.——41. *Non est aptus Ithace locus*, &c. Horace has here expressed *Hom. Od.* 4. 601. *seqq.*——*Ut neque planis porrectus spatiis*, &c. "As it is neither extended in plains nor abounds with much grass." Compare the description given of this island by Sir W. Gell. "The Geography and Antiquities of Ithaca." Lond. 1807.——45. *Vacuum Tibur.* "The calm retreat of Tibur." The epithet *vacuum* is here equivalent in some respect to *otiosum*, and designates Tibur as a place of calm retreat for the poet, and of literary leisure. As regards Tibur itself, compare Explanatory Notes, Ode 1. 7. 13.——*Imbelle Tarentum.* "The peaceful Tarentum." Compare the remark of Döring: "*Imbelle Tarentum. Ubi tranquilla et pacata erant omnia*, (das friedliche, stille Tarent)." Compare also Explanatory Notes, Ode 1. 28. 29.

46. *Strenuus et fortis.* "Active and brave." The allusion in the text is to Lucius Marcius Philippus, of whom Cicero makes frequent mention. He was equally distinguished for eloquence and courage, which raised him to the censorship and consulship. Compare, in relation to this individual, *Ernesti, Clav. Cic* (*Index Historicus, s. v. L. Philippus.*) The little tale here introduced, is the longest, but not the least agreeable, of the three with which Horace has enlivened his letter. It is told with that natural ease and vivacity, which can only make these kinds of stories pleasing. The object of the poet is to show how foolishly those persons act, who abandon a situation in life which suits them, and to which they have been long accustomed, for one of a higher character and altogether foreign to their habits. ——47. *Ab officiis.* "From the duties of his profession."——*Octavam circiter horam.* "About the eighth hour." i. e. about two o'clock. The first hour of the day, among the Romans, commenced at six o'clock. The courts opened at nine o'clock. Compare Expla-

natory Notes, Serm. 1. 9. 36.——48. *Foro.* It is collected from Livy (1. 12.) and Dionysius (2. 66.), that the Forum was situated between the Capitoline and Palatine Hills; and from Vitruvius we learn, that its shape was that of a rectangle, the length of which exceeded the breadth by one-third. From these *data*, which agree with other incidental circumstances, it is generally thought, that the four angles of the Roman forum were formed by the arch of Severus at the foot of the Capitol; the arch of Fabian, at the termination of the *Via Sacra*; the church of St. Theodore, at the foot of the Palatine; and that of the Consolazione, below the Capitol. The ground which it occupied is now commonly known by the name of *Campo Vaccino.*——*Carinas.* By "the Carinæ" is meant a quarter of the city, so called, as Nardini not improbably supposes, from its being placed in a hollow between the Coelian, Esquiline, and Palatine hills. The greater part of it was situate in the fourth region. The *Carinae*, according to Nardini, corresponded with that portion of the modern city which is known by the appellation of *Pantani.* From the epithet of *lautae*, which Virgil applies to it, we may infer, that the houses which stood in this quarter of ancient Rome were distinguished by an air of superior elegance and grandeur. (*Virg. Aen.* 8. 359. Compare *Servius, ad loc.*) From the same passage of Virgil it appears that the Carinae did not stand very far from the Forum. To Philip, however, who was now advanced in years, the distance appeared too great. In the Carinae, beside the dwelling of the individual just mentioned, were the abodes of other distinguished Romans, and among them that of Pompey, which was subsequently in the possession of Marc Antony, (*Dio Cass.* 48.), of Tiberius, (*Suet. Tib.* 15.), and finally, of the elder Gordian. (*Capitol. Gord.* 2.)

50. *Adrasum.* "Close shaved." Consult Various Readings.——*Vacua tonsoris in umbra.* "In a barber's shop, that resort of idlers." *Vacua* is here equivalent to *otiosa.* Compare *Donatus, ad Terent. Phorm.* 1. 2. 39. "*Tonstrina apta sedes otiosis.*" With regard to the term *umbra*, it may be remarked, that though rendered by the word "shop," in order to suit modern ideas, it properly denotes a shed or awning open to the street.——51. *Cultello proprios purgantem leniter ungues.* "Paring his own nails with a careless air." *Proprios* here denotes his doing for himself what was commonly done by the barber. The ancient barbers attended to three things, cutting hair, shaving, and paring the nails of the hands, (those on the feet were pared at the baths). The last of these three employments the Greeks expressed by the verbs ὀνυχιζειν, and ἀπονυχιζειν. (Compare *Aristophanes, Equit.* 706. and the *scholia ad loc. Pollux.* 2. 146. and *Kühn, ad Poll.* 7. 165.) Subsequently, however, a distinction was made, and ὀνυχιζειν meant merely to present the nails, while ἀπονυχιζειν signified to pare them. (Compare *Meursius, ad Phryn. Eclog. p.* 126. *seqq.*) It would appear probable, however, from a passage of Artemidorus (1, 22. *p.* 36. *ed. Reiff.*) that this distinction was rather a refinement of the grammarians than founded on the ordinary mode of speaking. The little knives, (*cultelli*), which they used for paring nails, were called in Greek ὀνυχιστήμια μαχαιρία, (*Pollux*, 10. 140. and *Jungermann, ad loc.*) In cutting the hair, the barbers used, not scissors, but razors of different sizes. Lucian, in speaking of the shop of a barber, makes mention of a large number of razors used for this purpose (*Adv. indoct. c.* 29.) Pollux, who in two places, alludes to the instruments of a barber (2. 32. and 10. 140.) calls such razors μαχαίρας κουρίδας. Sometimes two razors were employed, forming a kind of scissors. This was termed διπλῆ μαχαίρα. (*Pollux.* 2. 32.) The essential point was that the hair should be cut even. (Compare Horace, Serm. 1. 3. 31. and *Salmasius, de Coma, p.* 23. *seqq.*)

52. *Non laeve jussa Philippi accipiebat.* "Was very smart at taking Philip's commands." ——53. *Quaere et refer.* Philip's object in sending his slave on this errand was as follows: Returning home from the fatiguing avocations of the bar, and complaining of the distance to his own abode, which, though short in itself, the growing infirmities of age caused to appear long to him, Philip espies, on a sudden, a person seated at his ease in a barber's shop, and paring his nails with an air of the utmost composure. Touched with a feeling somewhat like envy, on beholding a man so much happier to all appearances than himself,

he sends his slave to ascertain who the individual was, and to learn all about him.——53. *Unde domo.* "Of what country."——54. *Quo sit patre.* Those critics who maintain that *Adrasum* in the 50th verse should be *abrasum*, as denoting a freed man, (i. e. one that had just received his manumission, and had just had his *head* shaved in consequence), meet with a great obstacle to their opinion in the words *quo sit patre.* For, if Philip saw him to be a freedman, he certainly never would have enquired about his father.—56. *Tenui censu.* "Of small fortune."——56. *Sine crimine natum.* "Born without a stain," i. e. of respectable parents.——57. *Et properare loco et cessare, &c.* "That he was wont, as occasion required, to ply his business with activity and take his ease, to gain a little and spend it." *Loco* is here equivalent to *tempore opportuno.* Compare the remark of Döring: "*Quae opportuno tempore fiunt,* loco *fieri dicuntur.*"——58. *Gaudentem parvis sodalibus et lare certo, &c.* "Delighting in a few companions of humble life, and in a house of his own, and also in the public shows, and, when the business of the day was over, in a walk through the Campus Martius." As regards the expression *lare certo,* compare the remark of Döring: "*Intellige domum proprium et peculiarem e qua a nemine pelli poterat Vulteius.*"

60. *Scitari libet ex ipso, &c.* "I would know from the man himself all that thou reportest."——62. *Benigne.* "I thank thy master kindly." Mena expresses his thanks for the honour of the invitation, but at the same time declines accepting it. Compare, as regards the force of *benigne,* the note on verse 16.——63. *Improbus.* "The rascal."——*Et te negligit aut horret.* "And either slights, or is afraid of, thee." *Horrere* and *horror* are properly meant of that awe and respect, which we feel when approaching any thing sacred; and as the vulgar are apt to look upon great men as somewhat above the ordinary rank of mortals, the same words have been used to express the respect they feel when admitted to their presence, as well as the dread they have of coming into it.——64. *Vulteium mane Philippus, &c.* "Next morning Philip comes upon Vulteius, as he was selling old second-hand trumpery to the poorer sort of people, and salutes him first." The verb *occupare,* as here employed, means to surprise, to come upon another before he is aware of our approach. Compare the Greek φθάνειν.——65. *Tunicato popello.* This expression literally refers to the poorer part of the citizens as clad merely *in tunics,* their poverty preventing them from purchasing a toga in which to appear abroad. Foreigners at Rome seem also to have had the same dress, whence *homo tunicatus* is put for a Carthaginian, *Plaut. Poenul.* 5. 3. 2.——*Scruta.* By this term is meant any kind of old second-hand furniture, moveables, clothes, &c. and they who vended them were called *scrutarii.* Menas was spoken of in a preceding line (56t) as a *praeco,* or cryer, and among the duties of this class of persons was that of attending at auctions and calling out the price bidden for the articles put up. This would allow Mena many opportunities of making bargains for himself, and, when not otherwise employed, becoming a *scrutarius.*

66. *Ille Philippo excusare laborem, &c.* "He began to plead to Philip his laborious vocation and the fetters of hire, as an excuse for not having waited upon him that morning; in fine, for not having seen him first." The expression *mercenaria vincla* refers to his employment as *praeco,* and his labouring in it for regular hire. Compare the remark of Döring: "*Per* vincula mercenaria *intellige officia praeconi pro constituta mercede obeunda.*"——68. *Quod non mane domum venisset.* Clients and others waited upon distinguished men early in the morning for the purpose of paying their respects. Mena apologises for not having called upon Philip at this time, both to salute him and excuse himself for not having accepted his invitation.——69. *Sic.* "On this condition.——70. *Ut libet.* A form of assenting.——71. *Post nonam.* "After the ninth hour." Or, to adopt our own phraseology, "after three o'clock."——72. *Dicenda tacenda.* "Whatever came into his head." Literally: things to be mentioned, and things about which silence should have been kept. The poet evidently intends this as an allusion to the effects of Philip's good old wine upon his new guest.

73. *Hic ubi saepe occultum, &c.* "He, when he had often been seen to repair, like a fish

to the concealed hook, in the morning a client, and now a constant guest, is desired, on the proclaiming of the Latin holidays, to accompany Philip to his country-seat near the city."——75. *Mane diciens.* Compare note on verse 68.——76. *Indictis.* Understand *a consule.* The *Feriae Latinae*, or Latin holidays, were first appointed by Tarquin for one day, but after the expulsion of the kings they were continued for two, then for three, and at last for four days. They were kept with great solemnity on the Alban mountain. The consuls always celebrated these holidays before they set out to their provinces; and if they had not been rightly performed, or if any thing had been omitted, it was necessary to repeat them. The epithet *indictae* marks them as moveable, and appointed at the pleasure of the consul, a circumstance which places them in direct opposition to the *Statae Feriae*, or fixed festivals of the Romans. Philip could go into the country during these holidays, as the courts were then shut.——77. *Mannis.* Compare Explanatory Notes, Ode 3. 27. 7.——79. *Et sibi dum requiem*, &c. "And while he seeks diversion for himself, while he endeavours to draw amusement from every thing."——80. *Septem sestertia.* "Seven thousand sesterces." Equal to about $250.——*Mutua septem promittit.* "Promises to lend him seven thousand more."

83. *Ex nitido.* "From a spruce cit."——*Atque sulcos et vineta crepat mera.* "And talks of nothing but furrows and vineyards." *Mera* is here literally, "solely," "only," being the neuter of the adjective used adverbially. With regard to the verb *crepat*, compare Explanatory Notes, Ode 1. 18. 5.——84. *Praeparat ulmos.* "Prepares his elms," i. e. for the vines to grow around.——85. *Immoritur studiis*, &c. "He almost kills himself with eager application to his labours, and grows old before his time through a desire of possessing more," i. e. of increasing his wealth.——87. *Spem mentita seges.* "His harvest deceived his hopes."——89. *Iratus.* Angry with himself for having ever left his former peaceful and happy life.——90. *Scabrum.* "Rough." Compare the scholiast, "*squalidum propter laborem.*" After Menas had turned farmer, he ceased to be *nitidus*, and neglected his person.——91. *Durus nimis attentusque.* "Too laborious and earnest."——92. *Pol.* "Faith."——93. *Ponere.* Used for *imponere*, i. e. *dare.* Compare the Greek τιθέναι ὄνομα.——96. *Qui semel aspexit*, &c. "Let him who has once perceived how much better the things he has discarded are than those for which he has sought, return in time," &c.——98. *Suo modulo ac pede.* "By his own last and foot," i. e. by the measure of his own foot, by his own proper standard.

EPISTLE 8. Horace gives us in this epistle a picture of himself, as made up of contradictions and chagrin, miserable without any apparent cause, and dissatisfied he could not tell why; in fine, a comple hypochondriac. If the poet really intended this for his own portrait, it must be confessed to be very unlike the joyous carelessness of his life in general. In almost perfect health, possessed of an easy fortune, and supported by a good understanding, he makes himself wretched with causeless disquietudes, and an unaccountable waywardness of temper. May we not suppose that the Epicurean principles of Horace forbid any such application to himself, and that he merely assumes these infirmities, that he may with more politeness reproach Albinovanus, who was actually subject to them? Such at least is the opinion of Torrentius and others of the commentators.

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1. *Celso gaudere et bene rem gerere Albinovano*, &c. The order of construction is as follows: *Musa rogata, refer Celso Albinovano, comiti scribaeque Neronis, gaudere et gerere rem bene.——Gaudere et bene rem gerere refer.* "Bear joy and prosperity," i. e. give joy and wish success. In place of using the common Latin form of salutation, *Salutem*, Horace here imitates the Greek mode of expression, χαίρειν καὶ εὖ πράττειν, on which construction consult

Bos, Ellips. Graec. p. 385. *ed. Oxon.* 1813.——2. *Comiti scribaeque Neronis.* Celsus Albinovanus has already been mentioned as forming part of the retinue of Tiberius, (Epist. 1. 3. 15.) who was at that time occupied with the affairs of Armenia.——3. *Dic, multa et pulchra minantem.* &c. "Tell him, that, though promising many fine things, I live neither well nor agreeably." The distinction here made, is one, observes Francis, of pure Epicurean morality. *Recte vivere* is to live according to the rules of virtue; and *vivere suaviter* to have no other guidance for our actions but pleasure and our passions. As regards the force of *minantem*, in this same passage, compare Explanatory Notes, Serm. 2. 3. 9.——4. *Haud quia grando,* &c. "Not because the hail has bruised my vines, or the heat blasted the olive," &c. i. e. my disquiet arises not from the cares of wealth It is not produced by the feelings that break the repose of the rich, when their vineyards have been lashed by the hail, or their olivè-grounds have suffered from the immoderate heats, &c.——5. *Momorderit.* The verb *mordeo* (here equivalent to *uro*) is applied by the Latin writers to denote the effects as well of cold as of heat.——6. *Longinquis in agris.* Compare Explanatory Notes, Epode 1. 27. ——7 *Minus valdus.* "Less sound." The poet describes himself (if indeed he refers to his own case) as labouring under that peculiar malady, which is now termed hypochondria, and which has its seat far more in the mind than in any part of the body. The picture that he draws admirably delineates the condition of one who is suffering under the morbid influence of hypochondriac feelings.——9. *Fidis offendar medicis.* "Because I am displeased with my faithful physicians." With *irascar, sequar, fugiam,* and *amem* respectively, *quia* must be supplied in translating.——10. *Cur me funesto properent arcere veterno.* "For being eager to rouse me from this fatal lethargy." *Cur* is here equivalent to *ideo, quod.* Compare *Pliny, Epist.* 3. 5. "*Repeto, me correptum ab eo, cur ambularem,*" and the other examples of a similar usage collected by Lambinus from Cicero and Livy.——*Veterno.* Compare the language of *Celsus,* 3. 20. "*In hoc* (lethargicorum morbo) *mercor et inexpugnabilis paene dormiendi necessitas. Λήθαργον Graeci nominant. Id quoque genus acutum est, et, nisi succurritur, celeriter jugulat*"

12. *Ventosus.* "Changeable as the wind." Compare Epist. 1. 9. 37. "*Plebs ventosa.*" ——13. *Quo pacto rem gerat et se.* "How he manages his official duties, and himself," i. e. how he is coming on in his office of secretary, and what he is doing with himself.——14. *Juveni.* "The young prince" Alluding to Tiberius, who was then about twenty-two years of age.——*Cohorti.* Compare Explanatory Notes, Epist. 1. 3. 6.——17. *Ut tu fortunam,* &c. "As thou, Celsus, bearest thy fortune, so will we bear ourselves unto thee." i. e. if, amid thy present good fortune, and the favour of thy prince, thou still continuest to remember and love thy former friend, so will he in turn love thee.

EPISTLE 9. A letter of introduction to Tiberius Claudius Nero, given by the poet to his friend Titius Septimius. Horace seems to have been very sensible of the care and nicety that were requisite on such occasions, especially in addressing the Great, and he has left the epistle now before us as an undoubted proof of this. He stood high in favour with Tiberius, and the regard Augustus had for him gave him a farther privilege. Moreover, Septimius was one of his dearest friends, a man of birth and known merit: yet with what modesty, diffidence, and seeming reluctance, does the poet recommend him to the notice of the prince.—This epistle appears to have been written a short time previous to the departure of Tiberius for the Eastern provinces.

1. *Septimius, Claudi, nimirum intelligit unus,* &c. "O Claudius, Septimius alone knows forsooth how highly thou esteemest me." The poet modestly seeks to excuse his own boldness in addressing an epistle like the present to the young Tiberius, on the ground that his

friend Septimius would have that he stood high in favour with the prince, whereas he himself knew no such thing. Thus the scholiast explains *unus*: "*Solus. Nam neque ipse scio nec credo.* As regards Septimius, (Titius Septimius), compare Explanatory Notes, Epist. I. 3. 9.——3. *Scilicet ut, tibi se laudare*, &c. "To undertake namely to recommend and introduce him to you." Some editors remove the comma after *cogit* in the second line, and place it after *scilicet*. Their version is as follows: "and by his entreaties in a manner compels me to undertake," &c.——4. *Dignum mente domoque*, &c. "As one worthy the esteem and confidence of Nero, who always selects deserving objects," i. e. one whose habits of thinking and acting are in unison with those of the individual addressed, and who is worthy of being numbered among his intimate friends, and becoming a member of his household. This verse does equal honour both to Tiberius and Septimius, since it shows the one a discerning prince, and the other a deserving man. We are not to consider these as words of mere compliment on the part of the poet. Tiberius, in his earlier days, was indeed the person he is here represented to be, a good judge of merit, and ready to reward it.——5. *Munere fungi propioris amici.* "That I fill the station of an intimate friend."——6. *Quid possim videt*, &c. "He sees and knows what I can effect with thee better than I do myself," i. e. he sees and knows the extent of my influence with thee, &c. This explains the *nimirum intelligit unus* of the first line. Compare note on that verse.

8. *Sed timui, mea ne*, &c. "But I was afraid lest I might be thought to have pretended, that my interest with thee was less than it really is; to be a dissembler of my own strength, inclined to benefit myself alone."——10. *Majoris culpae.* The *major culpa*, here alluded to, is the unwillingness to serve a friend. 11. *Frontis ad urbanae descendi praemia.* "I have descended into the arena to contend for the rewards of town-bred assurance." i. e. I have resolved at last to put in for a share of those rewards which a little city-assurance is pretty certain of obtaining. The *frons urbana* is sportively but truly applied to that open and unshrinking assurance so generally found in the population of cities. Compare the remark of Döring: "*Facete frontem duram* (*impudentiam*) *vocat* urbanam, *quia non raro in urbe inveniuntur, qui, ut versu sequente dicitur*, pudorem deponant." And, on the whole clause, compare the explanatory remark of Bothe: "*Dicit se velut in arenam descendisse ad acquirenda praemia frontis*, h. e. *impudentiae, qualis esse soleat hominum urbanorum, quibus fere datur, quod petunt.*"——13. *Scribe tui gregis hunc.* "Enrol this person among thy retinue." *Grex* is here taken in a good sense to denote a society of friends and followers. Compare *Cicero, Orat.* 2. 62. *Ep. ad Fam.* 7. 33.

EPISTLE 10. The poet loved to retire into the country, and indulge, amid rural scenes, in reading, and in wooing his muse. Fuscus, on the other hand, gave the preference to a city-life, though in every thing else his views and feelings were in unison with those of his friend. In the present epistle, therefore, Horace states to his old companion the grounds of his choice, and paints, in masterly colours, the innocent pleasures, the simplicity, and the calm repose of a country-life.

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1. *Urbis amatorem.* Beautifully opposed to *ruris amatores* in the following line.——*Fuscum salvere jubemus.* "Bid Fuscus hail." Fuscus Aristius, who is here addressed, was a distinguished grammarian and rhetorician of the day, a man of probity, but too much influenced by the desire of accumulating riches, the common vice of the times, and preferring therefore a city-life to the repose of the country. He is the same individual to whom the 22d ode of the first book is addressed. Compare *Ernesti, Onomasticon, s. v. Aristius.*——3. *Paene gemelli.* "Almost twins." Compare Serm. 1. 3. 44.——4. *Et alter.* Supply *negat*, and compare *Sallust. Cat.* 20. "*Idem velle atque nolle, ea demum firma amicitia est.*"——5.

Annuimus pariter vetuli notique columbi. "We nod assent to each other, like old and constant doves," Supply *veluti*, or *sicuti*, and compare the explanatory remark of Döring: "*Si alter ait, alter quoque ait, alter alteri in omni re pari modo annuit.*"——*Noti.* Alluding literally to long acquaintance, and to constancy of attachment resulting therefrom.——6. *Nidum.* The comparison is still kept up, and the city to which Fuscus clings, and in which all his desires appear to centre, is beautifully styled the nest, which he is said to keep, while the poet roams abroad. Compare the scholiast: "Nidum: i. e. *civitatem, in qua natus es et educatus,*" and also the remark of Baxter. "*Nobis etiam hodie* Cockneys, h. e. *pullorum ova, dicuntur perpetuo urbi haerentes.*"——7. *Musco circumlita saxa.* "The moss-grown rocks."——8. *Quid quaeris?* "In a word," Literally, "what wouldst thou have me say?" This was a form of expression, used when they wanted, in few words, to give a reason for, or an explanation of, any thing, and answers somewhat to our phrase, "what can I say more?"——9. *Rumore secundo.* "With favouring acclaim."——10. *Utque sacerdotis fugitivus,* &c. "And, like a priest's runaway slave, I reject the sweet wafers; I want plain bread, which is more agreeable to me now than honied cheese-cakes." By *liba* are meant a kind of consecrated cake or wafer, made of flour, honey, and oil, which were offered up, during the performance of sacred rites, to Bacchus (*Ovid. Fast.* 3. 735.), Ceres, Pan, and other deities. They became the perquisite of the priests, and their number was so great that the latter gave them as an article of food to their slaves. The *placenta* were cheese-cakes, composed of fine wheat-flour, cheese, honey, &c. Compare *Cato, R. R.* 76.—The idea intended to be conveyed by the passage is this: As the priest's slave, who is tired of living on the delicacies offered to his master's god, runs away from his service, that he may get a little common bread, so the poet would retreat from the false taste and the cloying pleasures of the city, to the simple and natural enjoyments of the country.

12. *Vivere naturae si convenienter oportet,* &c. "If we ought to live conformably to nature, and if a spot of ground is to be sought after, in the first place, for a dwelling to be erected upon it." i. e. if we would lead an easy life, and one agreable to nature, and if, for this end, we make it our first care to find out some fit place whereon to build us a house.—The poet begins here the first part of his epistle, and assigns, as the first reason for his prefering the country to the city, that we can live there more conformably to the laws of nature, and with greater ease provide whatever she demands, or disengage ourselves from desires of what she does not really want.——14. *Potiorem rure beato.* "Preferable to the blissful country."——15. *Est ubi plus tepeant hiemes?* "Is there a spot where the winters are milder." Compare *Est ubi* (scil. locus) with the Greek idiomatic expression ἔστιν ὅπου; compare also Ode, 2. 6. 18. "*Tepidas brumas.*"——16. *Rabiem Canis.* Compare Explanatory Notes, Ode 1. 17. 17.——*Momenta Leonis.* "The season of the Lion." Alluding to the period when the sun is in the sign of Leo, (part of July and August), and to the heat which marks that portion of the year. As regards the force of *momenta* in this passage, compare the remark of Cruquius: "*Momenta; tempora, ut loquuntur astronomi;*" and that of Döring: "Momenta, *jam de momentis temporis,*" &c. So Epist. 1. 6. 4. "*decedentia certis Tempora momentis.*"——17. *Solem acutum.* "The scorching sun."

18. *Divellat.* "Interrupts." Consult Various Readings.——19. *Deterius Libycis olet,* &c. "Is the grass inferior in smell or beauty to the tesselated pavements of Numidian marble?" By *Lybici lapilli* are here literally meant, small square pieces of Numidian marble forming tesselated or mosaic pavements. Compare Explanatory Notes, Ode 2. 18. 3. The idea intended to be conveyed by the question of the bard is strikingly beautiful. Can the splendid pavement, with all its varied hues, compare for a moment with the verdant turf, or the enamel of the fields. Does it send forth, like the wild-flower, a sweet perfume on the air?——20. *Invicis tendit rumpere plumbum.* "Strive to burst the lead in the streets." i. e. the leaden pipes that convey it through the streets of the city. Water was brought to Rome both in aqueducts and leaden pipes. The latter, however, were principally employed in distributing it throughout the city, after having been conveyed thither by the former; for

in truth, no pipe could have supported the weight of water brought to the city in the aqueducts. The first aqueduct at Rome was built by Appius Claudius, the censor, about A. U. C. 441. Seven or eight were afterwards erected, which brought water from the distance of many miles, in such abundance, that no city was better supplied. The aqueducts were constructed at a prodigious expence, carried through rocks and mountains, and over vallies, supported on stone or brick arches.——21. *Quam quae per pronum*, &c. "Than that which runs murmuring along its sloping channel." Compare Explanatory Notes, Ode 2. 3. 11.——22. *Nempe inter varias*, &c. The connection in the train of ideas is as follows: They who dwell in cities endeavour, it is true, to procure for themselves, by means of art, the beauty and the enjoyment of rural scenes. "For example, a wood is reared amid columns of variegated marble, and that abode is praised which commands a prospect of distant fields," yet nature, though men strive to expel her by violence, will as often return, and will insensibly triumph over all their unreasonable disgusts.—As regards the allusion in the words *inter varias nutritur silva columnas*, compare Explanatory Notes, Ode 3. 10. 5.——24. *Naturam expelles furca*. By *natura* is here meant, that relish for the pleasures of a rural life which has been implanted by nature in the breast of all, though weakened in many by the force of habit or education. This natural feeling, says the poet, can never be entirely eradicated, but must eventually triumph over every obstacle. The expression *expelles furca* is metaphorical, and refers to the driving away by violence. It appears to be a mode of speaking derived from the manner of rustics, who arm and defend themselves with forks, or remove, by means of the same instrument, whatever opposes them.——25. *Mala fastidia*. Alluding to those unreasonable disgusts which keep away the rich and luxurious from the calm and simple enjoyments of a country-life.

26. *Non, qui Sidonio*, &c. Horace compares the taste of Nature to the true purple, and that of the passions to an adulterated and counterfeit purple. The man, he observes, who cannot distinguish between what is true and what is false, will as surely injure himself, as the merchant who knows not the difference between the genuine purple and that which is the reverse.——*Sidonio* Sidon was a famous commercial city, the capital of Phoenicia, about 24 miles north of Tyre, which was one its colonies. According to Josephus (*Antiq. Jud.* 1. 6.—*vol.* 1. *p.* 23. *ed. Havercamp.*) the place had its name from Sidonius, one of the sons of Canaan, who founded it. So also St. Jerome. (*Tradit. Heb. in Genes. vol.* 3. *p.* 206. *d*) Justin, on the other hand, refers the name to a Phoenician term, signifying fish. (18. 4. 3. *ed. Gronov.*) With this latter etymology Bochart agrees. (*Geogr. Sacr.* 35.) The purple manufactures of Sidon and Tyre long enjoyed the first rank.——*Contendere callidus*. "Skillfully to compare." People who compare pieces of stuff together, *stretch them* out near each other, the better to discern the difference.——27. *Aquinatem potantia vellera fuerum*. "The fleeces that drink the dye of Aquinum." According to the scholiast, a purple was manufactured at Aquinum in imitation of the Phoenician. Aquinum was a city of the Volsci, in new Latium, situate a little beyond the place where the Latin way crossed the rivers Liris and Melfis. Both Strabo and Silius Italicus describe it as a large city. Cicero likewise mentions it as a municipal town of considerable importance. Aquinum was the birth-place of Juvenal, as that poet himself informs us, (3. 318.)——*Fucum*. Compare Explanatory Notes, Ode 3. 5. 28.

30. *Quem res plus nimio*, &c. The idea intended to be conveyed is this: They who bound their desires by the wants of nature, (and such is usually the temper of a country life) are independent of Fortune's favours and resentments, her anger and inconstancy.—— 31. *Si quid mirabere, pones invitus*. "If thou shalt admire any thing greatly, thou wilt be unwilling to resign it."——32. *Licet sub paupere tecto*, &c. "One may live more happily beneath an humble roof, than the powerful and the friends of the powerful." *Reges* is here equivalent to *potentiores* or *ditiores*."

34. *Cornus equum*, &c. The fable here told is imitated from Stesichorus, who repeated it

to the inhabitants of Himera, in Sicily, when the latter were about to assign a body-guard to Phalaris, tyrant of Agrigentum, whom they had called to their aid, and made commander of their forces. Stesichorus, as Aristotle informs us, (*Rhet.* 2. 39.) undertook by this apologue to show the Himerœans of what folly they would be guilty, if they thus delivered themselves up into the hands of a powerful individual. It may not be improper to cite the very words of the Greek fable, as given by Aristotle: Στησίχορος μὲν . . . . εἶπεν αὐτοῖς λόγον. ὡς ἵππος κατεῖχε λειμῶνα μόνος· ἐλθόντος δ' ἐλάφου καὶ διαφθείραντος τὴν νομὴν, βουλόμενος τιμωρήσασθαι τὸν ἔλαφον, ἠρώτα τὸν ἄνθρωπον, εἰ δύναιτο μετ' αὐτοῦ κολάσαι τὸν ἔλαφον Ὁ δέ φησιν, ἐὰν λάβῃ χαλινὸν, καὶ αὐτὸς ἀναβῇ ἐπ' αὐτὸν, ἔχων ἀκόντια. Συνομολογήσαντος δὲ καὶ ἀναβάντος, ἀντὶ τοῦ τιμωρήσασθαι αὐτὸς ἐδουλευσεν ἤδη τῷ ἀνθρώπῳ.——*Melior.* Compare the Greek κρείττων.——*Communibus herbis.* "From their common pasture."——35. *Minor.* "Worsted." Proving inferior. Compare the Greek ἥττων.——37. *Victor violens.* "A proud victor."——38. *Depulit.* Equivalent to *depellere potuit.*

39. *Sic, qui pauperiem veritus*, &c. "In like manner, he, who, from a dread of narrow circumstances, parts with his liberty, more precious than any metals, shall shamefully bear a master, and be forever a slave, because he shall not know how to be contented with a little." i. e. he, who, not content with a little, regards the precious boon of freedom as of inferior moment when compared with the acquisition of riches, shall become the slave of wealth and live in eternal bondage.——*Metallis.* Used contemptuously for *divitiis.*——42. *Cui non conveniet sua res*, &c. The idea intended to be conveyed is simply this: When a man's fortune does not suit his condition, it will be like a shoe, which is apt to cause us to trip if too large, and which pinches when too small.——*Olim.* "Oftentimes."——45. *Nec me dimittes incastigatum*, &c. The poet makes use of this corrective to soften the advice which he has given to his friend. He desires to be treated with the same frankness, whenever he shall appear enslaved by the same passions.——46. *Cogere.* Equivalent to *congerere.*——47. *Imperat, haud servit*, &c. The sense evidently requires *haud*, not *aut* as the common editions read. Money rules the avaricious man, as the rider rules the steed: it yields no obedience, but on the contrary chains him in continual bondage.——48. *Tortum digna sequi*, &c. "Though deserving rather to follow, than to lead, the twisted rope." i. e deserving rather to be held in subjection, than itself to subject others. The metaphor here employed is taken from beasts that are lead with a cord.

49. *Dictabam.* "I dictated." i. e. to my amanuensis. In writing letters, the Romans used the imperfect tense, to denote what was going on at the time when they wrote, putting themselves, as it were, in the place of the person who received the letter, and using the tense which would be proper when it came to his hands.——*Post fanum putre Vacunae.* "Behind the mouldering fane of Vacuna." Vacuna was a Sabine goddess, analogous, according to some authorities, to the Roman Victoria, but, if we follow Varro, the same with Minerva. Compare the scholiast: "*Vacuna apud Sabinos plurimum colitur. Quidam Dianam, nonnulli et Cererem esse dixerunt, alii Venerem, alii Victoriam deam vacationis, quod faciat vacare a curis. Sed Varro, primo Rerum Divin. Minervam dicit, quod ea maxime hi gaudent, qui sapientiae vacant.*" The temple of the goddess, in the Sabine territory, not far from a grove likewise consecrated to her, would seem to have been in the vicinity of the poet's villa. Behind its mouldering remains, seated on the grassy turf, Horace dictated the present epistle. The temple was subsequently restored by the emperor Vespasian, as appears from the following inscription given by Fea and others:

IMP. CAESAR VESPASIANVS.
AVG. PONTIFEX MAXIMVS TRIB.
POTESTATIS CENSOR AEDEM VICTORIAE
[VETVS]TATE DILAPSAM SVA IMPENSA
RESTITVIT.

This inscription, being found near *Rocca Giovane*, would seem to remove all doubts respecting the identity of Vacuna and Victoria.——50. *Excepto, quod non simul esses*, &c. "In all other respects happy, except that thou wert not with me." With *excepto* supply *eo*.

EPISTLE. II. The poet instructs his friend Bullatius, who was roaming abroad for the purpose of dispelling the cares which disturbed his repose, that happiness does not depend upon climate or place, but upon the state of our own minds.

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1. *Quid tibi visa Chios*, &c. "How does Chios appear to thee, Bullatius, and famed Lesbos? How, neat Samos?"——*Chios*. An island in the Aegean sea, off the coast of Lydia, and one of the twelve states established by the Ionians, who emigrated to Asia from Attica and Achaia. It is now *Scio*.——*Lesbos*. An island of the Aegean, south of Tenedos. Its modern name is *Mitylin*, derived from Mitylene, the ancient capital. Lesbos was colonised by the Aeolians in the first great emigration. The epithet *nota*, which is here given it, applies not so much to the excellent wine produced there, as to the distinguished persons who were natives of the island, and among whom may be mentioned Sappho, Alcaeus, Theophrastus, &c.——2. *Concinna Samos*. Samos lies south-east of Chios. It is about six hundred stadia in circumference, and full of mountains. This also was one of the twelve Ionian states of Asia. The epithet *concinna*, here bestowed on it, would seem to refer to the neatness and elegance of its buildings. Compare *Tournefort, Voyage*, 1. *p.* 153, *seqq.* and *Reinecc. Hist. Jul.* 2. 5.——*Quid Croesi regia Sardis?* Sardis was the ancient capital of the Lydian king, and stood on the river Pactolus. It was afterwards the residence of the satrap of Lydia, and the head-quarters of the Persian monarchs when they visited western Asia.——3. *Smyrna*. This city stood on the coast of Lydia, and was one of the old Aeolian colonies; but the period of its splendour belongs to the Macedonian era. Antigonus and Lysimachus made it one of the most beautiful towns in Asia. The modern town *Ismur*, or Smyrna, is the chief trading-place of the Levant.——*Colophon*. A city of Ionia, north-west of Ephesus, famed for its excellent cavalry.——*Fama?* "Than fame represents them to be?"

4. *Cunctane prae campo*, &c. "Are they all contemptible in comparison with the Campus Martius and the river Tiber?" *Sordeo* is here equivalent to *contemnor, vilis aestimo, nihili pendor*, &c. Compare *Forcellini, Lex tot. Lat. s. v.*——5. *An venit in votum*, &c. "Or does one of the cities of Attalus become the object of thy wish?" Literally, "enter into thy wish." i. e. dost thou wish to dwell in one of the cities of Attalus? Among the flourishing cities ruled over in earlier days by Attalus, were Pergamus, the capital, Myndus, Apollonia, Tralles, Thyatira, &c.

6. *Lebedum*. Lebedus was a maritime city of Ionia, north-west of Colophon. It was at one time a large and flourishing city; but upon the removal of the greater part of its inhabitants to Ephesus, by Lysimachus, it sank into insignificance, and, in the time of Horace, was deserted and in ruins.——*Gabiis*. There were two cities of the name of Gabii in Italy, one among the Sabines and the other in Latium. The latter was the more celebrated of the two, and is the place here referred to. Strabo makes it to have been on the Via Praenestina, and about 100 stadia from Rome. Dionysius (4. 53.) gives the same distance, and Appian places it midway between Rome and Praeneste. The Itineraries reckon twelve miles from Rome to this city. These data enabled Holstenius and Fabretti to fix the position of Gabii, with sufficient accuracy, at a place called *l'Osteria del Pantano*, and this opinion was satisfactorily confirmed by the discoveries made here in 1792, under the direction of Gavin Hamilton, on an estate of prince Borghese, known by the name of *Pantano dei Griffi*. (*Visconti Monumenti Gabini*, Roma, 1792. Compare *Nibby, Viaggio Antiquario, vol.* 1. *p.* 235.) Gabii is said to have been one of the numerous Latin colonies founded by Alba (*Dion*

Hal. 4. 53.) This place suffered so much during the civil wars that it became entirely ruinous and deserted. We learn, however, from several monuments discovered in the excavations mentioned above, that Gabii was raised from this state of ruin and desolation under Antoninus and Commodus, and that it became a thriving town. (Compare *Visconti Monumenti Gabini—Cramer's Ancient Italy, vol.* 2. *p.* 50. *seqq.*)

8. *Fidenis.* Fidenae was a small town of the Sabines, about four or five miles from Rome, and is well known as a brave though unsuccessful antagonist of the latter city. After many different attempts to emancipate itself from the Roman yoke, sometimes with the aid of the Etrurians, at others in conjunction with the Sabines, it was completely reduced by the dictator Mamercus Aemilius. This commander, after having vanquished the Fidenates in the field, stormed their city, which was abandoned to the licentiousness of his soldiery. (*Liv.* 4. 9.) From this time we hear only of Fidenae as a deserted place, with a few country-seats in its vicinity, until, as it would appear from a passage of Tacitus (*Ann.* 4. 62.) it rose again in the reign of Tiberius to the rank of a municipal town. The site of this ancient place is supposed to be near *Castel Giubileo.* (*Holsten. Adnot. p.* 127.—*Nibby Viaggio Antiquario, vol.* 1. *p.* 85.—*Cramer's Ancient Italy, vol.* 1. *p.* 302.)——10. *Neptunum procul e terra,* &c. Compare *Lucretius,* 2. 1. *seqq.*

> *" Suave mari magno turbantibus aequora ventis*
> *E terra magnum alterius spectare laborem."*

11. *Sed neque qui Capua,* &c. The idea intended to be conveyed, from this line to the close of the epistle, is as follows: But, whatever city or region may have pleased thee, my friend, return now, I entreat, to Rome. For, as he who journeys to the latter place from Capua, does not feel inclined to pass the rest of his days in an inn by the way, because, when bespattered with rain and mire, he has been able to dry and cleanse himself there; and as he who, when labouring under the chill of a fever, has obtained relief from the stove and the warm-bath, does not therefore regard these as sufficient to complete the happiness of life; so do thou linger no more in the places which at present may delight thee, nor if a tempest shall have tossed thee on the deep, sell in consequence thy vessel, and revisit not for the time to come thy native country and thy friends. Rhodes and the fair Mitylene are to him who visits them when in sound health, precisely the same as other things, which, though good in themselves, prove, if not used at the proper period, injurious rather than beneficial. Return, therefore, and, far removed from them, praise foreign cities and countries from Rome. Enjoy the good things which fortune now auspiciously offers, in order that, wherever thou mayest be, thou mayest be able to say that thy life has been passed happily. For if the cares of the mind are removed, not by pleasing scenery, but by reason and reflection, they surely who run beyond the sea change climate only, not the mind. Yet such is human nature: we are borne afar in ships and chariots, to seek for that which lies at our very doors.

13. *Frigus.* Compare Explanatory Notes, Serm. 1. 1. 80.——14. *Ut fortunatam plene,* &c. " As completely furnishing the means of a happy life."——17. *Incolumi Rhodos et Mitylene,* &c. " Rhodes and fair Mitylene are to a man in good health, the same as a great-coat at the summer solstice, a pair of drawers alone in the snowy season." As regards Mitylene, compare note on verse 1. " *notaque Lesbos.*" The *paenula* was a kind of great-coat or wrapper, worn above the tunic, used chiefly on journeys and in the army. It was sometimes covered with a rough pile or hair for the sake of warmth, at other times made of skins, &c. By the *campestre* is properly meant a sort of linen covering, used by those who exercised naked in the Campus Martius, that nothing indecent might be seen. We have rendered the term, " a pair of drawers," merely for the sake of making the general meaning more intelligible to modern ears." Compare the scholiast. " Campestre *est linea vestis tenuis, inutilis hieme, quia totius corporis nihil praeter inguina tegit; ideo campestra dicta, quia in campestri ex-*

ercitio, (i. e. in Campo Martio) *utebantur ea juvenes.*"——19. *Tiberis.* The allusion is to bathing.——*Sextili mense.* Compare Explanatory Notes, Epist. 1. 7. 2.

21. *Romae laudetur Samos*, &c. "Let Samos, and Chios, and Rhodes, far away, be praised by thee at Rome."——22. *Fortunaverit.* Equivalent to *bearerit.*——24. *Libenter.* Equivalent to *felicit r* or *jucunde.*——26. *Non locus effusi late maris arbiter.* "Not a place that commands a prospect of the wide-extended sea." The force of *arbiter* in this passage deserves to be noted. Compare the remark of Döring: "*Locus e quo libere prospici potest in late patens mare, dicitur maris arbiter*, h. e. *dominus, in mare quasi dominans.*"——28. *Strenua nos exercet inertia.* "A laborious idleness occupies us." A pleasing oxymoron. The indolent often show themselves active in those very things which they ought to avoid. So here, all these pursuits of happiness are mere idleness, and turn to no account. We are at incredible pains in pursuit of happiness, and yet after all cannot find it; whereas, did we understand ourselves well, it is to be had at our very doors.——29. *Petimus bene vivere.* "We seek for a spot in which to live happily."——30. *Ulubris.* Ulubrae was a small town of Latium, and appears to have stood in a plain at no great distance from Velitrae. Its marshy situation is plainly alluded to by Cicero, (*Ep. ad Fam.* 7. 18.) who calls the inhabitants *little frogs.* Juvenal also gives us but a wretched idea of the place. And yet even here, according to Horace, may happiness be found, if he who seeks for it possesses a calm and equal mind, one that is not the sport of ever-varying resolves, but is contented with its lot.

EPISTLE 12. The poet advises Iccius, a querulous man, and not contented with his present wealth, to cast aside all desire of possessing more, and remain satisfied with what he has thus far accumulated. The epistle concludes with recommending Pompeius Grosphus, and with a short account of the most important news at Rome.—The individual here addressed is the same with the one to whom the twenty-ninth ode of the first first book is inscribed, and from hat piece it would appear, that, in pursuit of his darling object, he had at one time taken up the profession of a soldier. Disappointed, however, in this expectation, he looked around for other means of accomplishing his views; and not in vain; for Agrippa appointed him superintendant of his estates in Sicily, a station occupied by him when this epistle was written. It should be farther remarked, that the individual addressed had pretensions also to the character of a philosopher. In the ode just referred to, Horace describes him as a philosophical soldier, and here as a philosophical miser, but he becomes equally ridiculous in either character.

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1. *Fructibus Agrippae Siculis.* "The Sicilian produce of Agrippa," i. e. the produce of Agrippa's Sicilian estates. After the defeat of Sextus Pompeius off the coast of Sicily, near Messana, and the subjection of the whole island which followed this event, Augustus, in return for so important a service, bestowed on Agrippa very extensive and valuable lands in Sicily. Iccius was agent or farmer over these. Compare Introductory remarks.——2. *Non est ut.* "It is not possible that." An imitation of the Greek idiom οὐκ ἔστιν ὡς or ὅπως. So that *non est ut possit* is equivalent in effect to the simple *non potest.*——3. *Tolle querelas.* We may suppose Iccius, like other avaricious men, to have indulged in frequent complaints respecting the state of his affairs.——4. *Cui rerum suppetit usus.* "Who has a sufficiency for all his wants." Compare the explanation of Döring: "*Cui suppetunt res necessariae in usum, vel qui tantum habet, quantum ad vitam sustentandum opus est;* rerum usus, *res quibus in vita utimur.*"——*Si ventri bene*, &c. The whole clause, from *si* to *tuis* inclusive, is equivalent in effect to *si vales.* As regards the idea intended to be conveyed by the sentence, compare *Theognis.* 724.

ἰσόν τοι πλουτοῦσιν, ὅτῳ πολὺς ἄργυρός ἐστι
καὶ χρυσὸς, καὶ γῆς πυροφόρου πεδία,
ἵπποι θ,' ἡμίονοί τε, καὶ ᾧ τὰ δέοντα πάρεστι,
γαστρί τε καὶ πλευραῖς, καὶ ποσὶν ἁβρὰ παθεῖν.

7. *Si forte.* Iccius very probably lived in the way here described: the poet, however, in order to soften down his remark, adds the term *forte*, as if he were merely stating an imaginary case.——*In medio positorum.* "In the midst of abundance." Literally, "in the midst of the things placed before thee." The reference is to the rich produce of Agrippa's estates. Compare the explanation of Baxter: "Positorum: *eorum quae tibi satis large apponuntur, fructus scilicet Agrippae.*"——8. *Urtica.* The reference is not to nettles, but to the shell-fish, *urtica marina.* From the last verse of the epistle it is apparent that it was written in autumn; whereas nettles were only eaten by the poorer classes in the spring, when they were tender. Besides, the poet mentions fish in the twenty-first line. By translating *urtica* "nettles," observes Sanadon, the commentators have made Horace speak in a manner as ridiculous as a man who should invite his guests to meat and mutton; wild-fowl and partridge; fish and turbot. But the poet, as if he had foreseen that he might possibly be misunderstood, has repeated his meaning in the twenty-first verse, and particularly marked the herbs by the names of *porrum* and *caepe.* It remains but to add, that Zeune and Wieland are in favour of the nettle, though the reasons they assign for this opinion are far from satisfactory. Gesner sanctions the interpretation which we have given.——*Sic vives protenus ut,* &c. Consult Various Readings, and compare the explanation of Hunter: "Sic vives protenus *est, sic porro vives, sic perges vivere,* ut (*etiamsi*) te confestim liquidus fortunae rivus inauret, i. e. *etiamsi repente dives factus sis.*" The allusion in the words *liquidus fortunae rivus inauret,* is thought by some commentators to be to the story of Midas and the river Pactolus. We should have great doubts respecting the accuracy of this remark. The phrase in question would rather seem to be one of a mere proverbial character.

10. *Vel quia naturam,* &c. The poet here amuses himself with the philosophical pretensions of Iccius, and involves him in a ludicrous and awkward dilemma. The train of ideas is as follows: What? art thou a philosopher, and dost thou complain of not being richer? Suppose that wealth were to come suddenly into thy possession, what wouldst thou gain from such a state of things? evidently nothing. For thy present mode of life is either the result of thy natural feelings, or of thy philosophy: Is it of the former? Gold cannot change thy nature. Is it of the latter? Thy philosophy teaches thee that virtue alone contributes to true happiness. The whole argument is keenly ironical. Compare the version of Wieland:

"du würdest, glaube mir, nicht anders leben.
wenn dich Fortuna stracks bis an den Hals
in einen Goldfluss setzte: sey es nun,
weil Reichthum die Natur nicht ändert, oder
weil einem Stoiker, wie du, die blosse Tugend
zum Gluck genug und über Alles ist."

12. *Miramur, si Democriti,* &c. The train of ideas is as follows: We wonder at the mental abstraction of Democritus, who was so wrapt up in his philosophical studies as to neglect entirely the care of his domestic concerns, and allow the neighbouring flock to feed upon his fields and cultivated grounds; but how much more ought we to wonder at thee, Iccius, who canst attend at the same time to thy pecuniary affairs and the investigations of philosophy, and not, like Democritus, sacrifice the former to the latter. Ironical!——*Democriti.* Democritus was a native of Abdera in Thrace, and the successor of Leucippus in the Eleatic school. He was contemporary with Socrates, Anaxagoras, Archelaus, Parmenides, Zeno, and Protagoras. The story here told of him deserves little credit, as well as the

other, which states that he gave up his patrimony to his country. Democritus appears to have been a man of sublime genius, and penetrating judgment, who, by a long course of study and observation, became an eminent master of speculative and physical science. He is commonly known as the laughing philosopher, on the propriety of which appellation consult the remarks of *Enfield, Hist. Philos. vol.* 1. *p.* 426.——13. *Dum peregre est animus sine corpore velox.* Horace in this follows the Platonic notion, that the soul, when employed in contemplation, was in a manner detached from the body, that it might the more easily mount above earthly things, and approach nearer the objects it desired to contemplate.

14. *Inter scabiem tantam et contagia lucri.* "Amid so great impurity and infection of gain." Commentators are divided in opinion respecting the application of these words, some referring them to Iccius himself, and others to the age in which he was living. The latter opinion seems to be the more correct one, though the allusion is still in some degree to Iccius. The poet ironically praises him for attending at the same time both to his private affairs and philosophical studies, and for not being so far drawn away by the money-making spirit of the age, as to sacrifice the latter to the former.——15. *Adhuc.* "Still." Equivalent to *nunc quoque.*——16. *Quae mare compescant causae.* "What causes set bounds to the sea." Compare *Propertius,* 3. 5. 37. "*Curve suos fines altum non exeat aequor.*"——*Quid temperet annum.* "What regulates the changes of the year."——17. *Stellae sponte sua,* &c. Alluding to the planets.——18. *Quid premat obscurum lunae,* &c. "What spreads obscurity over the moon, what brings out her orb." i. e. what occasions the eclipses of the moon, what the re-appearance of her light. Compare the *lunae labores* of Virgil, (*Georg.* 2. 478.)——19. *Rerum concordia discors.* "The discordant harmony of things." The reference here is to those principles of things, which, though ever in direct opposition to each other, yet ever agree in preserving the great scheme of the universe. This is what Manilius calls "*discordia concors.*" (1. 141.) Compare also *Ovid. Met.* 1. 430, *seqq.*

> "*Quippe ubi temperiem sumsere humorque calorque;*
> *Concipiunt; et ab his oriuntur cuncta duobus:*
> *Cumque sit ignis aquae pugnax, vapor humidus omnes*
> *Res creat, et discors concordia foetibus apta est.*"

20. *Empedocles, an Stertinium deliret acumen.* "Whether Empedocles, or the acuteness of Stertinius be in the wrong." Consult Various Readings. Empedocles was a native of Agrigentum, in Sicily, and flourished about 444. B. C. His system of physics, which was substantially that of the Pythagorean school, to which he belonged, is here opposed to that maintained by Stertinius, the stoic, with regard to whom compare Explanatory Notes, Serm. 2. 3. 33. According to Empedocles, the first material principles of the four elements are similar atoms, indefinitely small, and of a round form. Matter, thus divided into corpuscles, possessed the primary qualities of friendship and discord, by means of which, upon the first agitation of the original chaotic mass, homogeneous parts were united, and heterogeneous separated, and the four elements composed, of which all bodies are generated.

21. *Verum seu pisces,* &c. An ironical allusion to the doctrines of Pythagoras, respecting the metempsychosis, according to which the souls of men passed not only into animals, but also into plants, &c. Hence to feed on these becomes actual murder.——22. *Utere Pompeio Grospho.* "Give a kind reception to my friend Pompeius Grosphus." Döring explains *utere* in this passage by "*adhibe cocnae tuae,*" and Bothe, by "*vive cum illo; adscribito cum tuo gregi.*" The individual here meant is the same to whom the poet addresses the sixteenth ode of the second book, according to the opinion of some commentators. (Compare Introductory Remarks, Ode 2. 7.) Dacier conjectures, that, being of the party of young Pompey, he had left Sicily after the victory of Agrippa; and that, returning thither again to settle his affairs if possible, he was recommended by our poet to Iccius, as one whose pro-

tection and patronage might be of great service to him in enabling him to recover his estate. ——*Ultro defer.* "Readily grant it."——24. *Vilis amicorum est annona,* &c. "'Tis a good harvest for procuring friends when worthy men want any thing." The expression here employed is one of peculiar felicity, and the meaning of the poet is this: If a good man, like Grosphus, shall be aided by thee in any thing of which he is in want, thou wilt be able to make him thy friend by a very trifling expenditure of thy resources, for he will only ask what is moderate and reasonable.

25. *Romana res.* "The Roman affairs." The poet here proceeds to communicate four pieces of intelligence to Iccius: 1st. The reduction of the Cantabri by Agrippa. 2d. The pacification of Armenia by Tiberius. 3d. The acknowledgement of the Roman power by the Parthians. 4th. The abundant harvests of the year.——26. *Cantaber Agrippae.* Compare Explanatory Notes, Ode 3. 8. 22.——*Claudi virtute Neronis Armenius occidit.* Horace, it will be perceived, does not here follow that account which makes Artaxias, the Armenian king, to have fallen by the treachery of his relations, but enumerates his death among the exploits of Tiberius. This, of course, is done to flatter the young prince, and is in accordance with the popular belief of the day. As regards the more correct statement, to which we have already alluded, compare *Tacitus, Annal.* 2. 3. "*Occiso Artaxia per dolum propinquorum, datus a Caesare Armeniis Tigranes, deductusque in regnum a Tiberio Nerone.*" So also *Suetonius* (*vit. Tib.* 9.), "*Ducto ad Orientem exercitu regnum Armeniae Tigrani restituit.*" Compare also Introductory Remarks, Epistle 1. 3.——27. *Jus imperiumque Phraates Caesaris accepit,* &c. "Phraates, on bended knee, has acknowledged the supremacy of Caesar." *Jus imperiumque,* as here employed, includes the idea of both civil and military power, i. e. full and unlimited authority. The allusion is to the event already mentioned in Explanatory Notes, Ode 1. 26. 3. when Phraates, through dread of the Roman power, surrendered the Roman standards and captives There appears to be no necessity for Bentley's proposed emendation of *Tigranes* for *Phraates,* as if the reference were not to the Parthian but the Armenian monarch, for Phraates did in one sense receive his kingdom from Augustus, equally with Tigranes, in being allowed, on certain conditions, to retain possession of his throne. So also the doubts expressed by *Ruhnken,* (*ad Vell. Paterc.* 2. 94.) and *Eichstadt* (*Kritischer Nachtrag zum ersten Buch der Episteln, p.* 225.) would seem to rest on no very strong basis.

EPISTLE 13. The poet, having entrusted Vinnius with several rolls of his writings (*volumina*) that were to be delivered to Augustus, amuses himself with giving him directions about the mode of carrying them, and the form to be observed in presenting them to the emperor.

1. *Ut proficiscentem docui,* &c. "Vinius, thou wilt present these sealed rolls to Augustus, in the way that I repeatedly and long taught thee when setting out," i. e. in handing these rolls to the emperor, remember the many and long instructions which I gave thee at thy departure.——2. *Signata volumina.* Horace is supposed by the commentators to have sent on this occasion not only the epistle to Augustus (the first of the second book), but also the last odes and epistles he had written, (compare, however, the "Chronological Arrangement of the works of the poet, p. XXVII. of this volume.) He calls these pieces *volumina,* because they were separately rolled up, and they are sealed, in order that they may not be exposed to the prying curiosity of the courtiers.——*Vini.* Vinius is thought to have been one of our poet's neighbours, and a man evidently of low birth. The family, however, rose

into importance under the succeeding emperors, and we find Titus Vinius filling the consulship under Galba. Plutarch writes the name Οὐίννιος, but the form *Vinius* is supported by the authority of coins and inscriptions. Compare *Torrentius*, and *Bentley, ad loc.*——3. *Si Validus, si laetus erit*, &c. "If he shall be in health, if in spirits, if, in fine, he shall ask for them." *Validus* stands opposed to *male validus*. With *poscet* we may supply *tradi sibi volumina*.——4. *Ne studio nostri pecces*, &c. "Lest, through eagerness to serve me, thou give offence, and industriously bring odium on my productions, by appearing in the character of an over-officious agent."

6. *Uret*. Equivalent to *premet* or *vexabit*.——7. *Quam quo perferre juberis*, &c. "Than roughly throw down thy pannier where thou art directed to carry it, and turn into ridicule thy paternal cognomen of Asella," i. e. thy family name of Asella. Horace puns upon the name of his neighbour, and tells him that he should beware of blundering in the presence of the courtiers, who would most certainly rally him, in such an event, upon his surname of *Asella*, (i. e. a little ass.) The poet prepares us for this witticism, such as it is, by the use of *clitellas* in the commencement of the line, under which term the rolls above-mentioned are figuratively referred to. With regard to the appellation *Asella*, it may be remarked, that surnames of a kindred nature to this were by no means uncommon at Rome, and were regarded, moreover, as carrying nothing disreputable along with them. Thus the family of the *Annii* had also the cognomen of *Asella*; the *Claudii*, that of *Asellus*; the *Sempronii*, that of *Asellio*, &c.

10. *Lamas*. "Fens." Compare the *Vet. Gloss.* "*Lamae.* πηλώδεις τόποι." Consult also, on this word, the *Glossarium Manuale* of *Adelung, vol.* 4. *p.* 321.——11. *Victor propositi simul ac*, &c. "As soon as thou shalt have arrived there, after having conquered all the difficulties of the way." The poet, both in this and the preceding line, keeps up the punning allusion in the name *Asella*.——12. *Sub ala*, "Under thy arm."——14. *Ut vinosa glomus*, &c. "As the tippling Pyrrhia the clew of pilfered yarn." The allusion is to a comedy written by Titinius, in which a slave, named Pyrrhia, who was addicted to drinking, stole a clew or ball of yarn, and carried it away under her arm. As Vinius had, without doubt, been several times present at the representation of this piece, Horace reminds him of that image which we may suppose had produced the strongest impression upon him. As regards the term *glomus* (which we have adopted after Bentley, instead of the common *glomos*) it may be remarked, that the neuter form is decidedly preferable to the masculine, and that the meaning also is improved by its being here employed. Thus Bentley remarks: "*Satis profecto erit Pyrrhiae, si unum furtivae lanae glomus, sub ala recondat: ex pluribus enim hoc vel illud excidet, et furti eam manifeste arguet.*"——15. *Ut cum pileolo soleas conviva tribulis*. "As a tribe-guest his slippers and cap." By *conviva tribulis* is meant one of the poorer members of a tribe, and in particular a native of the country, invited to an entertainment given by some richer individual of the same tribe. The guest, in the true country-fashion, proceeds barefoot to the abode of the entertainer, with his slippers and cap under his arm. The former are to be put on when he reaches the entrance, that he may appear with them in a clean state before the master of the house. The cap was to be worn when they returned; for as they sometimes went on such occasions to sup at a considerable distance from home, and returned late, the cap was necessary to defend them from the injuries of the air. Some commentators, however, think that the *pileolus* was to form part of the attire of the guests at the feast itself. With regard to the tribe-entertainments here alluded to, compare *Athenaeus*, 4. *init.* and the remark of Sanadon: "Athénée, au commencement du l. 4. dit qu'il y avoit des repas réglés (κοινοὺς δεῖπνους) par les loix entre ceux qui étoient de même tribu," &c.

16. *Neu vulgo narres*, &c. It is dangerous, observes Sanadon, to prejudice the public in favour of a work. If it has beauties, perhaps the reader would be better pleased to have had the liberty of discovering them himself. If it has not, he cannot be long deceived, and we

shall only be rewarded with some of the reproach due to the author.——18. *Nitere porro.* "Do thy best to succeed." Literally "strive onward," i. e. to the mark or object thou hast in view.——19. *Cave ne titubes, mandataque frangas.* "Take care lest thou stumble, and injure the things entrusted to thy care." *Mandata* refers either to *carmina* or *volumina* understood, (compare *Döring, ad loc.*) unless we suppose the allusion to be either to the cases in which the rolls were put, or the *umbilici* around which they were folded. (Compare *Linge, Lect. Plaut.*) Most commentators, however, suppose *mandata* to have reference to the commands or injunctions of the poet respecting the line of behaviour that Vinius is to pursue. Hence their translation of the clause is this: "Take care lest thou stumble, and break my orders." This interpretation appears to be less in accordance with the ease and simplicity that pervade the whole of the epistle. The scholiast, besides, sanctions the one which we have adopted, when he remarks: "Mandata *nunc participium est.*"

EPISTLE 14. The poet, in this epistle, gives us the picture of an unsteady mind. His farm was commonly managed by a master-servant, who was a kind of overseer or steward, and as such had the whole care of it entrusted to him in his master's absence. The office was at this time filled by one who had formerly been in the lowest station of his slaves at Rome, and, weary of that bondage, had earnestly desired to be sent to this employment in the country. Now, however, that he had obtained his wish, he was disgusted with a life so laborious and solitary, and wanted to be restored to his former condition. The poet, in the mean time, who was detained at Rome by his concern for a friend who mourned the loss of his brother, and had no less impatience to get into the country than his steward to be in town, writes him this epistle to correct his inconstancy, and to make him ashamed of complaining that he was unhappy in a place which afforded so much delight to his master, who thought he never had any real enjoyment of life as long as he was absent from it.

1. *Villice silvarum*, &c. "Steward of my woods, and of the little farm that always restores me to myself." As regards the term *villicus*, compare the remark of Torrentius: "*Villicus rusticae familiae praeerat, ut fere dispensator urbanae.*" The *villicus* was usually of servile condition.——2. *Habitatum quinque focis*, &c. "Though occupied by five dwellings, and accustomed to send five honest heads of families to Varia." Commentators are divided in opinion respecting the meaning of this clause, and many of them render the term *patres* by "senators." They suppose that Italy was divided by the Romans into several districts, in each of which magistrates were appointed to take cognizance of such occurrences as took place within their respective jurisdictions. But, when things of greater moment happened, such as concerned the whole community, they assembled all the heads of families, who sat as so many senators and gave their votes. Horace's farm, according to them, was within the jurisdiction of Varia. This, however, is all perfectly gratuitous, and just as incorrect. The poet merely wishes, by the expression *quinque bonos solitum*, &c. to add still more precision to the phrase *habitatum quinque focis* in the second verse. His farm contained on it five families, and the fathers or heads of these families were accustomed, as often as their private affairs, or a wish to dispose of their commodities, called them thither, to go to the neighbouring town of Varia. In this way he strives to remind the individual whom he addresses, that the farm in question, though small in itself, was yet, as far as regarded the living happily upon it, sufficiently extensive.——4. *Spinas animo.* A metaphorical allusion to the eradicating of cares and anxieties from the mind.——5. *Et melior sit Horatius an res.* "And whether Horace or his farm be in the better condition." Compare the version of Wieland:

"und ob das Landgut oder ob sein Herr
in besserm Stande sey?"————

6. *Lamiae pietas et cura.* "My affection and concern for Lamia." The reference is to Q. Aelius Lamia, an intimate friend of the poet's. Compare Ode 1. 26.——*Me moratur.* "Detain me here,' i. e. at Rome.——8. *Mens animusque.* "Equivalent to *totus meus animus.* When the Latin writers use *mens animusque*, they would express all the faculties of the soul. *Mens* regards the superior and intelligent part; *animus*, the sensible and inferior, the source of the passions.——9. *Et amat spatiis obstantia rumpere claustra.* "And long to break through the barriers that oppose my way." A figurative allusion to the *carceres*, or barriers in the circus, (here called *claustra*), where the chariots were restrained until the signal given for starting; as well as to the *spatia*, or course itself. The plural form *spatia* is more frequently employed than the singular, in order to denote that it was run over several times in one race. Compare *Burgess*, "*The Circus on the Via Appia*," &c. *p.* 57. and *Virgil, Georg.* 1. 512.

"*Ut cum carceribus sese effudere quadrigae,*
Addunt in spatio," &c.

10. *Viventem.* "Him who lives."——*In urbe.* Supply *virentem.*——11. *Sua nimirum est odio sors.* "His own lot evidently is an unpleasing one." The idea intended to be expressed by the whole line is this: 'Tis a sure sign when we envy another's lot, that we are discontented with our own.——12. *Locum immeritum.* Referring to the place in which each one is either stationed at the time, or else passes his days.——13. *Qui se non effugit unquam.* Compare Ode, 2. 16. 20. "*Patriae quis exsul se quoque fugit?*"——14. *Mediastinus.* "While a mere drudge, at every one's beck." *Mediastinus* denotes a slave of the lowest rank, one who was attached to no particular department of the household, but was accustomed to perform the lowest offices, and to execute not only any commands which the master might impose, but even those which the other slaves belonging to particular stations might see fit to give. Hence the derivation of the name from *medius*, as indicating one who stands in the *midst*, exposed to the orders of all. The peculiar force of the term is well illustrated by the figurative use which Cato makes of it, who, among other directions given to his son when the latter went into the army, observes, "*Ille imperator, tu illi ac caeteris mediastinus.*" (*apud Non. c.* 2. *n.* 573.)——15. *Villicus.* Supply *factus.*——16. *Me constare mihi scis.* It is very apparent from the satires, and one in particular, (2. 7. 28.) that Horace was not always entitled to the praise which he here bestows upon himself for consistency of character. The reason of this discrepancy is well expressed in the words of Bothe: "*Adolescens Horatius sermones scripsit, epistolas senex.*" As he advanced in years the resolutions of the poet became more fixed and settled.

19. *Tesqua.* "Wilds." Compare the explanation of the scholiast, who makes *tesqua* a Sabine word: "*Lingua Sabinorum loca difficilia et repleta sentibus sic nominantur.*" Compare also *Festus, s. v. Tesca*, and *Varro, L. L.* 6. 2. Consult also Various Readings.——21. *Uncta popina.* "The well-stocked cook-shop." *Uncta* is here sometimes rendered "dirty," or "greasy," but with evident impropriety, since an *uncta popina*, in this sense, would form no very strong inducement for him to return to the city. Compare the explanation of the scholiast: "*Uncta: redolens et optimis cibis plena.*" So also Döring: "*Uncta jam popina vocatur, ubi unctae sive lautiores epulae administrantur.*"——23. *Angulus iste.* "That little spot of mine." The poet's steward dislikes his Sabine farm because it is less productive in the grape.——26. *Gravis.* Alluding to the heavy and uncouth movements of rustics in the dance, especially when under the influence of wine.——*Et tamen urges.* As regards the peculiar force of *urges* in this passage, compare Virgil's *insequi arva, terram insectari*, &c. The words in the text are to be considered, according to Cruquius, as coming, in fact, from the steward, and as only repeated by the poet in commendation of his diligence. We should be

rather inclined, however, to give them an ironical turn.——28. *Disjunctum.* "When loosened from the yoke," i. e. when in the stall.——29. *Addit opus pigro rivus.* "The brook gives other employment to thee when released from heavier toil." *Pigro* is here equivalent to *cessanti*, or *otianti*. By the *rivus* is meant the Digentia. Compare remarks on the Tiburtine villa and Sabine farm of the poet, p. xiv. of this volume.——30. *Multa mole.* "By many a mound." The banks of the brook must be dammed up lest it may overflow the pasture-grounds.

31. *Quid nostrum concentum dividat.* "What prevents our agreeing on these points."——32. *Tenues togae.* "Fine garments." *Tenues* is here equivalent to *delicatiores*, or *minime crassae.*——*Nitidique capilli.* "And locks shining with unguents." Compare Explanatory Notes, Ode 1. 4. 9.——33. *Immunem.* "Without a present." Compare Explanatory Notes, Ode 4. 1. 3——*Rapaci.* Compare the explanation of Döring: "*Munerum apud alios appetentissimae.*" Compare also *Tibullus*, 2. 4. 25. "*Rapax domina.*"——34. *Bibulum liquidi*, &c. Compare Epist. 1. 18. 91. "*Potores bibuli media de nocte Falerni.*"——36. *Nec lusisse pudet*, &c. "Nor is it a shame to have been a little wild, but it is a shame not to put an end to such follies," i. e. by calling maturer judgment to our aid.——37. *Non istic obliquo oculo*, &c. "There no one with envious eye takes aught away from my enjoyments." *Limat* is here equivalent to *deterit*, as the scholiast also explains it. It was a common superstition among the ancients, that an envious eye diminished and tainted what it looked upon. Traces of this may likewise be found in the popular belief of our own times.——38. *Venenat.* "Seeks to poison them."——39. *Moventem.* Supply *me.*——40. *Cum servis urbana diaria*, &c. "Wouldst thou rather gnaw with my other slaves thy daily allowance?' *Diaria* was the allowance granted to slaves by the day. This was less in town than in the country, for their allowance was always proportioned to their labour. Hence the term *rodere* is employed in the text, not only to mark the small quantity, but also the bad kind, of food that was given to slaves in the city.——41 *Invidet usum lignorum*, &c. "The cunning city-slave, on the other hand, envies thee the use of the fuel, the flocks, and the garden." As regards the term *calo*, which is here taken in a general sense, compare Explanatory Notes, Serm. 1. 6. 103.——43. *Optat ephippia bos* &c. "The lazy ox wishes for the horse's trappings, the horse wishes to plough." The *ephippia* were, properly speaking, a kind of covering (*vestis stragula*) with which the horse was said to be *constratus*. Consult Various Readings.——44. *Quam scit uterque, libens*, &c. "My opinion will be, that each of you ply contendedly that business which he best understands" An imitation of the Greek proverb, ἔρδοι τις, ὅν ἕκαστος εἰδείη τέχνην.——*Uterque.* Referring to the *villicus* and the *calo*.

EPISTLE 15. Augustus, having recovered from a dangerous illness by the use of the cold bath, which his physician Antonius Musa had prescribed, this new remedy came into great vogue, and the warm baths, which had hitherto been principally resorted to, began to lose their credit. Antonius Musa, who was strongly attached to the system of treatment that had saved the life of his imperial patient, advised Horace among others to make trial of it. The poet therefore writes to his friend Numonius Vala, who had been using for some time the baths of Velia and Salernum, in order to obtain information respecting the climate of these places, the manners of the inhabitants, &c.

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1. *Quae sit hyems Veliae*, &c. In the natural order of construction, we ought to begin with the 24th verse, "*Scribere te nobis*," &c. The confusion produced by the double parenthesis is far from imparting any beauty to the epistle.——*Veliae.* Velia was a city of

Lucania, situate about three miles from the left bank of the river Heles or Elees, which is said to have given name to the place. The Phocaeans, to whom this city owed its origin, called it Οὐέλη, and on its coins we have ΥΕΛΗ, and ΥΕΛΙΑ, which last the Latins afterwards changed to Velia. The Eleatic sect of philosophy took its rise here. (*Cic. Acad.* 2. 42.) The situation of the place seems to have been considered very healthy. Plutarch states, that Paulus Aemilius was ordered thither by his physicians, and that he derived considerable benefit from the air. In Strabo's time this ancient town was greatly reduced, its inhabitants being forced, from the poorness of the soil, to betake themselves to fishing and other seafaring occupations. The ruins of Velia stand about half a mile from the sea, on the site now called *Castelamare della Bruca.* (*Holsten. Adnot. p.* 286.—*Cramer's Ancient Italy, vol.* 1. *p.* 371.)——*Salerni.* Salernum was a city of Campania, on the Sinus Paestanus. It is said to have been built by the Romans as a check upon the Picentini. It was not therefore situated, like the modern town of *Salerno,* close to the sea, but on the height above, where considerable remains have been observed. (*Plin. H. N.* 3. 5.—*Ptol. p.* 66.) According to Livy (34. 45.) Salernum became a Roman colony seven years after the conclusion of the second Punic war.

2. *Quorum hominum regio.* "With what kind of inhabitants the country is peopled."——*Nam mihi Baias,* &c. Understand *censet.* "For Antonius Musa thinks, that Baiae is of no service to me," i. e. that I can derive no benefit from the warm baths at Baiae. As regards Baiae, compare Explanatory Notes, Ode, 2. 18. 20.——3. *Musa Antonius.* As regards the celebrated cure performed by this physician on Augustus, which proved the foundation of his fame, compare the following account of the scholiast. He recommended the cold bath to Horace also for the weakness in his eyes. "*Antonius Musa aegritudine Augusti artem suam illustravit : nam cum dolore arthritico laboraret, et ad summam maciem perductus esset, curante Aemilio medico, qui eum adeo calidis curabat, ut tectum cubiculi ejus velleribus muniret ; hic postea, in contrarium versis omnibus, non solum profusionibus frigidis sed etiam gargarismis Cicerninae aquae, quae est Atellae in domo Caesaris, et potionibus usus est, ita, ut inter breve tempus eum curaret. Ob quam causam ab Augusto usque ad sestertium quadringenties ex Senatus consulto accepit. Hic autem Musa Horatio jusserat, ut lavacro frigido uteretur propter oculorum dolorem.*" In addition to the sum of money which, according to the scholiast, was given to Antonius Musa, he was exempted from all public taxes, made free of Rome, allowed to wear a gold ring, and had a brazen statue erected to him in the temple of Aesculapius. (Compare *Ackermann, Prolus de Ant. Musa,* § 6. *p.* 15.) Dio Cassius adds, that, emboldened by this brilliant success, Musa prescribed the cold bath to Marcellus also, which occasioned the death of the young prince. This statement, however, is extremely doubtful, and Bianconi has undertaken to show, that Marcellus died in the baths of Baiae. (*Lettere,* &c. *Rom.* 1779. *p.* 59. Compare, *Rose, diss. de Augusto contraria medicina curato.* Hal. 1741.) At a subsequent period, Charmis, of Massilia, revived the use of the cold bath at Rome, which soon became general again. (*Plin. H. N.* 29. 1.—Sprengel, *Hist. de la Médecine, vol.* 2. *p.* 24. *French transl.*)——*Et tamen illis me facit invisum,* &c. "And yet makes me odious to that place, when I am going to be bathed in cold water, in the depth of winter," i. e. and yet makes the people of that place highly incensed against me, when they see me about to use the cold bath in mid-winter." *Perfuor,* as here employed, does not suppose that the poet had already used the cold bath, but that he was on the point of doing so. It is equivalent therefore to *cum in eo sum ut perluar.* The supposed anger of the people of Baiae arises from seeing their warm baths slighted, and their prospects of gain threatened with diminution.

5. *Myrtela.* Referring to the myrtle-groves of Baiae.——6. *Cessantem morbum.* This *morbus cessans* ("lingering disease") is caused, observes Sanadon, by a phlegmatic humour, which, obstructing the nerves, produces a languid heaviness, and sometimes deprives the part affected of all sensation and action, as in palsies and apoplexies.——6. *Elidere.* "To

drive away." Literally "to dash out." The term strikingly depicts the rapidity of the cure.——7. *Sulfura.* "Their sulphur-baths." The allusion is to the vapour-baths of Baiae. Compare the description of *Celsus*, 3. 17. "*Est et quarundam naturalium sudationum* (sc. calor) *ubi e terra profusus calidus vapor, aedificio includitur, sicut super Baias in myrtetis habemus :* and again, in chapter 21. "*Siccae sudationes . . . . . qualcs super Baias habemus in myrtetis.*"——*Invidus aegris.* "Bearing no good will to those invalids."——8. *Qui caput et stomachum,* &c. The allusion here would seem to be to a species of shower-baths.——9. *Clusinis.* Clusium was a city of Etruria, nearly on a line with Perusia, and to the west of it. It is now *Chiusi.* This place was the capital of Porsenna, the early enemy of Rome. (*Liv.* 2. 9. *Dion. Hal.* 3. 51.) According to Livy, its first name was Camers, (10. 25.), and as we are aware of the existence of a people of Umbria called Camertes, it may be inferred that it belonged to them before the Tyrrheni had obtained possession of it. The siege of Clusium by the Gauls, and the provocation they received there from the Roman ambassadors, which led to the capture of Rome, will occur to the recollection of every one. (*Liv.* 5. 33.) Clusium, according to Strabo, was 800 stadia distant from Rome. (*Cramer's Anc. Italy, vol.* 1. *p.* 220.)——*Gabiosque.* Compare Explanatory Notes, Epist. 1. 11. 7.——*Frigida.* Cold because mountainous.

10. *Mutandus locus est,* &c. The idea intended to be conveyed is this: I must obey my physician, I must change my baths, and go no more to Baiae. The poet now humorously supposes himself on the point of setting out. If perchance, observes he, my horse shall refuse to turn away from the road leading to Cumae or to Baiae, and to leave his usual stages, I, his rider, will chide him for his obstinacy, angrily pulling in the left-hand rein: but horses hear not words, their ear is in the bit.——*Deversoria nota praeteragendus.* An anastrophe, for *agendus praeter deversoria nota.*——11. *Cumas.* Cumae was an ancient city of Campania, placed on a rocky hill washed by the sea, and situate some distance below the mouth of the Vulturnus. The period at which it was founded is stated in the Chronology of Eusebius to have been about 1050 B. C. that is, a few years before the great migration of the Ionians into Asia Minor. (Compare *Scaliger in Euseb. Chron.* and *Prideaux ad Marm. Oxon. p.* 416.) We have also the authority of Strabo for considering it as the most ancient of all the Grecian colonies both in Italy and Sicily. (*Strab.* 5.—*vol.* 2. *p.* 188. *ed. Tzschk.*) The colonization of Cumae at so early a period is a remarkable event, as showing the progress already made by the Greeks in the art of navigation, and proving also that they were then well acquainted with Italy. Cumae was indebted for its chief celebrity to the oracular sibyl, who, from the earliest ages was supposed to have made her abode in the Cumaean caves, from whence she delivered her prophetic lore. (*Cramer's Ancient Italy, vol.* 2. *p.* 148. *seqq.*)——12. *Laeva stomachosus habena.* At the entrance into Campania the road divides: the right leads to Cumae and Baiae; the left to Capua, Salernum, and Velia. The horse is going to his usual stage at Baiae, but Horace turns him to the left, to the Lucanian road. Compare *Torrentius, ad loc.*——13. *Eques.* Referring to himself.——*Equis.* Consult Various Readings.

14. *Major utrum populum,* &c. To be referred back to the second line of the epistle, so as to stand in connection with it, as a continuation of the poet's enquiries.——16. *Jugis aquae.* Consult Various Readings, and compare Explanatory Notes, Serm. 2. 6. 2. Our poet was obliged to drink more water than wine for fear of inflaming his eyes, and he was therefore more curious about it.——*Nam vina nihil moror illius orae.* "For I stop not to enquire about the wines of that region," i. e. I need not make enquiries about the wines of that part of the country: I know them to be excellent.——17. *Quidvis.* A general reference to plain and homely fare, but particularly to wine. Consult Various Readings.——18. *Mare.* Alluding to the lower or Tuscan sea.——*Generosum et lene requiro.* "I want generous and mellow wine."——21. *Juvenem.* "Made young again by its influence."——22. *Tractus uter.* "Which tract of country." Alluding to the respective territories of

Velia and Salernum.——23. *Echinos.* Compare Explanatory Notes, Epode 5. 27.——24. *Phaeaxque.* "And a true Phaeacian," i. e. as sleek as one of the subjects of Alcinous. Compare Explanatory Notes, Epist. 1. 2. 28.——25. *Scribere te nobis,* &c. Compare note on verse 1.

26. *Maenius.* This individual has already made his appearance before us in Serm. 1. 1. 101, and 1. 3. 2. Our poet assures us, that he knew how to reconcile himself equally to a frugal or a sumptuous table; and, to justify his conduct, he cites, with a bitter spirit of satire, the example of Maenius, with whose character he finishes the epistle.——*Rebus Maternis atque paternis.* "His maternal and paternal estates," i. e. the whole of his patrimony.——27. *Urbanus.* "A merry fellow."——28. *Scurra vagus, non qui certum,* &c. "A wandering buffoon, who had no fixed eating-place; who, when in want of a dinner, could not tell a citizen from an enemy." As regards the expression *scurra vagus,* it may be remarked, that there were two kinds of buffoons: some who kept entirely to one master; and others who changed about from one to another, according as they met with the best entertainment.——*Praesepe.* A happy term, marking out Maenius as a species of gluttonous animal, and serving to introduce the rest of the description.——30. *Quaelibet in quemvis opprobria fingere saevus.* "Merciless in inventing any calumnies against all without distinction." The comparison is here indirectly made with an animal raging through want of food.——*Pernicies et tempestas barathrumque macelli.* "The very destruction, hurricane, and gulf of the market." Horace calls Maenius the ruin and destruction of the market, in the same sense as Parmeno, in Terence, (*Eunuch.* 1. 1. 34) styles Thais, "*Fundi nostri calamitas,*" i. e. "the storm that ravages our farm." With *pernicies,* as here employed, compare the Greek usage in the word φθόρος, and the remarks of *Valckenaer, ad Theocrit. Adoniaz. p.* 310. *c.* and 311. ——31. *Barathrum.* Compare Explanatory Notes, Serm. 2. 3. 166.——*Quicquid quaesierat.* "Whatever he had been able to obtain." Compare the explanation of Döring: "*hinc illinc dicacitate sua collegerat, conquisiverat.*"

33. *Nequitiae fautoribus et timidis.* "From the favourers of his scurrility, or from those who dreaded it." Two sources of support for the *scurra* are here alluded to, those who directly favoured and encouraged his abuse of others, and those, who, through the dread of suffering from it, purchased an escape by entertainments, &c.——34. *Patinas coenabat omasi,* &c. "Would devour for supper whole dishes of tripe, and wretched lamb." With *agninae* supply *carnis.*——36. *Scilicet ut ventres,* &c. "Forsooth, in order that, like another rigid Bestius, he might declare that the bellies of gluttons ought to be branded with a red-hot iron," i. e. protesting loudly all the while, to be sure, that the bellies of gluttons ought to be branded with a red-hot iron, just as if he had been another Bestius. The individual here alluded to under the name of Bestius, appears to have been a close, avaricious man, and a sworn foe, of course, to the luxurious and gluttonous spendthrifts of the day. This same individual is also thought to be the one whom Persius mentions, (6. 37.) Compare the remark of *Koenig, ad loc.* "*Bestius, homo frugi et avarus, atque nebulonum castigator vehemens, ex Horat. Epist.* 1. 15. 36. *notus.*"——*Lamia candente.* The Greeks and Romans, observes Dacier, branded the belly of a gluttonous slave; the feet of a fugitive; the hands of a thief; and the tongue of a babbler.

38. *Ubi omne verterat in fumum et cinerem.* A figurative mode of expression, to denote the entire wasting and consuming of a thing.——*Si qui comedunt bona.* "If some persons eat up their estates."——*Nil vulva pulchrius ampla.* "Nothing fairer than a large sow's paunch." This was esteemed a great dainty among the Romans. Compare the language of Pliny, (*H. N.* 11. 37.) "*Vulva ejecto partu melior quam edito; ejecticia vocatur illa, haec porcaria.*" Compare also *Apicius,* 7. 1. and *Martial,* 13. 16.

"*Te fortasse magis capiet de virgine porca,*
Me materna gravi de sue vulva capit."

42. *Nimirum hic ego sum:* &c. "Just such an one am I; for, when I have nothing better, I commend my quiet and frugal repast; resolute enough amid humble fare." The poet now refers to himself. *Quum res deficiunt* may be more literally rendered, "when better means fail." *Hic* is by an elegant usage equivalent to *talis.*——44. *Verum ubi quid melius contingit et unctius.* "When, however, any thing better and more delicate offers," or, more literally, "falls to my lot."——45. *Quorum conspicitur nitidis,* &c. "Whose money is seen well and safely laid out, in villas conspicuous for their elegance and beauty." *Fundata* is here equivalent to *bene et tuto collocata;* and *nitidis,* to *pulchritudine et nitore conspicuis.*

EPISTLE 16. Quinctius Hirpinus is thought to have written to Horace, reproaching him with his long stay in the country, and desiring a description of that little retirement where the poet professed to find so much happiness, and which he was so unwilling to exchange for the society of the capital. Horace yields to his request, and, after a short account of his retreat, and the manner in which he enjoyed himself there, falls into a digression concerning virtue; where, after rejecting several false accounts and definitions, he endeavours to teach its true nature and properties. As this discussion is of a serious character, the poet seeks to enliven it by adopting the dialogue-form.

1. *Quincti.* The individual here addressed is generally supposed to be the same with the one to whom the eleventh ode of the second book is inscribed. Bothe, however, maintains, that the person meant is T. Quinctius Crispinus, who was consul A. U. C. 745, and one of those driven into exile in the affair of Julia, the daughter of Augustus.——2. *Arvo.* "By its harvests." Or, more literally, "by tillage."——3. *An amicta vitibus ulmo.* "Or with what the vine-clad elm bestows," i. e. with wine. An elegant allusion to the Roman practice of training the vine along the trunk and branches of the elm. Compare Excursus I. to the first book of Odes, and Explanatory Notes, Ode 4. 5. 30.——4. *Loquaciter.* "In loquacious strain," i. e. at large. Compare the Greek λαλιστὶ. The description, after all, is only ten lines; but the poet perhaps felt, that some indirect apology was required for again turning to his favourite theme, although he intended to be brief in what he said.

5. *Continui montes,* &c. "A continued range of mountains, except where they are parted by a shady vale," i. e. Imagine to thyself a continued chain of mountains, divided only by a shady vale. For the grammatical construction, we may supply *hic sunt* with *montes,* though the translation is far neater if no verb be expressed. The poet is pointing, as it were, to the surrounding scenery, and his friend is supposed to be stationed by his side. ——6. *Sed ut veniens dextrum latus,* &c. "So situated, however, that the approaching sun views its right side, and warms its left when departing in his rapid car." Compare the account of this spot given by *Eichholz,* in 1806, ("*Der Freimüthige,*" *Octob. p.* 275.) and also page XII. *et seqq.* of this volume.——8. *Temperiem.* Understand *aeris.*——*Si rubicundæ benigni coma,* &c. "If the very briars produce in abundance the ruddy cornels and sloes." Compare the version of Francis:

> "How mild the clime where sloes luxuriant grow,
> And ruddy cornels on the hawthorn glow!"

9. *Quercus et ilex.* Compare Explanatory Notes, Ode 1. 22. 14. and 3. 13. 14.——10. *Multa fruge.* "With plenty of acorns."——*Pecus.* Equivalent here to *sues.*——11. *Dicas*

adductum propius frondere Tarentum. "Thou wilt say that Tarentum blooms here, brought nearer to Rome." i. e. that the delicious shades of Tarentum have changed their situation and drawn nearer to Rome. As regards Tarentum, compare Explanatory Notes, Ode 2. 6. 11.——12. *Fons etiam rivo dare nomen idoneus.* "A fountain, too, fit to give name to a stream," i. e. large enough to form, and give its name to, a stream. The stream here meant is the Digentia, now *Licenza:* the other name for the fountain is the *Fons Bandusiae*, now probably *Fonte Bello.* Compare page xiv. of this volume, and Ode 3. 13.——*Idoneus dare.* A Graecism for *idoneus qui det.*——13. *Hebrus.* Compare Explanatory Notes, Ode 3. 25. 10. ——14. *Utilis.* In the sense of *salubris.*——15 *Et jam.* Consult Various Readings.——16. *Incolumem tibi me praestant.*" Preserve me in health and safety for thee amid September hours," i. e. during the sickly season of September.

17. *Tu recte vivis, si curas esse quod audis.* "Thou leadest a happy life, if it is thy care to be what thou art reputed." *Audis* is here equivalent to *diceris.* Compare Explanatory Notes, Serm. 2. 7. 101. and 2 6. 20. Horace, observes Francis, is here very careless of the connection. After having described his farm, he would insinuate to Quinctius, that the tranquil and innocent pleasures he found there were infinitely preferable to the dangerous and tumultuous pursuits of ambition. He would inform him, that happiness, founded upon the opinion of others, is weak and uncertain; that the praises which we receive from a mistaken applause, are really paid to virtue, not to us; and that, while we are outwardly honoured, esteemed, and applauded, we are inwardly contemptible and miserable. Such was probably the then situation of Quinctius, who disguised, under a seeming severity of manners, the most irregular indulgences of ambition and sensuality. Some years afterwards he broke through all restraint, and his incontinence plunged him into the last distresses.

18. *Omnis Roma.* Equivalent to *nos omnes Romani.*——19. *Sed vereor, ne cui de te plus,* &c. "But I am under great apprehensions, lest thou mayest give more credit concerning thyself to any other than thyself, or lest thou mayest imagine that one may be happy who is other than wise and good." i. e. I am afraid lest, in a thing that so intimately concerns thee as thy own happiness, thou mayest trust more to the testimony of others than to the suggestions of thine own mind, and mayest fancy that happiness can subsist without wisdom and virtue. As regards the construction of the sentence, it may be remarked, that the ablatives *sapiente* and *bono* follow *alium*, because this last implies a comparison. Compare the Greek idiom, of which it is an imitation: ἄλλον τοῦ σοφοῦ, ἀλλοῖον τῆς ἐπιστήμης, (*Matthiae, G. G.* § 344.) and also Epist. 2 1. 240. "*Alius Lysippo.*"

21. *Neu, si te populus,* &c. The continuation of ideas is as follows: I am afraid also lest, though all pronounce thee well and in perfect health, thou mayest in reality be the prey of disease, and resemble him who conceals the lurking fever, at the hour for eating, lest food be denied him, until his malady too plainly shows itself by the trembling of his hands while busied with the contents of the dish. The degree of intimacy that subsisted between Horace and Quinctius may easily be inferred from the present passage and the lines which immediately precede it; for who but a very intimate friend would hold such language to another?——23. *Manibus unctis.* The Romans did not use knives and forks in eating, but employed their fingers Compare the explanatory remark of Gesner: "Manus unctas *vocat, jam jurulentis cibis pingues.*"——24. *Pudor malus.* "The false shame."

25. *Tibi pugnata.* "Fought by thee."——26. *Dicat.* Equivalent here to *canat.*—— *Vacuas.* "Open to his strains."——27. *Tene magis salvum populus velit,* &c. The careless manner of introducing the praises and name of Augustus, is not the least beautiful part of this passage. That his glories are inseparable from those of the state, and that his happiness consists in loving and being beloved by his people, are the highest praises which can possibly be given to a great and good prince.——28. *Servet in ambiguo.* The wish ex-

pressed in the text is this, that Jupiter may keep it in doubt whether the people be more solicitous for the welfare of the prince, or the prince for that of the people, so that it may not appear that the one is surpassed by the other in feelings of attachment.——30. *Quum pateris sapiens emendatusque vocari*, &c. "When thou sufferest thyself to be styled a wise and virtuous man, tell me, I entreat, dost thou answer to these appellations in thy own name?" i. e. dost thou answer to this character as thy own? The connection in the train of ideas is as follows: No private man, that has the least glimpse of reason, can take for his own the praises that belong only to a great prince famed for his victories and success. And yet wherein is it less ridiculous to imagine ourselves wise and virtuous, without any real perception of these qualities within ourselves, only because the people ignorantly ascribe them to us?

31. *Nempe vir bonus et prudens*, &c. "To be sure; I love to be called a good and wise man as well as thou." The poet here supposes his friend Quinctius to reply to his question. Every one would willingly pass for a good and wise man, but the folly of it is placed in a strong light by bringing in the word *dici*.——33. *Qui dedit hoc hodie, cras si volet, auferet*; &c. This is the answer which Horace makes to Quinctius. Were the populace steady in their approbation, there would be less reason to find fault with those who are at so much pains to acquire it; because it would procure them the same advantages, at least with regard to the populace, as real virtue. But as there is nothing more changeable, it is mere madness to build our hopes on a foundation so chimerical and uncertain.——36. *Idem si clamet furem*, &c. The construction is. *si idem clamet me esse furem*, &c.——39. *Falsus honor*. "Undeserved honour"——*Mendax infamia*. "Lying calumny."——40. *Mendosum et medicandum*. "The vicious man, and him that stands in need of a cure." Consult Various Readings.——41. *Servat*. "Observes." We are here supposed to have Quinctius's definition of a *vir bonus*.——42. *Secantur*. "Are decided." Compare Serm. 1. 10. 15.——43. *Quo res sponsore, et quo causae teste tenentur*. "By whose surety property is retained, and by whose testimony causes are won." Compare the version of Francis: "Whose bail secures, whose oath decides a cause." Consult also Various Readings.——44. *Sed videt hunc omnis domus*, &c. "Yet all his family and neighbours see this man to be polluted within, though imposing to the view with a fair exterior." Vanity, observes Sanadon, point of honour, sense of decency, or some other motive of interest, disguise mankind when they appear abroad but at home they throw off the mask, and show their natural face. A magistrate appears in public with dignity, circumspection and integrity. A courtier puts on an air of gaity, politeness and complaisance; but let them enter into themselves and all is changed. A man may be a very bad man with all the good qualities given him by our poet's definition, as that slave may be a bad one who is neither a thief, murderer, nor fugitive.

48. *Non pasces in cruce corvos*. The capital punishment of slaves was crucifixion. Compare *Lipsius, de Cruce, c.* 12. *init*. The connection in the train of ideas, which has already been hinted at, is as follows: The man who aims only at obeying the laws, is no more than exempt from the penalties annexed to them; as a slave, who is no fugitive nor thief, escapes punishment. But neither the one nor the other can on that account claim the character of virtue, because they may act only from a vicious motive, and, notwithstanding their strict adherence to the law, be still ready to break it when they can do so with impunity.——49. *Renuit negitatque Sabellus*. Consult Various Readings Horace here styles himself *Sabellus*, i. e. "the Sabine farmer," in imitation of the plain and simple mode of speaking prevalent among the inhabitants of the country.——51. *Milvius*. Most commentators suppose the kite to be here meant, but the presence of *hamum* should have taught them their error. The poet alludes, in truth, to a species of fish, living on prey, and sometimes, for the sake of obtaining food, darting up from the water like the flying-fish when pursued by its foe. Compare *Pliny, H. N.* 8. 26.——56. *Damnum est, non facinus mihi pacto lenius isto*. "My loss, it is true, is in this case less, but not thy villainy." The poet here touches, as it would appear, upon the doctrine of the Stoics, respecting the essential nature of crime.——57. *Vir*

bonus omne forum, &c. Horace here introduces another vice, common to those who falsely affect a character of virtue: they want also to deceive the world by putting on an exterior of devotion. They go to the temple, offer sacrifices, and pray so as to be heard by all. When they have prayed to gain the good opinion of the public, they mutter their secret wishes for the success of their villanies and hypocrisy. It is not the poet's design to censure either private or public prayer, but the abuse of it, and the *vir bonus*, here introduced to our notice, is, like the one that has preceded him, merely entitled to this appellation in the opinion of the vulgar, who are governed entirely by external circumstances.——59. *Jane pater.* To Janus not only the opening of the year was consecrated, but also that of the day, and he was of course invoked to aid the various undertakings in which men engaged. Compare Explanatory Notes, Serm 2. 6. 20.——60. *Pulchra Laverna.* Laverna, in the strange mythology of the Romans, was the goddess of fraudulent men and of thieves. Compare the scholiast: "*Laverna in via Salaria lucum habet; est autem dea furum, dicta Laverna a lavando; nam fures lavatores dicuntur.*" For other etymologies, and for remarks on the worship of this goddess generally, compare *Mem. Acad. des Inscript. et B. L. vol. 7. p. 77. seqq.* "De la Déesse *Laverne.*"——61. *Da justo sanctoque videri.* A Graecism. Consult Various Readings.

63. *Qui melior servo*, &c. In this latter part of his epistle the poet shows, that there is no servitude equal to that which our passions impose upon us. Men of a covetous temper stoop to the meanest arts of acquiring wealth. Horace justly compares them to that sordid class of beings, who descended so low as to stoop to take up a piece of false money, nailed to the ground by children on purpose to deceive those who passed by. Compare *Persius*, 5. 111. "*Inque luto fixum possis transcendere nummum?*"——67. *Perdidit arma, locum virtutis deseruit*, &c. "The man who is perpetually busy, and immersed, in the encreasing of his wealth, has thrown away his arms, has abandoned the post of virtue." By *arma* are here meant the precepts of virtue and wisdom. The poet draws a noble and beautiful idea of life. The deity has sent us into this world to combat vice, and maintain a constant warfare against our passions. The man who gives ground is like the coward that has thrown away his arms and abandoned the post it was his duty to preserve.——69. *Captivum.* "This captive." The avaricious and sordid man is here ironically styled a captive, because a complete slave to his covetous feelings. Captives might either be put to death or sold, and the poet humorously recommends the latter course, or else that he be retained and made useful in some way.——70. *Sine pascat durus, aretque.* "Let him lead the hard life of a shepherd or a ploughman."——72. *Annonae prosit.* "Let him contribute to the cheapness of grain," i. e. by his labour.——*Penusque.* "And other provisions."

73. *Vir bonus et sapiens*, &c. After rejecting the several false notions of virtue which have just passed in review, the poet now lays down the position, that the truly good and wise man is he whom the loss of fortune, liberty and life cannot intimidate. With unexpected spirit and address he brings a god upon the stage, in the character of this good man, instead of giving a formal definition. The whole passage is imitated from the Bacchae of Euripides, (484. *seqq.*) where Pentheus, king of Thebes, threatens Bacchus with rough usage and with chains. We will give the words of the Grecian dramatist, in order that it may be seen how far the poet's imitation has extended:

Bacch. Εἶφ' ὅ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσῃ;
Penth. Πρῶτον μὲν ἁβρὸν βόστρυχον τεμῶ σέθεν.
Bacch. Ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.
Penth. Εἰρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.
Bacch. Λύσει με δαίμων αὐτὸς, ὅταν ἐγὼ θέλω.

——*Pentheu, rector Thebarum*, &c. Bacchus speaks. Compare with the *quid indignum* of

this clause, the τί δεινὸν of Euripides.——75. *Adimam bona.* For the βόστρυχον of the Greek poet, Horace has purposely substituted the term *bona*, in order to suit his own argument.—— *Nempe pecus, rem, lectos,* &c. "My cattle, I suppose, my lands, my furniture, my money; thou mayest take them."——76. *In manicis et compedibus,* &c. Compare the Greek, εἱρκταῖσί τ' ἔνδον κ. τ. λ ——78. *Ipse deus simulatque volam,* &c. "A god will come in person to deliver me, as soon as I shall desire it." Compare the Greek, λύσει με δαίμων αὐτὸς, κ. τ. λ. ——*Opinor, hoc sentit:* &c. "In my opinion, he means this: I will die. Death is the end of our race." In the Greek play, Bacchus means that he will deliver himself, and when he pleases. Horace, therefore, in his imitation of the Greek poet, abandons the idea just alluded to, and explains the words conformably to his own design of showing, that the fear even of death is not capable of shaking the courage of a good man, or of obliging him to abandon the cause of virtue.

79. *Mors ultima linea rerum est.* A figurative allusion to chariot races. *Linea* was a white rope drawn across the circus, and serving to mark both the beginning and the end of the race. The following remarks of Mr. Burgess ("*The Circus on the Via Appia,*" *p.* 59. *seqq.*) may throw some light on this point of antiquity. "Although the *Alba Linea* is mentioned or alluded to by several authors, the use of it is only explained by Cassiodorus. It was drawn, says that writer, across the Circus, at no great distance from the doors of the Carceres, so that as the chariots advanced to where the race should begin as they always dashed too furiously against one another, they would necessarily, without this line as a check, deprive the spectators of much pleasure. The *Alba Linea* we suppose to have been a rope, whitened or chalked, to render it more conspicuous, and elevated above the ground to serve the purpose described. One half is thought to have marked the beginning, and the other the end of the race. If so, the latter half was synonymous with the ancient term *Calx*, and the subsequent appellation of *Creta*. (Compare *Seneca, Epist.* 108. *p.* 637. *ed. Lips.* "Quoniam sumus ab ipsa calce ejus interpellatione (ait Cicero) revocati: hanc quam nunc in Circo cretam vocamus, calcem antiqui dicebant." Compare also *Plin. H. N.* 35. *Cic de Sen.* &c.) There is an intimation in the Lyon's Mosaic, that the race was not always measured by a certain number of complete courses round the Spina, but sometimes by a measured distance; for we observe in that monument, the second half of the *Alba Linea* transferred to another part of the Spatium, corresponding in our Circus to an imaginary line drawn from near the Praetor's tribunal to the Spina; but wherever this line might fall, it was the "*ultima linea,*" and emblematic of the end of human life."

EPISTLE 17. Horace, in this epistle, gives his young friend some instructions for his conduct at court, that he may not only support his own character there, but proceed with happiness in that dangerous and slippery road. He shows, that an active life, the life of a man who attempts to gain and preserve the favours of the great by honourable means is far more reputable than an idle life without emulation and ambition. He then assures him that nothing can more probably ruin him at court, than a mean and sordid design of amassing money by asking favours.

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1. *Scaeva.* As this and the next epistle are written upon the same subject, the copyists would seem to have joined them together. Hence the scholiast remarks, "*Ad Scaevam Lollium, Equitem Romanum, haec epistola scribitur,*" and Baxter and Gesner incline to the opinion that they were both written to the same person. We do not find, however, as Gesner himself acknowledges, that the house of Lollius ever took the cognomen of *Scaeva,*

which appears in the Junian and Cassian families only. It is probable, that the individual here meant was the son of that Scaeva whose valour is so highly spoken of by Caesar, (*B. C* 3. 53.) Compare *Torrentius*, and *Weiland, ad loc.*——*Per te.* Equivalent to *tua ipsius prudentia.*——*Et scis, quo tandem pacto deceat majoribus ut.* "And knowest well how to conduct thyself towards thy superiors," i. e. and art no way at a loss as to the manner of living with the great.——3. *Disce, docendus adhuc quae censet amiculus.* "Yet hear what are the sentiments of thy old friend upon the subject, who himself still requires to be taught." Consult Various Readings, and compare *Bentley, ad loc.* "*Ordo est,*" observes the critic, "Disce, quae amiculus censet *ipse adhuc* docendus, *ipse praeceptoris indigens. Constat hoc, ex verbis sequentibus,* ut si caecus," &c. He then refers, in farther illustration, to *Ausonius, Praef. ad Cent.* "*Et si pateris, ut* doceam docendus ipse; *Cento quid sit absolvam.*"—— *Ut si caecus iter monstrare velit.* "As if a blind guide should wish to show thee the way." The poet, here, in allusion to the *docendus adhuc*, which has gone before, styles himself *caecus*, a blind guide, *τυφλὸς ὁδηγός.* Compare the ancient proverb, *τυφλὸς τυφλῷ ὁδηγός*, (*caecus caeco dux*), and the comment of *Erasmus. Chil.* 1. *cent.* 8. 40. *p.* 269. *ed. Steph.*——5. *Quod cures proprium fecisse.* "Which thou mayest deem it worth thy while to make thine own." *Proprium* fecisse is here equivalent to *in usum tuum convertisse.*

6. *Primam somnus in horam.* "Sleep until the first hour," i. e. until seven o'clock. Compare Explanatory Notes, Serm. 1. 5. 23. and 1. 9. 36.——8. *Caupo.a.* "The noise of the tavern."——*Ferentinum.* A city of Etruria, south-east of the Lacus Vulsiniensis. It was almost deserted in the days of Augustus. From Vitruvius, who speaks of some valuable stone quarries in its neighbourhood, we collect that it was a municipium. (2. 7.) Strabo ranks it with the lesser towns of Etruria, but it is remarked that Frontinus names it among the colonies of that province. The emperor Otho's family was of this city. (*Suet. Otho.* 1.—*Sex. Aur. Vict.*—*Tacit. Hist.* 2. 50.) There was another place of the same name, in the territory of the Hernici, about eight miles below Anagnia, on the Via Latina. (*Cramer's Ancient Italy, vol.* 1. *p.* 225. and *vol.* 2. *p.* 80.)——10. *Nec vixit male qui natus moriensque fefellit.* "Nor has he lived ill, who, at his birth and death, has escaped the observation of the world." i. e. nor has he made an ill choice of existence who has passed all his days in the bosom of obscurity. Compare the version of Francis: "Nor lives he ill, who lives and dies unknown." Compare also the scholiast: "Fefellit: *latuit, ut et natus et moriens ignoraretur. . . . . Est autem Epicureorum haec sententia Graeca, λάθε βιώσας.*" Epicurus, according to Seneca, used to say, that a wise man should never engage in public affairs unless upon extraordinary occasions.

11. *Si prodesse tuis pauloque benignius*, &c. "If, however, thou shalt feel disposed to be of service to thy friends, and to treat thyself with a little more indulgence than ordinary, thou wilt go a poor man to the rich," i. e. if thou shalt want to be useful to thy friends, and indulge thyself more freely in the pleasures of life, then make thy court to the great. As regards the interpretation here assigned to *siccus*, compare *Forcellini, Lex. Tot. Lat. s. v.* and the remark of Bothe: "Siccus: *impransus, jejunus, proindeque* pauper et tenuis *ut ait scholiastes.*" So also, with reference to *unctum*, compare the explanation of Döring: "Ad unctum: *ad divitem, qui lautius et luxuriosius vivit.*" Some commentators imagine that the allusion in *unctus*, as indicating one that is rich, is to the perfumes used by persons of easy fortunes after bathing, and just previous to supper; and that *siccus*, as marking the poor man, refers to the total want of such essences about their persons. In this they are wrong. *Siccus*, when the reference is to drinking, is opposed to *uvidus*, but in the case of eating, to *unctus*. The term *uncti* therefore is used in speaking of those who fare sumptuously, while by *sicci* are meant such as are confined, from scanty resources, to a spare and frugal diet. Compare the *ξηροφάγοι* of the Greeks, and the *ξηροφαγίαι* of the early Christians, as mentioned by Tertullian and other ecclesiastical writers.

13. *Si pranderet olus patienter*, &c. "If he could dine contentedly on herbs, Aristippus

would not feel inclined to seek the society of kings." Horace, after laying it down as a maxim that every one ought to live according to his taste and liking, suddenly introduces Diogenes, the well-known founder of the Cynic sect, opposing this decision, and condemning every species of indulgence. The remark of the Cynic, and the reply of Aristippus, as they are both here given, are taken almost verbatim from *Diogenes Laertius*, 2. 68. Παριόντα ποτὲ αὐτὸν (scil. Ἀριστιππον) λάχανα πλύνων Διογένης ἔσκωψε, καί φησιν, Εἰ ταῦτα ἔμαθες προσφέρεσθαι οὐκ ἂν τυράννων αὐλᾶς ἐθεράπευες· ὁ δέ, Καὶ σύ, εἶπεν, εἴπερ ἤδεις ἀνθρώποις ὁμιλεῖν, οὐκ ἂν λάχανα ἔπλυνες. Diogenes alludes to the circumstance of Aristippus having spent a long time at the court of Dionysius, the Sciliant tyrant. The maxim of this last-mentioned philosopher was that the *summum bonum* consisted in pleasure, (compare Explanatory Notes, Serm. 2. 3. 99.) and he incurred much odium from Plato and other philosophers by countenancing the luxury and vanity of the Sicilian prince.——14. *Si sciret regibus uti*, &c. The reply of Aristippus. ——15. *Qui me notat.* "He who censures my conduct." Alluding to Diogenes.

18. *Mordacem Cynicum sic eludebat.* "He thus baffled the snarling Cynic." i. e. He thus avoided the Cynic's tooth.——19. *Scurra ego ipse mihi, populo tu.* "I play the buffoon for my own advantage, thou to please the populace." Aristippus, observes Sanadon, does not in fact acknowledge he was a buffoon, but rather makes use of the term to insult Diogenes, and dexterously puts other words of more civil import in the place of it, when he again speaks of himself. (*Officium facio.*) My buffoonery, says he, if it deserve the name, procures me profit and honour; thine leaves thee in meanness, indigence, filth, and contempt. My dependance is on kings, to whom we are born in subjection: thou art a slave to the people, whom a wise man should despise.——*Hoc.* "This line of conduct that I pursue."——21. *Officium facio.* "I do but my duty." Aristippus, remarks Dacier, pays his court to Dionysius without making any request. Diogenes, on the other hand, asks even the vilest of things (*vilia rerum*) from the vilest of people. He would excuse himself by saying, that he asks, only because what he asks is of little value; but if the person who receives an obligation, is inferior at that time to the person who bestows it, he is inferior in proportion to the meanness of the favour he receives.——22. *Quamvis fers te nullius egentem.* "Though thou pretendest to be in want of nothing."

23. *Omnis Aristippum decuit color*, &c. "Every complexion, and situation, and circumstance of life suited Aristippus." Compare Diogenes Laertius (2. 66.) in his account of this philosopher: Ἦν δὲ ἱκανὸς ἁρμόσασθαι καὶ τόπῳ καὶ χρόνῳ καὶ προσώπῳ. Aristippus possessed a versatility of disposition, and politeness of manners, which, while they enabled him to accommodate himself to every situation, eminently qualified him for the easy gaity of a court. Perfectly free from the reserve and haughtiness of the preceptorial chair, he ridiculed the singularities which were affected by other philosophers, particularly the stately gravity of Plato, and the rigid abstinence of Diogenes.——24. *Tentantem majora, fere præsentibus æquum.* "Aspiring to greater things, yet in his general conduct equal to the present." i. e. losing no opportunity to better his fortune, but still easy in his present situation. Compare the language of *Isocrates, ad Demon.* Στέργε μὲν τὰ παροντα, ζήτει δὲ τὰ βελτίω.——25. *Contra, quem duplici panno*, &c. "On the other hand, I shall be much surprised, if an opposite mode of life should prove becoming to him, whom obstinacy clothes with a thick, coarse mantle." Literally "with a double piece of cloth," i. e. with a mantle as thick as two; a coarse, heavy gown, in opposition to the *purpureus amictus* mentioned immediately after. The allusion is here to Diogenes. Some commentators, with less propriety, understand by *duplex pannus*, in this passage, a gown, or *pallium*, thrown back over one shoulder, and thus doubled as it were; the term *patientia*, however, evidently points to a covering so thick and heavy as to be burthensome to the wearer. On this whole clause, compare the version of Francis:

> "But that a man, whom patience taught to wear
> A thick, coarse coat, should ever learn to bear
> A change of life with decency and ease,
> May justly, I confess, our wonder raise."

27. *Alter.* Alluding to Aristippus.——*Non expectabit.* "Will not wait for."——28. *Celeberrima per loca.* "Through the most frequented places."——29. *Personamque feret non inconcinnus utramque.* "And will support either character without the least admixture of awkwardness," i. e. will acquit himself equally well, whether he appears in a fine or a coarse garment, in a costly or a mean one.——30. *Alter Mileti textam,* &c. "The other will shun a cloak wrought at Miletus as something more dreadful than a rabid dog or a snake." Miletus, an Ionian city, on the western coast of Asia Minor, was famed for the excellence of its woollen manufactures. Compare the στρώματα Μιλήσια, and τάπητες Μιλήσιοι, of the Greek writers, and also the remarks of *Valckenaer, ad Theocrit. Adoniaz, p.* 406. C. Diodorus Siculus (4. 26.) makes mention of the valuable wool of Miletus. It founded more colonies, and carried on a more extensive commerce, than any other Grecian city.——*Cane pejus et angui.* Baxter insists, that Horace means by this expression the punishment decreed by law against parricides, that they should be shut up in a leathern sack with a dog, a serpent and an ape. The commentator, however, should first have ascertained whether this law was in being when Diogenes was alive. The truth is, Solon left no such law among the Greeks, nor is there any proof of it among the Romans, before or during the time of Cicero. This orator, in alluding, on one occasion, to the old law of the twelve tables respecting the punishment of parricide, merely speaks of the culprit's being sewed up in a leathern sack or bag, and thrown into the river, but is altogether silent about any animals being enclosed along with him. (*Cic. Pro Rosc. Amer.* 25 and 26. Compare *Forcellini, Lex. Tot. Lat. s. v. Culeus.*)——31. *Moritur frigore, si non reluleris pannum.* "He will die with cold, if one does not restore him his coarse cloak," i. e. he will rather perish with cold, than appear in any other but his coarse cloak. Compare the story related by the scholiast. "*Aiunt Aristippum, invitato Diogene ad balneas, dedisse operam, ut omnes prius egrederentur, ipsiusque pallium induisse, illique purpureum reliquisse, quod Diogenes cum induere noluisset, suum repetit: tunc Aristippus increpuit Cynicum, famae servientem, qui algere mallet quam conspici in veste purpurea.*"——32. *Refer, et sine vivat ineptus.* "Restore it, and let the tool live."

33. *Res gerere et captos ostendere civibus hostes,* &c. "To perform exploits, and to shew the citizens their foes led captive reaches the throne of Jove and aspires to celestial honours," i. e. is mounting up to the throne of Jupiter, and treading the paths of immortality. The expression *captos ostendere civibus hostes* alludes to the solemnity of a Roman triumph. Horace continues his argument, to prove that an active life, the life of a man who aims at acquiring the favour of the great, is preferable to the indolent life of those who renounce all commerce with the world, and are actuated by no ambition. His reasoning is this: Princes who gain great victories, and triumph over their enemies, almost equal the gods, and acquire immortal renown: in like manner, they whose merit recommends them to the favour of these true images of the deity, are by this raised above the rest of their species. The poet here both makes his court to Augustus, and defends the part he had himself chosen; for, in the first satire of the second book, he tells us, that envy itself must own he had lived in reputation with the great.——35. *Principibus viris.* "The Great." *Principibus* is here used in a more extensive signification than ordinary, and indicates the great, the powerful, the noble, &c.——36. *Non cuivis homini contingit adire Corinthum.* A proverbial form of expression, and said of things that are arduous and perilous, and which it is not the fortune of every one to surmount. Compare the Greek: Οὐ παντὸς ἀνδρὸς εἰς Κόρινθον ἐσθ' ὁ πλοῦς. Suidas informs us, that the difficulty and danger of going into the ports of Corinth gave rise to this adage. Strabo, however, refers it to the luxury and corruption that prevailed in this rich commercial city, and the consequent danger of a visit to such a scene The meaning of the proverb may, no doubt, be best explained by the simple remark, that no one could visit this very opulent city without a heavy expenditure. Compare the observation of *Erasmus, Chil.* 1. *cent.* 4. 1. *p.* 131. *ed. Steph.* Horace, by using this adage, intends to show, that all people have not talents proper for succeeding in a court, while he seeks at the same time to

raise the glory of those, who have courage to attempt and address to conquer the difficulties there.

37. *Sedit qui timuit*, &c. The idea intended to be conveyed is this: The man that doubts of success, sits still, and so far is well. Be it so. What then? He who has carried his point, has *he* not acted with the spirit of a man? Now, the things that we seek after are to be obtained by the exercise of moral courage and resolution, or not at all. This man dreads the burthen, as too great either for his strength or courage. Another attempts it, and happily succeeds, &c. In this way Horace seeks to impress upon Scaeva the importance of zealous and untiring effort in conciliating the favour of the great.——42. *Aut decus et pretium recte petit experiens vir.* "Or he who makes the attempt deservedly claims the honour and the reward." If there be difficulty or danger, he certainly deserves the highest praise, who tries to succeed: and if virtue be any thing more than a mere idle name, he may with justice claim a reward proportional to his merit.

43. *Coram rege suo*, &c. "They, who say nothing about narrow means in the presence of their patron, will receive more than the importunate."——44. *Distat, sumasne pudenter, an rapias.* "There is a difference, whether one take with modesty what is offered, or eagerly snatch at it."——45 *Atqui rerum caput hoc erat, hic fons.* "For this is the capital point, this is the source of all." The imperfect, as here employed, does not accord with the usage of our own language, and must therefore be rendered by the present. In the original, however, it gives a very pleasing air to the clause, as marking a continuance of action in the two particular cases to which he refers. The poet intends to convey the following idea: The man who wishes to obtain a favour at the hands of the great and powerful, should, above all things, display a modest deportment, and one far removed from importunate solicitation. ——46. *Indotata mihi soror est*, &c. "The man who tells his patron 'My sister has no portion, my mother is in straitened circumstances, and my farm is neither saleable nor to be relied upon for my support,' cries out, in effect, 'Give me food.'"——48. *Succinit alter, Et mihi dividuo*, &c. "Another responds, 'A quarter shall be cut out for me too from the divided gift.'" An imitation of the cry of mendicants in asking charity. *Quadra* is properly a piece of bread or cake cut in the form of a quarter.——40. *Sed tacitus pasci si posset corvus*, &c. The poet compares the cries made by the raven when lighting on food to the clamours of the importunate.

52. *Brundisium.* Compare Explanatory Notes, Serm. 1. 5. 104.——*Surrentum.* A city of Campania, on the Sinus Crater, or Bay of Naples, and not far from the Promontorium Minervae, or *Punta della Campanella.* This city, now *Sorrento*, and celebrated as the birthplace of Tasso, was admired for the exquisite beauty of its scenery, and the salubrity of its climate. It is reported to have been of very ancient date, and was said to have derived its name from the Sirens, who, according to the poets, made this coast their favourite haunt, and had a temple consecrated to them. Surrentum appears to have become a Roman colony in the reign of Augustus. (*Cramer's Ancient Italy, vol. 2. p.* 182.)——*Brundisium comes aut Surrentum ductus amoenum*, &c. "He, who, when taken as a companion by his patron, either to Brundisium or the delightful Surrentum, complains," &c.——55. *Nota refert meretricis acumina*, &c. "Resembles the well-known tricks of a harlot, often weeping for a bracelet, often for a garter forcibly taken from her; so that in time no credit is given to her real losses and griefs." i. e. practises the known deceptions of a harlot, &c. By the term *catella* (for *catenula*) is here meant a small chain, which females commonly wore upon their wrists by way of bracelets. *Periscelis*, which we have here rendered "garter," would seem to have been a species of ornament passing round the leg, and meeting the straps which secured the sandal on the foot. The word is of Greek origin, περισκελις.

58. *Nec semel irrisus*, &c. "Nor will he who has once been imposed upon," &c.——59.

Fracto crure planum. "A vagabond with his leg actually broken." *Planus* is of Greek origin (πλάνος). Decimus Laberius first Latinised, and Aulus Gellius blames the boldness of, it. But Cicero and Horace refute the censure of the Grammarian.——60. *Osirin.* Osiris, the Egyptian deity, was principally worshipped at Rome by the lower orders; and hence the wandering beggar here swears by his name. In comparing together the different interpretations given by Plutarch and other ancient writers, it will be perceived that Osiris was not simply either the sun or the Nile, but the active force of nature and the elements. Isis, on the contrary, typified the passive powers of nature. Osiris was chiefly worshipped in the sun as his emblem. The name of this deity signifies, according to different etymologists, "the master of the earth," or "he who has many eyes," or "the active and beneficent power." The second of these explanations, in which Diodorus, Plutarch, and Horapollo agree, would seem to have reference to the symbolical mode of representing the deity in question, by an eye and a throne (or an eye, and a tomb in the form of a cow). The Phonetico-Hieroglyphic name reads *Ousri*, in Coptic *Ousiri*. According to some of the ancient writers, this deity was also called Hysiris, Sirius, and Arsaphes. Compare Hellanicus and others as referred to by *Plutarch, de Is. et Os. c.* 34. 37 52.—*Diod. Sic.* 1. 11. Compare also *Jablonsky, Pantheon,* 1. *p.* 144. *seqq. Opuscul.* 1. 188. *Silvestre de Sacy's* remarks on the Rosetta inscription; *Prichard, Analysis,* &c. *p.* 57. 96. *seqq. Champollion le jeune, Syst. Hierogl. p.* 102. Creuzer, with very great probability on his side, considers Osiris and Isis as approaching, both in name and character, to the *Iswara* or *Isa*, and the *Isani* or *Isi* of the Hindoos. They are the *lord* and *lady*, the master and mistress, two titles bestowed on the great popular divinities of almost every nation.

62 *Quaere peregrinum.* An allusion to the common answer given in such cases. *Tollat te qui non norit,* which passed into a proverb. Compare the *Adagia Veterum, p.* 618.—— *Rauca.* "Hoarse with bawling."

EPISTLE 18. As in the preceding epistle the poet has given advice to Scaeva, on the line of conduct to be pursued in his intercourse with the Great, so here he lays down precepts to the same effect, for the guidance of Lollius.—The individual to whom this epistle is addressed, appears, as Wetzel correctly supposes, to be the same person with the one to whom the second epistle of the present book is inscribed.

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1. *Liberrime Lolli.* "Frankest Lollius."——2. *Scurrantis speciem praebere,* &c. "To display the character of a sordid flatterer, when thou hast professed thyself a friend." As regards the peculiar force of *scurrantis*, in this passage, compare the explanation of the scholiast; "Scurrantis; *turpiter adulantis.*"——3. *Ut matrona meretrici dispar erit atque discolor,* &c. "As a matron will differ from a courtesan both in sentiment and in appearance, so will a friend be unlike a faithless flatterer." The particle *ita* is to be supplied in the latter clause of the sentence. Compare, on the omission of this term, *Drakenborch, ad Liv.* 9. 17. 4. and 34. 9. 10.——5. *Huic vitio.* Alluding to base and sordid flattery.——6. *Asperitas agrestis et inconcinna gravisque.* "A clownish and unmannerly and offensive rudeness." Compare, as regards the two latter epithets here employed, the explanation of the scholiast: "Inconcinna gravisque: *insocialis et odiosa.*"——7. *Tonsa cute.* "By being shorn to the skin." Compare the Greek ἐν χοῇ κουρίαν, and Epist. 1. 7. 50. Consult also Various Readings.——8. *Libertas mera.* "Mere frankness."

9. *Virtus est medium vitiorum,* &c. "Virtue holds the middle place between these opposite vices, and is equally removed from each."——10. *Alter in obsequium plus aequo*

pronus, &c. "The one too prone to obsequious fawning, and a buffoon of the lowest couch." i. e. carrying his obsequious complaisance to excess, and degenerating into a mere buffoon. The expression *imi derisor lecti* has been much understood. In order to comprehend its true meaning, we must bear in mind that the buffoons or jesters at a Roman entertainment, were placed on the lowest couch along with the entertainer, (compare Explanatory Notes, Serm. 2. S. 40.) and hence *derisor imi lecti* does not by any means imply, as some suppose, a rallier of those who recline on the lowest couch, but is merely intended as a general designation for the buffoon or jester of the party. Horace advances a general proposition, and, to make flatterers appear the more odious, he says very judiciously, that, in pushing their complaisance too far, they degenerate into mere buffoons.——11. *Sic nutum divitis horret.* "Is so fearfully attentive to every nod of his patron." Compare the explanation of Döring: "Horret: *plenus horroris et verecundiae observat.*"——14. *Reddere.* Equivalent to *recitare.* As regards the term *Dictata*, Compare Explanatory Notes, Serm. 1. 10. 75.——*Partes secundas.* Compare Explanatory Notes, Serm. 1. 9. 46.——*Mimum.* "A mime-player." Compare Explanatory Notes, Serm. 1. 10. 6.

15. *Alter rixatur de lana saepe caprina.* "The other often wrangles about things of no consequence whatever." *Alter* here refers to the man of rude and blunt manners. The expression *de lana caprina rixari* is a proverbial one, and is well explained by the scholiast: "De lana caprina: *proverbium, h. e. de re vili et paene nulla; de nihilo, quia caprae nullae est lana, sed pili*"——16. *Propugnat nugis armatus.* "Armed with trifles, stands forth a ready champion." i. e. armed with mere trifles and nonsense, he combats every thing that is advanced. The force of *propugnat* is well explained by Cruquius: "*προμάχεται, se propugnatorem et velut antesignanum in prima acie statuit.*"——*Scilicet* "For example." The poet now gives a specimen of that zealous contention for trifles which marks the character that is here condemned.——17. *Et vere quod placet ut non acriter elatrem.* "And that I should not boldly speak aloud what are my real sentiments." As regards the term *elatrem*, compare the remark of Döring: "*Qui* summa pulmonis intentione vociferantur, non loqui, sed sicut *canes* latrare *dicuntur: hinc* elatrare, *intentissimo nisu voces emittere.*——18. *Pretium aetas altera sordet.* "Another life is worthless, when purchased at such a price." i. e. I would reject with scorn another life upon such base conditions.——19. *Ambigitur quid enim?* &c. "And pray what mighty matter is in dispute? Why, whether Castor or Dolichos knows more of his profession," i. e. whether Castor or Dolichos be the more expert gladiator. Compare the scholiast: "*Castor et Dolichos erant illius temporis nobiles gladiatores.*" Consult Various Readings.——20 *Minuci via.* Compare the scholiast: "*Minucia via est a porta Minucia, sive Trigemina, per Sabinos ad Brundisium. Minucia autem porta dicta est a Minucio Augurino, praefecto annonae, qui, quod farris pretium ad assem redegerit, statuam aeream extra Trigeminam portam habuit.*"——*Appi.* As regards the Appian way, compare Explanatory Notes, Epode 4. 14.

21. *Quem damnosa Venus, quem praeceps alea nudat.* "The man whom ruinous licentiousness, whom the dice, fraught with rapid destruction, strips of what he has." The poet now enters upon an enumeration of those vices, from which he who seeks the favour of the Great and powerful should be free.——24. *Paupertatis pudor et fuga.* "A shame and aversion for narrow means," i. e. a dread of narrow means, and an anxious care to avoid them. ——25. *Saepe decem vitiis instructior.* "Though not unfrequently ten times more vicious." Equivalent in effect to *saepe decies vitiosior.* This precept is of great importance, observes Sanadon. A prince or powerful person, however vicious himself, pays a secret homage to virtue, and treats with just contempt those faults in others, which render him really contemptible. He requires a regularity of conduct, which he breaks by his own example, as if he proposed to conceal his vices under their virtues.——26. *Regit.* "Gives him rules for his conduct."——*Ac, veluti pia mater*, &c. The idea intended to be conveyed is this: And, as an affectionate mother wishes that her offspring may be wiser and better than herself, so the patron wishes that his dependant may be wiser and more virtuous than

he is.——28. *Et ait probe vera:* "And he says truly enough."——*Meae stultitiam patiuntur opes*, &c. "My riches allow some indulgence in folly." A pleasant way of reasoning indeed, as if power and wealth gave a man a privilege to be weak and wicked without control. As ridiculous, however, as this reasoning appears, the poet tells us, and tells us correctly, that it is, in one sense, true enough. The follies and vices of the rich and poor are equal in themselves, yet they are very unequal in their consequences. The former are better able to support them without ruining themselves and families, whereas, when a man of but moderate fortune indulges in such a line of conduct, ruin both to him and his is sure to ensue.——30. *Arcta decet sanum comitem toga.* "A scanty gown becomes a prudent dependant." *Comes* is here employed to designate a man who attaches himself to some rich and powerful patron. The precept laid down is a general one, and does not merely apply to dress, but extends, in fact, to buildings, table, equipage, &c.——31. *Eutrapelus, cuicunque nocere volebat*, &c. To the praise which the rich man has just bestowed upon his wealth, as forming a kind of shield for his follies, the poet, to shew his contempt of riches, immediately subjoins the story of Eutrapelus, who was accustomed to bestow, on those he wished to injure, costly and magnificent garments, that by these allurements they might be gradually led away into habits of luxury and corruption. The individual here referred to had the appellation of Eutrapelus (εὐτραπελος) "the rallier," given him for his wit and pleasantry. His real name was P. Volumnius. Having forgotten to put his surname of Eutrapelus to a letter he wrote to Cicero, the orator tells him, he fancied it came from Volumnius the senator, but was undeceived by the *Eutrapelia* (εὐτραπελία), the spirit and vivacity which it displayed. Compare *Ernesti, Clav. Cic. Ind. Hist. s. v. Volumnius*, and *Ind. Graec. s. v.* εὐτραπελία, from which it would appear that the εὐτραπελία of Volumnius was rather a "*mimica et scurrilis facetia.*"——32. *Beatus enim jam*, &c. "For now (said he) a happy fellow in his own eyes," &c. Supply, for a literal translation, *dixit Eutrapelus.*——35. *Nummos alienos pascet.* "He will feed on other men's money." i. e. he will borrow money, and squander it away in luxurious and riotous living.——*Threx erit.* "He will turn gladiator." Compare Explanatory Notes, Serm. 2. 6. 44.——*Aut olitoris aget mercede caballum.* "Or he will drive a gardener's horse for hire."

37. *Arcanum neque tu scrutaberis*, &c. "Thou wilt not at any time pry into a secret of his, and wilt keep close what is entrusted to thee, though tried by wine and by anger." i. e. and wilt let nothing be forced out of thee either by wine or by anger. Compare *Epist. ad Pis.* 435.——*Illius.* Referring to the wealthy patron.——39. *Tua studia.* "Thine own diversions."——41. *Gratia sic fratrum geminorum*, &c. "Thus the friendship of the twin-brothers Amphion and Zethus was broken, until the lyre, disliked by the latter, who was rugged in manners, became silent." Amphion and Zethus were sons of Jupiter and Antiope, and remarkable for their different tempers. Amphion was fond of music, and Zethus took delight in tending flocks. But as Zethus was naturally of a rugged disposition (compare *Propertius*, 3. 15. 20. and *Statius, Theb.* 10. 443.) and hated the lyre, this produced continual contests between them, until Amphion at length, for the sake of harmony with his brother, renounced music entirely. Euripides had left a particular account of this quarrel between the two brothers, in his Antiopa, but only a few fragments of that piece remain. Some of these occur in the Gorgias of Plato, where Callicles, exhorting Socrates to quit philosophy for rhetoric, makes use of the same arguments as Zethus did to Amphion, in order to persuade him to give over music. (Compare *Valckenaer, Diatrib. in Eurip. Fragm. c.* 7. and particularly *p.* 67. *B.*) The following passage of the lost play, from *Stobaeus. Floril. p.* 209. may be cited as a part of the reasoning of Zethus:

ἀνὴρ γὰρ ὅστις, εὖ βίον κεκτημένος,
τὰ μὲν κατ' οἴκους ἀμελία παρεὶς ἔᾳ·
μόλπαισι δ' ἡσθεὶς τοῦτ' ἀεὶ διηρεύεται,
ἀργὸς μὲν οἴκοις καὶ πόλει γενήσεται,
φίλοισι δ' οὐδείς· ἡ φύσις γὰρ οἴχεται,
ὅταν γλυκείας ἡδονῆς ἥσσων τις ᾖ.

To which may be added the following fragment from *Stobaeus. p.* 369. where Zethus urges his brother to abandon the lyre :

——————ἀλλ' ἐμοὶ πιθοῦ·
παῦσαι δ' ἀοιδῶν, πραγμάτων δ' εὐμουσίαν
ἄσκει· τοιαῦτ' ἀεισε, καὶ δόξεις φρονεῖν,
σκάπτων, ἀρῶν γῆν, ποιμνίων ἐπιστατῶν,
ἄλλοις τὰ κομψὰ ταῦτ' ἀφεὶς σοφίσματα,
ἐξ ὧν κενοῖσιν ἐγκατοικήσεις δόμοις,

46. *Aetolis plagis.* The epithet Aetolis is here merely ornamental, and contains an allusion to the famous boar-hunt near Calydon in Aetolia, on which occasion Meleager so greatly distinguished himself.——47. *Et inhumanae senium depone Camenae.* "And lay aside the peevishness of the unsocial muse." i. e. lay aside the peevish and morose habits which are superinduced by unsocial and secluded studies. *Senium* properly denotes the peevishness of age, though taken here in a general sense.——48. *Pariter.* "Along with him."——*Pulmenta laboribus cmta.* "On the delicious fare purchased by your labours." As regards the term *pulmenta*, compare Explanatory Notes, Serm. 2. 2. 20.——49. *Opus.* Alluding to the hunt.——52. *Adde, virilia quod speciosius arma,* &c. The order of construction is as follows: *Adde, quod non est alius qui tractet virilia arma speciosius te.* The term *speciosius* may be rendered "more gracefully," and has reference in some degree to the public exhibition made of one's skill.——53. *Quo clamore coronae.* "With what acclamations from the surrounding spectators."——54. *Campestria.* "In the Campus Martius.'——55. *Cantabrica bella.* Compare Explanatory Notes, Epist. 1. 12. 26.——56. *Duce.* Alluding to Augustus. ——*Qui templis Parthorum signa refigit nunc.* "Who is now taking down the Roman standards from the temples of the Parthians." Compare Explanatory Notes, Ode 4. 15. 6. and 1. 26. 3. and also Introductory Remarks, Ode 3. 5. According to Bentley, this epistle was written at the time when Phraates restored the Roman standards, Augustus being in Bithynia, Tiberius in Armenia, and the consulship being filled by M. Appuleius and P. Silius Nerva. Horace would then be entering his 46th year. Compare "Chronological Arrangement," &c. *p.* xxvii. of this volume, and consult Various Readings.——57. *Et si quid abest, Italis adjudicat armis.* "And, if any thing is wanting to universal empire, adds it to the Romans by the power of his arms." Bentley thinks that Horace here alludes to the subjugation of Armenia, the same year in which the Parthians restored the Roman standards. Compare Explanatory Notes, Epist. 1. 12. 27.

58. *Ac ne te retrahas, et inexcusabilis abstes.* "And that thou mayest not withdraw thyself from such diversions, and stand aloof without the least excuse." The train of ideas is as follows: And that thou mayest not suffer thyself to be kept away from hunting with a powerful friend, nor be induced by some pretence, which can never excuse thee, to absent thyself on such occasions from his presence, recollect, I entreat, that thou thyself, though careful to observe all the rules and measures of a just behaviour, yet sometimes indulge in amusing sports on thy paternal estate.——59. *Extra numerum modumque* "Out of number and measure," i. e. in violation of the rules and measures of a just behaviour. *Numerus* and *modus* are properly metrical terms, the former denoting the rhythm, the latter indicating the component feet, of a verse. They are here figuratively applied to the harmony of behaviour and social intercourse which the poet is anxious to inculcate.——61. *Partitur lintres exercitus.* "Mock forces divide the little boats into two squadrons." The young Lollius was accustomed to celebrate the victory at Actium, by a mock conflict on a lake in his paternal grounds. We cannot but admire the skill of the poet in thus introducing the unexpected mention of an event, which was always associated with the most pleasing ideas in the breast of his imperial patron, as well as in the minds of the Roman people at large. ——62. *Per pueros.* The mock forces are composed of "boys," not of "slaves," as some incorrectly render the term.——*Refertur.* "Is represented."——63. *Lacus Hadriae.*

"A lake serves for the Adriatic."——64. *Velox Victoria.* The epithet *velox*, as here employed, is not merely intended to mark the comparative quickness with which the victory at Actium was gained, but serves also as a general designation for the goddess of Victory herself, this deity being generally represented with wings. Compare the remarks of Addison, in his "Dialogues on Medals," and the authorities cited by him.——*Fronde.* Alluding to the laurel.——65. *Consentire suis studiis qui crediderit te*, &c. "He, who shall believe that thou dost come into his particular taste, will as an applauder praise thine own without the least scruple." Literally, "with both his thumbs." The allusion in *utroque pollice* is borrowed from the gladiatorial sports. When a gladiator lowered his arms, as a sign of being vanquished, his fate depended on the pleasure of the people, who, if they wished him to be saved, pressed down their thumbs, (*pollices premebant*), and if to be slain, turned them up, (*pollices vertebant*). Hence *pollices premere*, 'to favour," "to approve," &c. the populace only extending this indulgence to such gladiators as had conducted themselves bravely. Compare the remark of *Pliny, H. N.* 27. 2. "*Cum faveamus pollices premere etiam proverbio jubemur*," and *Erasmus, Chil.* 1. *cent.* 8. 46.

67. *Protinus ut moneam.* "To proceed still farther in my admonitions."——71. *Et semel emissum volat irrevocabile verbum.* Compare *Epist. ad Pis.* 390. "*Nescit vox missa reverti.*" ——*Volat verbum.* Compare the Homeric ἔπεα πτερόεντα.——72. *Jecur.* The liver was regarded as the seat of the passions. Compare Explanatory Notes, Ode 1. 25. 15.——75. *Munere te parvo beat.* "Gratify thee by the trifling present." i. e. lay thee under obligations by so trifling a present.——*Aut incommodus angat.* "Or torment thee by not complying with thy wish."

76. *Etiam atque etiam adspice.* "Consider again and again."——77. *Aliena peccata.* "Another's faults." i. e. the failings of the person recommended.——78. *Quondam.* "Sometimes." Compare the Greek πότε.——*Tradimus.* "We recommend."——79. *Sua culpa.* "His own misconduct."——*Tueri.* Supply *eum.*——80. *At penitus notum*, &c. Bentley's conjectural emendation, *At*, is decidedly preferable to the common reading, *Ut.* The advice given by the poet is as follows: Do not, after being once deceived, defend one who suffers by his own bad conduct: but shield from unjust reproach him whom thou knowest thoroughly, and protect an innocent man who puts all his confidence in thee: for if he be assailed with impunity by the tooth of slander, hast thou not reason to dread lest this may next be thy fate?——*Si tentent crimina.* "If false accusations assail him."——82. *Dente Theonino.* In place of saying "with the tooth of calumny," Horace uses the expression, "with the tooth of Theon." This individual appears to have been noted for his slanderous propensities, whether he was a freedman, as the scholiast informs us, or, as is much more probable, some obscure poet of the day.

86. *Dulcis inexpertis cultura potentis amici.* "To cultivate the friendship of the Great seems delightful to those who have never made the trial." The pomp and splendour by which great men are surrounded, makes us apt to think their friendship valuable; but a little experience soon convinces us that it is a most rigorous slavery.——87. *Dum tua navis in alto est.* "While thy vessel is on the deep," i. e. while thou art enjoying the favour and friendship of the Great.——88. *Hoc age, ne mutata retrorsum*, &c. "Look to this, lest the breeze may change, and bear thee back again." i. e. lest the favour of the Great may be withdrawn.——89. *Oderunt hilarem tristes*, &c. The idea intended to be conveyed is this: Men of unlike tempers and characters never harmonise; do thou therefore accommodate thyself to thy patron's mode of thinking and acting, study well his character, and do all in thy power to please.——90. *Sedatum celeres.* "Men of active minds hate him that is of a dilatory temper."——91. *Potores bibuli media de nocte Falerni*, &c. Consult Various Readings.——93. *Nocturnos vapores.* The reference is to the "heats" under which those labour, in sleep, who have indulged freely in wine.——94. *Deme supercilio nubem.* "Remove

every cloud from thy brow." i. e. smooth up thy forehead. Compare the Greek form of expression τὸ τῶν ὀφρύων νέφος. The ancients called those wrinkles which appear upon the forehead, above the eye-brows, when any thing displeases us, *Clouds*. For, as clouds obscure the face of heaven, so wrinkles obscure the forehead, and cause an appearance of sadness. ——*Plerumque.* "Oftentimes."——95. *Occupat obscuri speciem.* "Wears the appearance of one that is reserved and close." Compare, as regards the term *obscuri*, the explanation of Döring: "*Obscuri: hominis, quae sentiat, tegentis et dissimulantis.*"——*Acerbi.* "Of one that is morose."

96. *Inter cuncta.* "Above all." Equivalent to *praecipue*, or *ante omnia*. The epistle concludes with some excellent moral maxims and reflections. Horace, after giving Lollius precepts respecting the mode of life which he is to pursue with the Great, lays down also some rules for his conduct towards himself. He endeavours chiefly to make him sensible, that happiness does not consist in the favour of princes, but must be the fruit of our own reflection and care, and a steady purpose of keeping our passions within the bounds of moderation.——97. *Leniter.* "In tranquility."——98. *Semper inops.* "That can never be satiated."——99. *Pavor.* "Troublesome agitation of mind."——100. *Virtutem doctrina paret naturane donet.* "Whether instruction procures virtue, or nature bestows it," i. e. whether virtue is the result of precept or the gift of nature. Horace here alludes to the question, εἰ διδακτὸν ἡ ἀρετή, discussed by Socrates, and considered at large by Aeschines, Socrat. Dial. 1. and by Plato, in his Menon. This was always a disputed point among the ancients; some maintaining that virtue was the gift of nature, others that it was to be acquired by precept and study. They who argue so strongly for nature, observes Watson, have manifestly overlooked her infirmities and weakness. They who ascribe all to study and reflection, never thought of the errors men fall into, when they follow no other guide but themselves. Plato was aware of all this, and, therefore, very judiciously makes virtue the gift of God.——101. *Quid te tibi reddat amicum.* "What may make thee a friend to thyself," i. e. what may give rise to such habits of thinking and of acting, as may make thee pleased with thyself. Compare Epist. 1. 14. 1. where Horace speaks of his farm as capable of restoring him to himself.——102. *Quid pure tranquillet.* "What may bestow pure and unalloyed tranquillity."——103. *Secretum iter, et fallentis semita vitae.* "A retired route, and the path of an humble life." i. e. of a life that passes unnoticed by the world. *Fallentis* is here equivalent to *oculos hominum latentis*. Compare Explanatory Notes, Epist. 1. 17. 10. It is not the poet's design to create in Lollius a disgust of his present way of life, or make him quit the court to enjoy retirement. This would have been imprudent and unfair, and contrary also to his own sentiments of things. His true aim is, to persuade him, that, if happiness is to be found only in peaceful retirement, this ought to be his study, even in the exercise of his employment. In this way he tacitly advises him to moderate his ambition and avarice; because, in a retired life, riches and honours are rather a troublesome burthen, than any needful help.

104. *Digentia.* The Digentia, now the *Licenza*, was a stream formed by the Fons Bandusia, and running near the poet's abode through the territory of Mandela, a small Sabine village in the vicinity. Compare page XIV. of this volume.——105. *Rugosus frigore pagus.* "A village wrinkled with cold." The consequence of its mountainous situation.——106. *Quid sentire putas? quid credis amice precari?* With *sentire* and *precari*, respectively, supply *me*.——107. *Sit mihi, quod nunc est; etiam minus:* We have here a fine picture of the manner in which Horace sought for tranquillity. He was so far from desiring more, that he could even be satisfied with less. He wanted to live for himself, cultivate his mind, and be freed from uncertainty.——109. *Et provisae frugis in annum.* "And of the productions of the earth laid up for the year," i. e. and of provisions for a year.——110. *Neu fluitem dubiae spe pendulus horae.* "And let me not fluctuate in suspense as regards the hope of each uncertain hour," i. e. and let me not fluctuate between hope and fear, filled with anx-

ious thoughts as regards the uncertain events of the future.——111. *Sed satis est orare Jovem, quae donat et aufert*, &c. Horace distinguishes between the things we ought to hope for from the gods, and those we are to expect only from ourselves. Life and riches depend, according to the poet, upon the pleasure of Jove, but an equal mind upon our own exertions. ——112. *Aequum animum.* Compare Explanatory Notes, Epist. I. 11. 30.

EPISTLE 19. This epistle is a satire on the poets of our author's time, who, under pretence that Bacchus was god of poetry, and that the best ancient bards loved wine, imagined that by equalling them in this particular they equalled them in merit. Horace laughs at such ridiculous imitation.

1. *Prisco Cratino.* For some account of Cratinus, compare Explanatory Notes, Serm. I. 4. 1.——2. *Nulla placere diu nec vivere carmina possunt*, &c. This was probably one of Cratinus's verses, which Horace has translated. An anonymous Greek epigram has preserved one of his drinking maxims, that wine is a race-horse to a poet of genius, and that a water-drinker never made a good dithyrambic.

Οἶνος τοι χαρίεντι πέλει ταχὺς ἵππος ἀοιδῷ,
ὕδωρ δὲ πίνων χρηστὸν οὐδὲν ἂν τέκοις·
ταῦτ' ἔλεγεν, Διόνυσε, καὶ ἔπνεεν, οὐχ ἑνὸς ἀκοῦ
Κρατῖνος, ἀλλὰ παντὸς ὠδοδῶς πίθου.
Τοιγάρτοι στεφάνων δόμος ἔβρυεν, εἶχε δὲ κιττῷ
μέτωπον, οἷα καί συ, κεκροκωμένον.

3. *Ut male sanos adscripsit Liber*, &c. "Ever since Bacchus ranked bards, seized with true poetic fury, among his Fauns and Satyrs, the sweet Muses have usually smelt of wine in the morning," i. e. ever since genuine poet's existed, they have, scarcely with a single exception, manifested an attachment to the juice of the grape. The expression *male sanos* (i. e. *poetico furore correptos*) as indicating the true sons of song, derives illustration from the language of Horace himself, in another part of his works. (*Epist. ad Pis.* 297.) "*Excludit sanos Helicone poetas Democritus*," as well as from the remark of Cicero (*de Divin.* 1. 37.) "*Negat enim, sine furore, Democritus, quemquam magnum poetam esse posse.*" With respect to the ranking of poets among Fauns and Satyrs, it may be observed, that the wild dances and gambols of these frolic beings, were regarded as bearing no unapt resemblance to the enthusiasm of the children of song. Hence Gesner remarks: "*Fauni, Satyri, insaniunt affines poetarum*," &c.——6. *Laudibus arguitur vini vinosus Homerus.* "From his praises of wine, Homer is convicted of having been attached to that liquor." Compare *Il.* 6. 261. *Od.* 14. 463. *seqq.*——7. *Ennius pater*, The term *pater* is here applied to Ennius as one of the earliest of the Roman bards.——*Potus.* "Mellow with wine."——*Ad arma dicenda.* An allusion to the poem of Ennius on the second Punic war, in which the praises of the elder Africanus were celebrated.

8. *Forum putealque Libonis*, &c. "The Forum and the puteal of Libo I will give over to the temperate; from the abstemious I will take away the power of song." The Forum was the great scene of Roman litigation, and the *puteal Libonis* the place where the usurers and bankers were accustomed to meet. When the Forum, and the puteal of Libo, therefore, are consigned to the temperate, the meaning is, that to their lot are to fall the cares and the anxieties of life, the vexations of the law, and the disquieting pursuits of gain. As regards the *puteal* here referred to, compare Explanatory Notes, Serm. 2. 6. 35.——10. *Hoc simul edixi.* Torrentius first perceived, that the words which have just preceded (*Forum putealque Libonis*, &c.) could not be spoken either by Cratinus or by Ennius, who were both dead

long before Libo was born ; nor by Bacchus, who surely would not have waited so long to publish a decree, which the usage of so many poets had already established ; nor by Maecenas, unless we read *edixti* and *palleres*, contrary to all the manuscripts. We must therefore consider Horace himself as giving forth his edict in the style and tone of a Roman praetor. ——*Non cessavere poetae, nocturno certare mero*, &c. Horace here laughs at the folly of those, who imagined that by indulging freely in wine they would be enabled to sustain the character of poets.

12. *Quid ? si quis vultu torvo ferus*, &c. The idea intended to be conveyed is this : a person might just as soon think of attaining to the high reputation of Cato Uticensis, by aping the peculiarities of dress and appearance which characterized that remarkable man, as of becoming a poet by the mere quaffing of wine.——*Vultu torvo ferus*, &c. Compare the description which Plutarch gives of Cato, in his life of that individual, and also the language of the scholiast: " *Cato, senator Romanus, ut severior appareret, intonsa barba capillisque prodibat in publicum, duroque calceamento et saepe nullo, togaque exigua.*"——15. *Rupit Iarbitam Timagenis aemula lingua.* " The emulous tongue of Timagenes caused Iarbita to burst, while he desires to be thought a man of wit, and to be regarded as eloquent." Timagenes was a rhetorician of Alexandrea, who, being taken captive by Gabinius, was brought to Rome, where Faustus, the son of Sylla, purchased him. He afterwards obtained his freedom, and was honoured with the favour of Augustus, but as he was much given to raillery, and observed no measure with any person, he soon lost the good graces of his patron, and, being compelled to retire from Rome, ended his days at Tusculum. Seneca thus characterises him : " *Homo acidae linguae, et qui nimis liber erat, disertus et dicax, a quo multa improbe, sed venuste dicta.*" It would appear from what has just been said of him, as well as from the expression *aemula lingua* in the text, the explanation of which, by Zeune, we have given under the Various Readings, that the wit and the declamatory powers of Timagenes carried with them more or less of mimicry and imitation. On the other hand, Iarbita was a native of Africa, whose true name was Cordus, but whom the poet pleasantly styles *Iarbita* (" the descendant of Iarbas," i. e. the Moor) from Iarbas, king of Mauretania, the fabled rival of Aeneas, and perhaps with some satirical allusion to the history of that king. Now the meaning of Horace is this ; that Iarbita burst by imitating Timagenes in what least deserved imitation ; for he imitated what was ill about Timagenes, not what was good. He copied his personal sarcasm, and, in endeavouring to equal his powers of declamation also, he confounded them with mere strength of lungs, and spoke so loud *ut rumperet ilia.* Hence, both in relation to this case, as well as to those which have preceded it, the poet adds the remark, *Decipit exemplar vitiis imitabile.* " An example, easy to be imitated in its faults, is sure to deceive the ignorant."

18. *Exsangue cuminum.* " The pale-making cumin." Dioscorides assures us, that cumin will make people pale who drink it or wash themselves with it. Pliny says it was reported that the disciples of Porcius Latro, a famous master of the art of speaking, used it to imitate that paleness which he had contracted by his studies. Compare, in relation to this plant, *Plin. H. N.* 19. 7. and 20. 14.——19. *Ut saepe.* For *quam saepe.*——21. *Per vacuum.* " Along a hitherto untravelled route." Compare Ode 3. 30. 13. " *Dicar . . . . . princeps Aeolium carmen ad Italos deduxisse modos.*"——22. *Non aliena meo pressi pede.* Supply *vestigia.* " I trod not in the footsteps of others."——23. *Parios iambos.* " The Parian iambics." i. e. the iambics of Archilochus, who was a native of Paros, and the inventor of this species of verse.——24. *Numeros animosque secutus Archilochi*, &c. " Having imitated the numbers and spirit of Archilochus ; not, however, his subjects, and his language that drove Lycambes to despair." Compare Explanatory Notes, Epode 6. 13.——26. *Foliis brevioribus.* " With more fading bays." Literally, " with leaves of shorter duration." Horace, in this passage, means to convey the idea, that his imitation of Archilochus ought not to be regarded as detracting from his own fame, since both Sappho and Alcaeus made the same poet the model

of their respective imitation.——28. *Temperat Archilochi musam*, &c. "The masculine and vigorous Sappho tempers her own effusions by the numbers of Archilochus; Alcaeus tempers his." *Temperat* is here equivalent, as Döring remarks, to *moderantur et componunt*, and the idea intended to be conveyed is, that both Sappho and Alcaeus blend in some degree the measures of Archilochus with their own; or, as Bentley expresses it: "*Scias utrumque Archilocheos numeros suis Lyricis immiscere.*" Sappho is styled *mascula* from the force and spirit of her poetry. For some account of this poetess, compare Explanatory Notes, Ode 2. 13. 26.——29. *Sed rebus et ordine dispar.* "But he differs from him in his subjects, and in the arrangement of his measures." Alcaeus employed, it is true, some of the measures used by Archilochus, but then he differed from him in arranging them with other kinds of verse. Compare the language of Bentley: "*Adscivit Alcaeus metra quaedam Archilochi, sed ordine variavit, sed aliis ac ille fecerat metris aptavit ea et connexuit, ut dactylicum illud*, Arboribusque comae, *cum Hexametro junxit Alcaeus, at eundem Iambo comitem dedit Archilochus.*" ——30. *Nec socerum quaerit*, &c. Alluding to the story of Archilochus and Lycambes. Compare Explanatory Notes, Epode 6. 13.——31. *Famoso carmine.* "By defamatory strains." The allusion in the term *sponsae* is to Neobule, the daughter of Lycambes.

32. *Hunc ego, non alio dictum prius ore*, &c: "This poet, never celebrated by any previous tongue, I the Roman lyrist first made known to my countrymen." i. e. I alone, of all our bards, have dared to make this Alcaeus known to Roman ears, and my reward has been that I am the first in order among the lyric poets of my country. As regards the boast here uttered by the poet, compare Ode 4. 9. 3. *seqq*, and, with respect to the expression *Latinus fidicen*, compare Ode 4. 3. 23. "*Romanae fidicen lyrae.*"——33. *Immemorata.* "A new species of poetry." Literally, "productions unmentioned before," i. e. by any Latin bard. The reference is to lyric verse. It is deserving of remark, however, that although Horace did not imitate Sappho less than Archilochus and Alcaeus, yet he does not say he was the first of the Romans who imitated her, because Catullus, and some other Latin poets, had written Sapphic verses before him.

35. *Ingratus.* "Ungrateful," for not acknowledging in public the pleasure which the reading of our poet's works gave him in private.——36. *Premat.* "Decries them." Döring supposes an ellipsis of *invidia*, or else that *premat* is here equivalent simply to *contemnat*. ——37. *Non ego ventosae plebis suffragia venor*, &c. As regards the epithet *ventosae*, compare Explanatory Notes, Epist. 1. 8. 12. Horace ridicules, with great pleasantry, the foolish vanity of certain poets, his contemporaries, who, to gain the applause of the populace, courted them with entertainments and presents of cast-off clothing. *Suffragia* is here equivalent to *gratiam* or *favorem*.——39. *Non ego, nobilium auctorum auditor et ultor*, &c. "I do not deign, as the auditor and defender of noble writers, to go around among the tribes and stages of the Grammarians." It was customary about this period, at Rome, for many who aspired to the reputation of superior learning, to open, as it were, a kind of school or auditory, in which the productions of living writers were read by their authors, and then criticised. Horace styles this class of persons *Grammatici*, and informs us that he never designed to approach such hot-beds of conceit, either for the purpose of listening to these distinguished effusions, or of defending them from the attacks of criticism, and hence the odium which he incurred among these impudent pretenders to literary merit. It is evident that *nobilium* is here ironical.——*Ultor.* Compare the explanation of Döring: "Ultor, *qui aliquem a reprehensione, criminatione vel injuria aliqua defendit, is ejus est quasi* ultor, *vindex, patronus.*" ——40. *Pulpita.* The stages from which the recitations above referred to were made.—— 41. *Hinc illae lacrimae.* A proverbial expression, borrowed from the Andria of Terence, 1. 1. 91. and there used in its natural meaning, but to be rendered here in accordance with the spirit of the present passage: "Hence all this spite and malice." Compare the explanation of Döring: "*Hinc repetenda est Grammaticorum iniquitas et malevolentia.*"

42. *Et nugis addere pondus.* "And to give an air of importance to trifles."——43. *Rides, ait.* "Thou art laughing at us, says one of these same grammarians."——*Jovis.* Referring

to Augustus.——44. *Manare.* This verb is here construed with the accusative, in the sense of *emittere* or *exsudare.* Compare *Ovid. Met.* 6. 312. "*Et lacrimas etiamnum marmora manant,*" and the other examples of a similar usage collected by *N. Heinsius, ad loc.*——45. *Tibi pulcher.* "Wondrous fair in thine own eyes." i. e. extremely well pleased with thyself. ——*Ad haec ego naribus uti formido.* "At these words, I am afraid to turn up my nose." As regards the expression *naribus uti,* compare the Greek term μυκτηρίζειν, and Serm. 1. 6. 5. Our poet, observes Dacier, was afraid of answering this insipid raillery with the contempt it deserved for fear of being beaten. He had not naturally too much courage, and bad poets are a choleric, testy generation.——47. *Et diludia posco.* "And I ask for an intermission." The Latins used *diludia* to denote an intermission of fighting given to the gladiators during the public games. Horace therefore pleasantly begs he may have time allowed him to correct his verses, before he mounts the stage and makes a public exhibition of his powers.——48. *Genuit.* The aorist: equivalent to *gignere solet.*

EPISTLE 20. Addressed to his book. The poet, pretending that this, the first book of his epistles, was anxious to go forth into public, though against his will, proceeds to foretell, like another prophet, the fate that would inevitably accompany this rash design. It is evident, however, from what follows after the 17th verse, that all these gloomy forebodings had no real existence whatever in the poet's imagination, but that his eye rested on clear and distinct visions of future fame.

1. *Vertumnum Janumque,* &c. Near the temples of Vertumnus and Janus were porticoes, around the columns of which the booksellers were accustomed to display their books for sale. Compare Explanatory Notes, Serm. 1. 4. 71. where mention is also made of the more regular bookselling establishments. With respect to Vertumnus, compare Explanatory Notes, Serm. 2. 7. 14.——2. *Scilicet.* Ironical.——*Sosiorum pumice mundus.* "Smoothed by the pumice of the Sosii." A part of the process of preparing works for sale, consisted in smoothing the parchment with pumice-stone, in order to remove all excrescences from the surface. This operation was performed by the bookseller, who combined in himself the two employments of vender and book-binder, if the latter term be here allowed us. Compare Explanatory Notes, Epode 14. 8. The Sosii were a Plebeian family, well known in Rome, two brothers of which distinguished themselves as booksellers by the correctness of their publications, and the beauty of what we would term the binding.——3. *Odisti claves, et grata sigilla pudico.* Most interpreters of the bard suppose, that the allusion here is to the Roman custom of not merely locking, but also of sealing, the doors of the apartments in which their children were kept, that no persons, who might be suspected of corrupting their innocence, should be allowed to enter. This interpretation is certainly favoured by the words *Non ita nutritus* in the fifth line, where Horace addresses his literary offspring as a father would a child.——4. *Communia.* "Public places." i. e. the public shops, or places of sale, where many would see and handle it.——5. *Non ita nutritus.* "Thou wast not reared with this view."——*Fuge quo descendere gestis.* The allusion is to the going down into the Roman forum, which was situate between the Capitoline and Palatine hills. Hence the phrase *in Forum descendere* is one of frequent occurrence in Cicero and Seneca.

6. *Miser.* Referring to the consequences of its own rashness.——8. *In breve te cogi.* "That thou art getting squeezed into a small compass," i. e. art getting rolled up close to be laid by. The poet threatens his book, that it shall be rolled up, as if condemned never to be read again. The books of the ancients were written on skins of parchment, which they were obliged to unfold and extend when they designed to read them.

——*Plenus quum languet amator.* The lover, observes Francis, here signifies a passionate reader, who seizes a book with rapture ; runs it over in haste ; his curiosity begins to be satisfied; his appetite is cloyed ; he throws it away, and never opens it again.——9. *Quod si non odio peccantis desipit augur.* " But if the augur, who now addresses thee, is not deprived of his better judgment by indignation at thy folly," i. e. if the anger which I now feel at thy rash and foolish conduct, does not so influence my mind as to disqualify me from foreseeing and predicting the truth.——10. *Donec te deserat aetas.* " Until the season of youth shall have left thee." i. e. as long as thou retainest the charms of novelty. Compare the explanation of Döring : " *Donec aetate, qua florebas, exacta consenesces.*"

12. *Taciturnus.* Elegantly applied to a book, which, having no reader with whom, as it were, to converse, is compelled to remain silent.——13. *Aut fugies Uticam, aut vinctus mitteris Ilerdam.* Manuscripts, remarks Sanadon, must have been of such value, that people of moderate fortune could not purchase them when they were first published, and when they came into their hands they had grown, generally speaking, far less valuable. They were then sent by the booksellers into the colonies for a better sale. Horace therefore tells his book, that when it has lost the charms of novelty and youth, it shall either feed moths at Rome, or willingly take its flight to Africa, or be sent by force to Spain. Utica and Ilerda are here put for the most distant quarters in general. The former was situate in the vicinity of the spot where ancient Carthage had stood ; the latter was a city of Spain, the capital of the Ilergetes, near the foot of the Pyrenees, and in the north-eastern section of the country. It is now *Lerida.* Those who read, with the common text, *unctus* instead of *vinctus,* make the term equivalent to *sorde pollutus,* " greasy," or " dirty." But this is far inferior to the lection which we have given.——14. *Ridebit monita non exauditus,* &c. The idea intended to be conveyed is this : Then will I, whose admonitions have been disregarded by thee, laugh at thy fate ; as the man in the fable, who, unable to keep his ass from running upon the border of a precipice, pushed him down headlong himself. The poet here alludes to a fable, which, though evidently lost to us, was no doubt well-known in his time. A man endeavoured to hinder his ass from running upon the brink of a precipice, but finding him obstinately bent on pursuing the same track, was resolved to lend a helping hand, and so pushed him over.

17. *Hoc quoque te manet,* &c. What the poet here pretends to regard as a misfortune, he well knew would be in reality an honour. The works of eminent poets alone were read in the schools of the day, and, though Horace himself speaks rather slightingly of this process in one part of his writings, (Serm. 1. 10. 75.) yet it is evident from another passage (Serm. 2. 1. 71.) that this distinction was conferred on the oldest bards of Rome.——18. *Occupet.* " Shall seize thee."——*Extremis in vicis.* " In the outskirts of the city." Here the teachers of the young resided from motives of economy.——19. *Quum tibi sol tepidus plures admoverit aures.* The reference is to the latter part of the afternoon, at which time of day parents and others were accustomed to visit the schools, and listen to the instructions which their children received. The school-hours were continued until evening.——*Aures.* Equivalent here to *auditores.*——20. *Me libertino natum patre,* &c. Compare Serm. 1. 6. 45. and " Life of Horace," page 1. of this volume.——21. *Majores pennas nido extendisse.* A proverbial form of expression, to denote a man's having raised himself, by his own efforts, above his birth and condition.——22. *Addas.* Supply *tantum.*——23. *Primis urbis.* Alluding particularly to Augustus and Maecenas.——*Belli.* The poet served as military tribune, " *Bruto militiae duce.*" (Ode 2. 7. 2.)——24. *Corporis exigui.* Compare " Life of Horace," page v. of this volume, *in notis.*——*Praecanum.* " Gray before my time."——*Solibus aptum.* " Fond of basking in the sun." We may remark, in many places of his works, observes Francis, that our poet was very sensible to cold ; that in winter he went to the sea-coast, and was particularly fond of Tarentum, in that season, because it was milder there. ——25. *Irasci celerem, tamen ut placabilis essem.* " Of a hasty temper, yet so as easy to

be appeased." With *irasci celerem*, compare the Greek ὀξύθυμον, ὀξύχολον.——26. *Forte meum si quis te percontabitur aevum*, &c. Horace was born A. U. C. 689. in the consulship of L. Aurelius Cotta and L. Manlius Torquatus. (Compare Explanatory Notes, Ode 3. 21. 1.) From this period to the consulship of M. Lollius and Q. Aemilius Lepidus there was an interval of forty-four years.——28. *Collegam Lepidum quo duxit Lollius anno.* "In the year that Lollius received Lepidus as a colleague." The verb *duxit*, as here employed, has a particular reference to the fact of Lollius having been elected consul previous to Lepidus being chosen. According to Dio Cassius (54. 6.) Augustus being, in the year 733, in Sicily, the consulship was given to him and Lollius. Augustus, however, declined this office, and therefore Q. Aemilius Lepidus, and L. Silanus became candidates for the vacant place. After much contention, the former obtained the appointment. In this sense, then, Lollius may be said to have received him into the consulship, i. e. to have *led the way.*

EXPLANATORY NOTES.

EPISTLES.

BOOK 2. EPISTLE 1.

EPISTLE 1. This is the celebrated epistle to Augustus, who, it seems, had, in a kind and friendly manner, chid our poet, for not having addressed to him any of his satiric or epistolary compositions. The chief object of Horace, in the verses which he in consequence inscribed to the emperor, was to propitiate his favour in behalf of the poets of the day. One great obstacle to their full enjoyment of imperial patronage, and to their success with the public in general, arose from that inordinate admiration which prevailed for the works of the older Roman poets. A taste, whether real or pretended, for the most antiquated productions, appears to have been almost universal, and Augustus himself showed manifest symptoms of this predilection. (Compare *Suetonius, vit. Aug. c.* 89.) In the age of Horace, poetry had, no doubt, been greatly improved: but, hitherto, criticism had been little cultivated, and, as yet, had scarcely been professed as an art among the Romans. Hence the public taste had not kept pace with the poetical improvements, and was scarcely fitted, or duly prepared, to relish them. Some, whose ears were not yet accustomed to the majesty of Virgil's numbers, or the softness of Ovid's versification, were still pleased with the harsh and rugged measure, not merely of the most ancient hexameter, but even of the Saturnian lines: while others, impenetrable to the refined wit and delicate irony of Horace himself, retained their preference for the coarse humour and quibbling jests, which disgraced the old comic drama. A few of these detractors may have affected, merely from feelings of political spleen, to prefer the unbridled scurrility, and the bold uncompromising satire of a republican age, to those courtly refinements, which they might wish to insinuate, were the badges of servitude: but the greater number obstinately maintained this partiality from malicious motives, and with a view, by invididious comparison, to disparage and degrade their contemporaries, who laid claim to poetical renown. Accordingly, the first aim of Horace, in his epistle to Augustus, is to lessen this undue admiration, by a satirical representation of the faults of the ancient bards, and the absurdity of those, who, in spite of their manifold defects, were constantly extolling them as models of perfection. But it must be admitted, that, in pursuit of this object, which was in some degree selfish, Horace has too much depreciated the Fathers of Roman song. He is in no degree conciliated by their strong sense, their vigorous expression, or their lively and accurate representations of life and manners. The old Auruncan receives no favour, though he was the founder of that art in which Horace himself chiefly excelled, and had left it to his successor, only to polish and refine. While decrying the gross jests of Plautus, he has paid no tribute to the comic force of his Muse: nor, in the general odium thrown on his illustrious predecessors, has he consecrated a single line of panegyric to the native strength of Ennius, the simple majesty of Lucretius, or even the pure style and unsullied taste of Terence.

His epistle, however, is a master-piece of delicate flattery and critical art. The poet introduces his subject, by confessing that the Roman people had, with equal justice and wisdom, heaped divine honours on Augustus, while yet present among them; but that, in matters of taste, they were by no means so equitable, since they treated the living bard, however high his merit, with contempt, and reserved their homage for those whom they dignified with the name of ancients. He confutes one argument by which this prepossession was supported: That the oldest Greek writers, being incontestably superior to those of modern date, it followed that the like preference should be given to the antiquated Roman masters.

Having obviated the popular and reigning prejudice against modern poets, he proceeds to conciliate the imperial favour in their behalf, by placing their pretensions in a just light. This leads him to give a sketch of the progress of Latin poetry, from its rude commencement in the service of a barbarous superstition, till his own time; and to point out the various causes which had impeded the attainment of perfection, particularly in the theatrical department; as the little attention paid to critical learning, the love of lucre which had infected Roman genius, and the preference given to illiberal sports and shows, over all the genuine beauties of the drama. He at length appropriately concludes his interesting subject, by applauding Augustus for the judicious patronage which he had already afforded to meritorious poets, and showing the importance of still farther extending his protection to those who have the power of bestowing immortality on princes. It is difficult to say what influence this epistle may have had on the taste of the age. That it contributed to conciliate the favour of the public for the writers of the day seems highly probable; but it does not appear to have eradicated the predilection for the oldest class of poets, which continued to be felt in full force as late as the reign of Nero. (Compare *Persius*, 1. 76.)

It is well known that this epistle has been imitated by Pope, who has applied to the old poets of his own country, what Horace wrote of the ancient bards of Rome. The English parody is full of the brightest sallies of wit, and the keenest strokes of ridicule. In this sort of composition, however, the whole ought to be modernised, otherwise the different parts will inevitably appear incongruous. Thus, while substituting the names of the old English princes, for that of Romulus, it would have been suitable, for the sake of consistency, that Hercules had been transmuted into some modern worthy; since, however congenial may be his fame with that of the half-fabulous kings of Rome, Alfred and Alcides form an awkward jumble.

> Edward and Henry, now the boast of fame,
> And virtuous Alfred, a more sacred name,
> Closed their long glories with a sigh to find
> The unwilling gratitude of base mankind.
> The great Alcides, every labour past, &c.

This production of Horace has also been parodied by Soame Jenyns, in an epistle to Lord Chancellor Hardwicke, in which he has converted the sentiments expressed by Horace on Roman poets and poetry, to the subject of English politics, and the characters of political leaders in the preceding age. (*Dunlop's Roman Literature, vol. 3. p. 265. seqq.*)

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1. *Solus.* From A. U. C. 727, when he was by a public decree saluted with the title of Augustus, an appellation which all were directed for the future to bestow upon him, the distinguished individual here addressed may be said to have reigned alone, having then received, in addition to the consulship, the tribunitian power, and the guardianship of public morals and of the laws. Compare *Casaubon, ad Suet. Oct.* 7.——2. *Moribus ornes.* Augustus

was invested with censorian power, repeatedly for five years, according to Dio Cassius, 53. 17. and according to Suetonius for life, (*Suet. Oct.* 27.) under the title of *Praefectus Morum*. It is to the exercise of the duties connected with this office, that the poet here alludes. Consult Various Readings, and compare Explanatory Notes, Ode 4. 5. 21 and 22.——4. *Longo sermone.* Commentators are perplexed by this expression, since, with the exception of the epistle to the Pisos, the present is actually one of the longest that we have from the pen of Horace. Hurd takes *sermone* to signify here, not the body of the epistle, but the poem or introduction only: Parr's explanation, however, appears to us the fairest: "As to *longo*, the proper measure of it seems the length of the Epistle itself compared with the extent and magnitude of the subject." (*Warb. Tr. p.* 171. *n.* 2.)

5. *Romulus et Liber pater*, &c. The subject now opens. The primary intention of the poet, observes Hurd, is to remove the force of prejudice arising from the superior veneration of the ancients. To accomplish this end, the first thing requisite was to demonstrate, by some striking instance, that it was, indeed, nothing but prejudice; which he does effectually, by taking that instance from the heroic, that is the most revered, ages. For if those, whose acknowledged virtues and eminent services had raised them to the rank of heroes, that is, in the pagan conception of things, to the honours of divinity, could not secure their fame, in their own times, against the malevolence of slander, what wonder that the race of wits, whose obscurer merit is less likely to dazzle the public eye, and yet, by a peculiar fatality, is more apt to awaken its jealousy, should find themselves oppressed by its rudest censure? In the former case, the honours which equal posterity paid to excelling worth, declare all such censure to have been the calumny of malice only. What reason then to conclude, it had any other original in the latter; This is the poet's argument.——*Deorum in templa.* Equivalent to *in coelum.* Compare the explanation of the scholiast: "Deorum in templa recepti: *divinis honoribus consecrati.*"——7. *Colunt.* "They civilise." Equivalent to *cultos reddunt.*——9. *Agros assignant.* "Assign fixed settlements." Compare *Zell, ad loc.*

10. *Diram qui contudit hydram.* Hercules, the conqueror of the Lernean hydra. Compare Ode 4. 4. 61.——11. *Fatali labore.* "By his fated labours," i. e. the labours imposed on him by fate.——12. *Comperit invidiam supremo fine domari.* "Found that envy was to be overcome by death alone." A beautiful idea. Every other monster yielded to the prowess of Hercules. Envy alone bade defiance to his arm, and was to be conquered only upon the hero's surrender of existence.——13. *Urit enim fulgore suo, qui praegravat artes*, &c. "For he who bears down by superior merit the arts placed beneath him, burns by his very splendour," i. e. he whose superiority is oppressive to inferior minds, excites envy by this very preeminence. *Artes* is here equivalent in effect to *artifices.*——14. *Exstinctus amabitur idem.* When the too powerful splendour is withdrawn, our natural veneration of it takes place.

15. *Praesenti tibi maturos largimur honores*, &c. A happy stroke of flattery, and which the poet with great skill makes to have a direct bearing on his subject. According to him, the Roman people had, with equal justice and wisdom, heaped divine honours on Augustus, while yet present among them, and yet this same people were so unfair in matters of taste, as to treat the living bard, whatever his merit, with contempt, and to reserve their homage for those whom they dignified with the name of ancients. Thus the very exception to the general rule of merit neglected while alive, which forms the striking encomium in the case of Augustus, furnishes the poet with a powerful argument for the support of his main proposition.——*Maturos honores.* "Living honours." Compare the explanation of Döring: "Maturos: *tempestivos in vita, non seros post mortem.*" So also the version of Francis: "Yet Rome to thee her living honours pays."——16. *Jurandasque tuum per numen ponimus*

aras. "And we raise altars where men are to swear by thy divinity." Consult Various Readings.

18. *In uno.* "In one thing alone." The praise of Augustus, observes Francis, is delicate and artful; that a people, prejudiced in favour of all that was ancient, should prefer him to whatever was most illustrious of antiquity. The more general the rule, the more glorious to be the only exception to it.——20. *Cetera.* Equivalent, in effect, to *ceteros.*——*Simili ratione modoque.* "By the same rule and in the same manner."——21. *Suisque temporibus defuncta.* "And to have run out their allotted periods," i. e. and already past.——23. *Sic fautor veterum.* "Such favourers of antiquity," i. e. such strenuous advocates for the productions of earlier days. The reference is still to the Roman people.——*Tabulas peccare vetantes.* "The tables forbidding to trangress." Alluding to the twelve tables of the Roman law, the foundation of all their jurisprudence. These celebrated institutions have descended to us in mutilated fragments, and their orthography has probably been in some respects modernised; yet they bear stronger marks of antiquity than some of the earlier laws ascribed to Servius Tullius and to Numa. The Latin writers themselves, by whom they were quoted, did not very well understand them, owing to the change which had taken place in the language. Accordingly, Cicero, and the early grammarians who cite them, have attempted rather to give the meaning than the precise words of the Decemviri. In some respects, the language of the twelve tables possesses a richness of sound, which we do not find in more modern Latin, and Horace would have done well to have considered, if, amid the manifold improvements of the Augustan poets, they had judged wisely in rejecting those rich and sonorous diphthongs of the *tabulae peccare vetantes*, which still sound with such strength and majesty in the lines of Lucretius. (*Dunlop's Roman Literature, vol.* 1. *p.* 50.)——24. *Quas bis quinque viri sanxerunt.* "Which the Decemviri enacted." i. e. which the Decemviri, being authorised by the people, proclaimed as laws. Compare *Livy,* 3. 34. and *Dion. Hal.* 10. 57. *seqq.*——*Foedera regum.* Alluding to the league of Romulus with the Sabines, and that of Tarquinius Superbus with the people of Gabii. Compare *Livy,* 1. 13. and 54. Dionysius of Halicarnassus (4. 26.) makes mention also of a treaty between Servius Tullius and the Latins. These documents, whatever might be said of their antiquity, could certainly not have been very intelligible to a later age, if we credit the remark of Polybius (3. 22.) This historian, speaking of a treaty concluded between the Carthaginians and the Romans, in the year after the expulsion of the kings, declares, that the language used in it was so different from the Latin spoken in his time, that the most learned Romans could not explain its text.——25. *Vel Gabiis vel cum rigidis aequata Sabinis.* In construction, *cum* must be supplied with *Gabiis.* Compare, as regards *Gabii,* Explanatory Notes, Epist. 1. 11. 7.

26. *Pontificum libros.* According to a well-known custom, manifestly derived from very ancient times, the chief pontiff wrote on a whited table the events of the year, prodigies, eclipses, a pestilence, a scarcity, campaigns, triumphs, the deaths of illustrious men; in a word, what Livy brings together at the end of the tenth book, and in such as remain of the following ones, mostly when closing the history of a year, in the plainest words, and with the utmost brevity; so dry that nothing could be more jejune. The table was then set up in the pontiff's house: the annals of the several years were afterwards collected in books. This custom obtained until the pontificate of P. Mucius, and the times of the Gracchi; when it ceased, because a literature had now been formed, and perhaps because the composing such chronicles seemed too much below the dignity of the chief pontiff. (*Niehbuhr's Roman History, vol.* 1. *p.* 212. *Hare and Thirlwall's transl.* Compare *Cicero, de Leg.* 1. 2. *Id. de Orat.* 2. 12.)——*Annosa volumina vatum.* Alluding to the Sybilline oracles and other early predictions, but particularly the former.——27. *Albano Musas in monte locutas.* A keen sarcasm on the blind admiration with which the relics of earlier days were regarded, as if the very Muses themselves had abandoned Helicon and Parnassus, to come upon the

Alban mount, and had there dictated the treaties and prophecies to which the poet refers. Under the terms *Musas* there is a particular reference to the nymph Egeria, with whom, as is well known, Numa pretended to hold secret conferences on the Alban mountain. Egeria, besides, was ranked by some among the number of the Muses. Thus Dionysius of Halicarnassus remarks: ἕτεροι δὲ οὐ Νύμφην (scil. τὴν Ἠγερίαν μυθολογοῦσι) ἀλλὰ τῶν Μουσῶν μίαν. (2. 60.)——*Albano monte.* The Alban mount, now called *Monte Cavo*, had the city of Alba Longa situate on its slope, and was about twenty miles from Rome. It is celebrated in history from the circumstance of its being peculiarly dedicated to Jove under the title of Latialis. (*Lucan.* 1. 198.) It was on the Alban mount that the Feriae Latinae, or holy days kept by all the cities of the Latin name, were celebrated. (*Cramer's Ancient Italy, vol. 2. p.* 38.)

28. *Si quia Graiorum sunt antiquissima*, &c. "If, because the most ancient works of the Greeks are even the best, the Roman writers are to be weighed in the same balance, there is no need of our saying much on the subject," i. e. it is in vain to say any thing farther.——31. *Nil intra est olea, nil extra est in nuce duri.* "There is nothing hard within in the olive, there is nothing hard without in the nut." The idea intended to be conveyed by this line, and the two verses that immediately succeed, is as follows: To assert, that, because the oldest Greek writers are the best, the oldest Roman ones are also to be considered superior to those who have come after, is just as absurd as to say, that the olive has no pit, and the nut no shell, or to maintain that our countrymen excel the Greeks in music, painting, and the exercises of the palaestra.——33. *Unctis.* Alluding to the custom of anointing the body previous to engaging in gymnastic exercises.—Compare, on this whole passage, the remarks of Hurd: "One main support of their folly," (speaking of the poet's prejudiced countrymen), "was taken from an allowed fact, viz. that the oldest Greek writers were incontestably superior to the modern ones; from which they inferred, that it was but according to nature and the course of experience, to give the like preference to the oldest Roman masters. The poet's confutation of this sophism consists of two parts. *First*, (from line 28 to 32,) he insists on the *evident* absurdity of the opinion he is confuting. There was no reasoning with persons capable of such *extravagant positions*. But, *secondly*, the pretended fact itself, with regard to the Greek learning, was *grossly misunderstood, or perversely applied.* For (from line 32 to 34,) it was not true, nor could it be admitted, that the *very oldest* of the Greek writers were the best, but those only which were old in comparison of the more modern Greeks. The so much applauded models of Grecian antiquity were themselves modern in respect of the still older and ruder essays of their first writers. It was long discipline and cultivation, the same which had given the Greek artists in the Augustan reign a superiority over the Romans, that by degrees established the good taste, and fixed the authority, of the Greek poets; from which point it was natural, and even necessary for succeeding, i. e. the more recent, Greeks to decline. But no consequence lay from hence to the advantage of the Latin poets in question; who were wholly unfurnished with any previous study of the arts of verse; and whose works could only be compared with the *very* oldest, that is, the rude, forgotten essays of the Greek poetry."

34. *Si meliora dies, ut vina, poëmata reddit*, &c. "If length of time makes poems better, as it does wine, I should like to know how many years will claim a value for writings." The poet seems pleasantly to allow, that verses, like wine, may gain strength and spirit by a certain number of years. Then, under cover of this concession, insensibly leads his adversary to his ruin. He proposes a term, of a reasonable distance, for separating ancients from moderns; and this term being once received, he by degrees presses upon his disputant, who was not on his guard against surprise, and who neither knows how to advance or retreat.——36. *Decidit.* Equivalent to *mortuus est.* Compare Ode 4. 7. 14. "*Nos, ubi decidimus*, &c.——38. *Excludat jurgia finis.* "Let some fixed period exclude all possibility of dispute."——39. *Est vetus atque probus, centum qui perficit annos.* We have here the answer

to Horace's question, supposed to be given by some admirer of the ancients.——40. *Minor.* Supply *natu.* "Later."——42. *An quos.* Complete the ellipsis as follows: *An inter eos quos*——43. *Honeste.* "Fairly."——45. *Utor permisso, caudaeque pilos ut equinae,* &c. "I avail myself of this concession, and pluck away the years by little and little, as I would the hairs of a horse's tail; and first, I take away one, and then again I take away another, until he who has recourse to annals, and estimates merit by years, and admires nothing but what Libitina has consecrated, falls to the ground, being overreached by the steady principle of the sinking heap." i. e. the principle by which the heap keeps steadily diminishing. We have here a fair specimen of the argument in logic, termed *Sorites*, (Σωρίτης, from σωρὸς, "a heap,") and which Cicero (*de Div.* 2. 4.) styles "*argumentatio acervalis.*" It is composed of several propositions very little different from each other, and closely connected together. The conceding of the first, which in general cannot be withheld, draws after it a concession of all the rest in their respective turns, until our antagonist finds himself driven into a situation from which there is no escape. As a heap of corn, for example, from which one grain after another is continually taken, at length sinks to the ground, so, in the present instance, a large number of years, from which a single one is constantly taken, is at last so diminished that we cannot tell when it ceased to be a large number. Chrysippus was remarkable for his frequent use of this syllogism, and is supposed to have been the inventor.——46. *Paulatim vello, et demo unum, demo et item unum.* With *vello* supply *annos,* and with each *unum* supply *annum.*——47. *Cadat.* As if he had been standing on the heap, in fancied security, until the removal of one of its component parts after another brings him eventually to the ground.——49. *Nisi quod Libitina sacravit.* Alluding to the works of those who have been consigned to the tomb: the writings of former days. Compare, as respects the goddess Libitina, Explanatory Notes, Ode 3. 30. 7.

In farther elucidation of the passage which we have just been considering, compare the following remarks of Hurd. "This plea of antiquity is as uncertain in its *application,* as it was destitute of all truth and reason in its original foundation. For if age only must bear away the palm, what way is there of determining which writers are modern, and which ancient? The impossibility of fixing this to the satisfaction of an objector, which is pursued (to line 50) with much agreeable raillery, makes it evident that the circumstance of antiquity is absolutely nothing; and that, in estimating the merit of writers, the real intrinsic excellence of their writings themselves is alone to be regarded."

50. *Ennius, et sapiens, et fortis,* &c. "Ennius, both learned and spirited, and a second Homer, as critics say, seems to care but little what becomes of his boastful promises and his Pythagorean dreams." For an account of Ennius, and the other writers successively mentioned by Horace, compare *Lempriere's Classical Dictionary, Anthon's ed.*—Thus far the poet has been combating the general prejudice of his time in favour of antiquity. He now enters into the particulars of his charge, and, from line 50 to 59, gives us a detail of the judgments passed upon the most celebrated of the old Roman poets by the generality of his contemporaries. As these judgments are only a representation of the popular opinion, not of the writer's own, the commendations here bestowed are deserved or otherwise just as it chances. Horace commences with Ennius: the meaning, however, which he intends to convey has been in general not very clearly understood. Ennius particularly professed to have imitated Homer, and tried to persuade his countrymen, that the soul and genius of that great poet had revived in him, through the medium of a peacock, according to the process of Pythagorean transmigration; a fantastic genealogy to which Persius alludes (6. 10. *seqq.*) Hence the boastful promises (*promissa*) of the old bard, that he would pour forth strains worthy of the Father of Grecian song. The fame of Ennius, however, observes Horace, is now completely established among the critics of the day, and he appears to be perfectly at ease with regard to his promises and his dreams (*leviter curare videtur, quo promissa cadant,* &c.) Posterity, in their blind admiration, have made him all that he professed to be.

Compare, in relation to this view of the subject, the remarks of Bentley, and the following scholium of Porphyrion: "Leviter curare: *hoc est*, Securus esse: *securus jam de proventu laudis suae est Ennius, propter quam ante sollicitus fuerat.* Quo promissa cadant; *id est*, quem successum habeant: *ostendit enim sine difficultate veteres poetas solere laudari.*"

53. *Naevius in manibus non est*, &c. "Is not Naevius in every one's hands, and does he not adhere to our memories almost as if he had been a writer of but yesterday?" With *recens* supply *ut*. The idea intended to be conveyed is this: But why do I instance Ennius as a proof of the admiration entertained for antiquity? Is not Naevius, a much older and harsher writer, in every body's hands, and as fresh in their memories almost as if he were one of their contemporaries? Compare the explanation of Bentley: "*Quid de Ennio loquor? nonne et Naevius, Ennio vetustior atque durior, in manibus adhuc est, et haeret mentibus, ut paene recens videatur?*"——55. *Ambigitur quoties.* "As often as a debate arises." i. e. among the critics of the day.——*Aufert Pacuvius docti famam senis, Accius alti.* "Pacuvius bears away the character of a skilful veteran, Accius of a lofty writer." With *alti* supply *poetae*. The term *senis* characterises Pacuvius as a literary veteran; a title which he well deserved, since he published his last piece at the age of eighty, and died after having nearly completed his ninetieth year. (Compare *Cicero, Brutus*, 63. and *Aul. Gell. N. A.* 13. 2.) As regards the epithet *docti*, it must be borne in mind, that the reference here is not to learning, as some pretend, but to skill in the dramatic conduct of the scene. Thus, Dunlop remarks: "It was in laboured polish of versification and skill in the dramatic conduct of the scene, that the excellence of Pacuvius chiefly consisted; for so the lines of Horace have been usually interpreted, where he speaks of the public opinion entertained concerning the different dramatic writers of Rome. And the same meaning must be affixed to the passage in Quintilian (10. 1.): '*Virium tamen Accio plus tribuitur; Pacuvium videri doctiorem, qui esse docti adfectant, volunt.*' (*Roman Literature, vol.* 1. *p.* 345.) Compare also the remarks of Hurd: "The epithet *doctus*, here applied to the tragic poet Pacuvius, is, I believe, sometimes misunderstood, though the opposition to *alius* clearly determines the sense. For, as this last word expresses the *sublime* of sentiment and expression, which comes from *nature*, so the former word must needs be interpreted of that *exactness* in both, or at least of that *skill* in the conduct of the scene (the proper *learning* of a dramatic poet), which is the result of art."

57. *Dicitur Afrani toga convenisse Menandro.* "The gown of Afranius is said to have fitted Menander." An expression of singular felicity, and indicating the closeness with which Afranius, according to the critics of the day, imitated the manner and spirit of the Attic Menander. The term *toga* is here employed in allusion to the subjects of Afranius's comedies, which were formed on the manners and customs of the Romans, and played in Roman dresses. His pieces therefore would receive the appellation of *comoediae* (or *fabulae*) *togatae;* as those founded on Grecian manners, and played in Grecian dresses, would be styled *palliatae*. Afranius admits, in his *Compitales*, that he derived many even of his plots from Menander and other Greek writers.——58. *Plautus ad exemplar Siculi properare Epicharmi.* "Plautus to hurry onward after the pattern of the Sicilian Epicharmus." The true meaning of *properare*, in this passage, has been misunderstood by some commentators. It does not denote, as Döring supposes, a striving on the part of Plautus to imitate his Grecian model, nor does it convey, as others imagine, a censure on the Roman writer, as hurried and precipitate. The true reference is to the particular genius of Plautus, whose pieces are full of action, movement, and spirit. The incidents never flag, but rapidly accelerate the catrastrophe. At the same time, however, it cannot be denied, that if we regard his plays in the mass, there is a considerable, and perhaps too great, uniformity in their fables. This failing, of course, his admirers overlooked.

59. *Vincere Caecilius gravitate, Terentius arte.* "Caecilius to excel in what is grave and

affecting, Terence in the artificial contexture of his plots." A critic of unquestioned authority, observes Hurd, acquaints us wherein the real and distinct merit of these two writers consists. "*In* argumentis *Caecilius palmam poscit, in* ethesin *Terentius.*" (*Varro.*) Now, by *gravitate*, as applied to Caecilius, we may properly enough understand the grave and affecting cast of his comedy: which is farther confirmed by what the same critic elsewhere observes of him: "Pathe *Trabea, Atilius et Caecilius facile moverunt.*" But Terence's characteristic of *painting the manners*, which is plainly the right interpretation of Varro's *ethesin*, is not so significantly expressed by the attribute *arte*, here given to him. The word indeed is of large and general import, and may admit of various senses: but being here applied to a *dramatic* writer, it most naturally and properly denotes the *peculiar* art of his profession, that is, the *artificial contexture of the plot.* And this, I doubt not, was the very praise the town-critics of Horace's time intended to bestow on this poet. The matter is easily explained. The simplicity and exact unity of the plots in the Greek comedies would be, of course, uninteresting to a people not thoroughly instructed in the genuine beauties of the drama. They had too thin a contexture to satisfy the gross taste of a Roman auditory. The Latin poets therefore bethought themselves of combining two stories into one. And this, which is what we call the *double plot*, affording the opportunity of more incidents, and a greater variety of action, was perfectly suited to their apprehensions. But, of all the Latin comedians, Terence appears to have practised this secret most assiduously, at least, as may be concluded from what remains of them. Plautus has very frequently single plots, which he was enabled to support by, what was natural to him, a force of buffoon pleasantry. Terence, whose genius lay another way, had recourse to the other expedient of double plots. And this, I suppose, is what gained him the popular reputation of being the most artificial writer for the stage. The Hecyra is the only one of his comedies of the true ancient cast; and we know how it came off in the representation.

60. *Ediscit.* "Gets by heart."——*Arcto theatro.* "In the too narrow theatre," i. e. though large in itself, yet too confined to be capable of holding the immense crowds that flock to the representation.——62. *Livî.* Livius Andronicus, an old comic poet, and the freedman of Livius Salinator. He is said to have exhibited his first play A. U. C. 513 or 514, about a year after the termination of the first Punic war. For farther particulars respecting him, consult *Lempriere's Classical Dict. Anthon's ed.*

63. *Interdum vulgus rectum videt*, &c. From this to the 66th line, the poet admits the reasonable pretensions of the ancient writers to admiration. It is the *degree* of it alone to which he objects. "*Si veteres ita miratur laudatque*," &c. In the next place, he wished to draw off the applause of his contemporaries from the ancient to the modern poets. This required the superiority of the latter to be clearly shown, or, what amounts to the same thing, the comparative defects of the ancients to be pointed out. These were not to be dissembled, and are, as he openly insists (to line 69.) *obsolete language, rude and barbarous construction*, and *slovenly composition.* "*Si quaedam nimis antique*," &c.——66. *Nimis antique.* "In too obsolete a manner."——*Dure.* "In a rude and barbarous way."——67. *Ignave.* "With a slovenly air."——68. *Et Jove judicat aequo* "And judges with favouring Jove." A kind of proverbial expression, founded on the idea that men derive all their knowledge from the deity. Hence, when they judge fairly and well, we may say that the deity is favourable, and the contrary when they judge ill.

69. *Non equidem insector delendave carmina Livî esse reor*, &c. The connection in the train of ideas may be stated as follows: But what then? (an objector replies,) these were venial faults surely, the deficiencies of the times, and not of the men; who, with such deviations from correctness as have just been noted, might still possess the greatest talents, and produce the noblest designs. This (from line 69 to 79.) is readily admitted. But, in the mean time, one thing was clear, that they were not almost finished models, "*exactis minimum distantia*," which was the main point in dispute. For the bigot's absurdity lay in

this, "*Non veniam antiquis, sed honorem et praemia posci.*"——*Livî.* Alluding to Livius Andronicus. Compare note on verse 62.——71. *Orbilium.* Horace had been some time at the school of Orbilius Pupillus, a native of Beneventum, who, in his fiftieth year, the same in which Cicero was consul, came to teach at Rome. He is here styled *plagosus*, from his great severity. Compare the account of Suetonius, in his life of this individual. (*De Illustr. Gramm.* 9.) "*Fuit autem naturae acerbae, non modo in antisophistas, quos omni sermone lacerarit, sed etiam in discipulos, ut Horatius significat*, plagosum *eum appellans, et Domitius Marsus scribens*, 'Si quos Orbilius ferula scuticaque cecidit.'"——*Dictare.* Compare Explanatory Notes, Serm. 1. 10. 75.——72. *Exactis minimum distantia.* "Very little removed from perfection."——73. *Inter quae.* Referring to the *carmina Livî.*——*Verbum emicuit si forte decorum.* "If any happy expression has chanced to shine forth upon the view," i. e. has happened to arrest the attention. *Emicare* is properly applied to objects which, as in the present instance, are more conspicuous than those around, and therefore catch the eye more readily.——75. *Injuste totum ducit venditque poema.* "It unjustly carries along with it, and procures the sale of the whole poem." Commentators find a difficulty in this passage, where none in reality exists. By the use of *ducit* the poet means to convey the idea, that a happy turn of expression, or a verse somewhat smoother and more elegant than ordinary, stamps a value on the whole production, and, under its protecting guidance, carries the poetical bark, heavily laden, though it be with all kinds of absurdities, safe into the harbour of public approbation.

79. *Recte necne crocum floresque perambulet*, &c. "Were I to doubt, whether Atta's drama moves amid the saffron and the flowers of the stage in a proper manner or not," &c. The reference here is to Titus Quinctius, who received the surname of Atta from a lameness in his feet, which gave him the appearance of a man walking on tip-toe. Thus Festus remarks: "*Attae appellantur, qui propter vitium crurum aut pedum plantis insistunt, et attingunt magis terram quam ambulant. Quod cognomen Quinctio poetae adhaesit.*" It is to this personal deformity that Horace pleasantly alludes, when he supposes the plays of Atta limping over the stage like their lame author. The Roman stage was sprinkled with perfumed waters and strewed with flowers. Compare *Lucretius*, 2. 416. and *Ovid. A. A.* 104. We may easily infer from this passage the high reputation in which the dramas of Atta stood among the countrymen of Horace.——81. *Patres.* Equivalent to *seniores.*——82. *Quae gravis Aesopus, quae doctus Roscius egit.* "Which the dignified Aesopus, which the skilful Roscius have performed." Aesopus and Roscius were two distinguished actors of the day. Cicero makes mention of them both, but more particularly of the latter, who attained to such eminence in the histrionic art, that his name became proverbial, and an individual that excelled, not merely in this profession but in any other, was styled a Roscius in that branch. Compare *Cicero, de Orat.* 1. 28. and *Ernesti, Clav. Cic. s. v.*——84. *Minoribus.* Equivalent to *junioribus.*——85. *Perdenda.* "Is deserving only of being destroyed."

On the whole passage, which we have just been considering, compare the remarks of Hurd. "These boasted models of antiquity, with all their imperfections, had occasionally (line 73, 74.) though the instances were indeed rare and thinly scattered, striking beauties. These, under the recommendation of age, which, of course, commands our reverence, might well impose on the judgments of the generality, and, standing forth with advantage, as from a shaded and dark ground, would naturally catch the eye and admiration of the more learned. Thus much the poet candidly insinuates in excuse of the bigot's ill-judgment. But, unluckily, he had cut himself off from the benefit of this plea, by avowedly grounding his admiration, not merely on the intrinsic excellence, so far as it went, of the ancient poetry itself; but on the advantage of any extraneous circumstance which but casually adhered to it. The accident of a play's having passed through the mouth, and been graced by the action, of a just speaker was sufficient, (from line 79 to 83), so inexcusable were his prejudices, to attract his wonder, and justify his esteem. In so much that it be-

came an insolence, generally cried out upon, for any one to censure such pieces of the theatre, *Quae gravis Aesopus, quae doctus Roscius egit.* This being the case, it was no longer a doubt, whether the affected admiration of antiquity proceeded from a deluded judgment only, or a much worse cause. It could plainly be resolved into no other than the wilful agency of the malicious affections, which, wherever they prevail, corrupt the simple and ingenuous sense of the mind; either, 1 (line 83) in engendering high conceits of self, and referring all degrees of excellence to the supposed infallible standard of every man's own judgment; or 2 (to line 86) in creating a false shame, and reluctance in us to be directed by the judgments of others, though seen to be more equitable, whenever they are found in opposition to our own rooted and preconceived opinions."

86. *Jam Saliare Numae carmen qui laudat*, &c. The *carmen Saliare*, here referred to, consisted of the strains sung by the Salii, or priests of Mars, in their solemn procession. This sacerdotal order was instituted by Numa, for the purpose of preserving the sacred *ancilia*. There remain only a few words of the song of the Salii, which have been cited by Varro. In the time of this writer, the *carmen Saliare* wa little, if at all, understood. Compare the work of *Gutberlethus, de Saliis*. Franek. 1704. 8vo.——87. *Scire.* "To understand." ——88. *Ingeniis non ille favet*, &c. The remark here made is perfectly just; for how can one, in reality, cherish an admiration for that, the tenour and the meaning of which he is unable to comprehend?—Compare, on the present paragraph, the remarks of Hurd: "The bigotry of old men is, for the reasons just before stated, especially invincible. They hold themselves upbraided by the sharper sight of their juniors, and regard the adoption of sentiments, at their years, as so much absolute loss on the side of the dead stock of their old literary possessions. These considerations are generally of such prevalency in grey veteran critics, that (from line 86 to 90) whenever, as in the case before us, they pretend an uncommon zeal for antiquity, and their sagacity piques itself on detecting the superior value of obscure rhapsodists, whom nobody else reads, or is able to understand, we may be sure the secret view of such is, not the generous defence and patronage of ancient wit, but a low, malevolent pleasure in decrying the just pretensions of the moderns."

90. *Quod si tam Graiis novitas invisa fuisset*, &c. The poet, having sufficiently exposed the unreasonable attachment of his countrymen to the fame of the earlier writers, now turns to examine the pernicious influence which it is likely to exert on the rising literature of his country. He commences by asking a pertinent question, to which it concerned his antagonists to make a serious reply. They had magnified (line 28) the perfection of the Grecian models. But what (from line 90 to 93) if the Greeks had conceived the same aversion to novelties, as the Romans? How then could these models have ever been furnished to the public use? The question, it will be perceived, insinuates what was before affirmed to be the truth of the case; that the unrivalled excellence of the Greek poets proceeded only from long and vigorous exercise, and a painful, uninterrupted application to the arts of verse. The liberal spirit of that people led them to countenance every new attempt towards superior literary excellence; and so, by the public favour, their writings, from rude essays, became at length the standard and the admiration of succeeding times. The Romans had treated their adventurers quite otherwise, and the effect was answerable. This is the purport of what to a common eye may look like a digression (from line 93 to 108) in which is delineated the very different genius and practice of the two nations. For the Greeks (to line 102) had applied themselves, in the intervals of their leisure from the toils of war, to the cultivation of literature and the elegant arts. The activity of these restless spirits was incessantly attempting some new and untried form of composition; and when that was brought to a due degree of perfection, it turned in good time to the cultivation of some other. So that the very caprice of humour (line 101) assisted in this country to advance and help forward the public taste. Such was the effect of peace and opportunity with them. *Hoc paces habuere bonae ventique secundi.* The Romans, on the other hand,

(to line 108) acting under the influence of a colder temperament, had directed their principal efforts to the pursuit of domestic utilities, and a more dexterous management of the arts of gain. The consequence was, that when (to line 117) the old frugal spirit had in time decayed, and they began to seek for the elegancies of life, a fit of versifying, the first of all liberal amusements that usually seizes an idle people, came upon them. But their ignorance of rules, and want of exercise in the art of writing, rendered them wholly unfit to succeed in it. The root of the mischief was the idolatrous regard paid to their ancient poets, which checked the progress of true genius, and drew it aside into a vicious and unprofitable mimicry of earlier times. Hence it came to pass, that, wherever, in other arts, the previous knowledge of rules is required to the practice of them, in this of versifying no such qualification was deemed necessary. *Scribimus indocti doctique poemata passim.*

93. *Nugari.* "To turn her attention to amusements."——*Bellis.* Alluding particularly to the Persian war; for, from this period more attention began to be paid to literature and the peaceful arts.——94. *Et in vitium fortuna labier aequa.* "And, from the influence of prosperity, to glide into corruption." i. e. to abandon the strict moral discipline of earlier days.——*Aequa.* Equivalent to *secunda.*——95. *Equorum.* Alluding to equestrian games. ——96. *Fabros.* "Artists."——97. *Suspendit picta vultum mentemque tabella.* "She fixed her look and her whole mind upon the painting," i. e. she gazed with admiration on fine paintings. The elegant use of *suspendere*, in this passage, is deserving of particular attention. Compare the explanatory remark of Döring: "*Qui rem aliquam cum admiratione et animi intentione contemplantur eleganter dicuntur* vultum et mentem aliqua re suspendere, h. e. *oculos et animum in aliqua re defigere.*" Horace, as Hurd observes, judiciously describes painting by that peculiar circumstance which does most honour to this fine art. It is, that, in the hands of a master, it attaches, not the eyes only, but the very soul, to its representation of the human affections and manners. For, it is in contemplating objects of this kind, that the mind, with a fond and eager attention, *hangs* on the picture.——98. *Tibicinibus.* The reference is to comedy, in allusion to the music of the flute which accompanied the performance of the actor. Compare the explanation of Zeune: "Tibicinibus: h. e. *comoediis, in quibus tibicines adhibebantur,*" and also that of Döring, "Tibicinibus, *tibiae cantu in comoediis histrionum orationi adspirantibus.*" Compare, too, *Epist. ad Pis.* 215. *seqq.*——99. *Sub nutrice puella velut si luderet infans.* "Like an infant girl sporting beneath her nurse's care," or, more literally: "as if, an infant girl, she sported under a nurse." *Nutrix* here embraces the idea of both nurse and attendant, but more particularly the latter.——100. *Mature plena.* "Soon cloyed." Compare the Greek ἀψίκορος.——102. *Hoc.* "This effect."—— *Paces bonae ventique secundi.* "The happy times of peace, and the favouring gales of national prosperity." Compare note on verse 90.

103. *Reclusa mane domo vigilare*, &c. "To be up early in the morning with open doors, to explain the laws to clients, to put out money carefully guarded by good securities." The terms *rectis nominibus* have reference to the written obligation of repayment, as signed by the borrower, and having the name of witnesses also annexed. Compare the explanation of Döring: "Nummi rectis nominibus cauti *sunt nummi, quibus certa syngrapha debitoris et testium nominibus consignata, a fraude cautum est.*" Compare also *Bentley, ad loc.*——106. *Majores audire, minori dicere*, &c. Compare the scholiast: "Majores, *senes:* minori, *juniori.*" Compare also *Cic. de Off.* 1. 34. as cited by Zell "*Est igitur adolescentis majores natu vereri, eque his deligere optimos et probatissimos, quorum consilio atque auctoritate nitatur.*" ——107. *Damnosa libido.* Compare Epist. 1. 18. 21. "*Damnosa Venus,*" and Epist. 1. 3. 55. "*Sperne voluptates, nocet enta dolore voluptas.*"——108. *Mutavit mentem populus levis*, &c. Compare note on verse 90. 109. *Patresque severi.* The epithet *severi* is ironical. Compare the remark of Döring: "Patresque severi, *non quod patres illi* severi, *sed quod pro aetate sua* severi *esse debuerant.*——100. *Dictant.* "Dictate," i. e. to their amanuenses. Compare Epist. 1. 10. 49.——112. *Parthis mendacior.* The Parthians were a false and lying nation. Their very mode of fighting proved this, by their appearing to fly while they actually fought;

nor is the allusion a bad one in reference to a poet, who renounces rhyming and yet continues to write.——113. *Scrinia.* A kind of case or port-folio to hold writing-materials. Compare Serm. 1. 1. 120.——114. *Ignarus navis.* Supply *agendae.*——*Abrotonum.* "Southernwood." An odoriferous shrub, which grows spontaneously in the southern parts of Europe, and is cultivated elsewhere in gardens. It was used very generally in medicine before the introduction of camomile. (*Plin. H. N.* 21. 10.) Wine, in which southernwood had been put, (οἶνος ἀβροτονίτης), was thought to possess very healthful properties. The botanical name of the shrub is *artemisia abrotonum.*——116. *Promittunt.* In the sense of *profitentur.* ——117. *Scribimus indocti doctique poemata passim.* Compare note on verse 90.

118. *Hic error tamen, et levis haec insania,* &c. Having sufficiently obviated the popular and reigning prejudices against the modern poets, Horace, as the advocate of their fame, now undertakes to set forth in a just light their real merits and pretensions. In furtherance of this view, and in order to impress the emperor with as advantageous an idea as possible of the worth and dignity of the poetic calling, he proceeds to draw the character of the true bard, in his civil, moral and religious virtues. For, the muse, as the poet contends, administers in this threefold capacity to the service of the state.——119. *Vatis avarus non temere est animus.* "The breast of the bard is not easily swayed by avaricious feelings." Plato says, remarks Francis, that the organs of a philosopher or a poet could hardly be made the organs of a miser. In general, a powerful inclination for poetry mortifies and subdues all other passions. Engaged in an amusement, which is always innocent if not laudable, while it is only an amusement, a poet wishes to entertain the public, and usually does not give himself too much pain to raise his own fortune, or injure that of others. There is an unlucky Italian proverb, observes Hurd, which says, "*Chi ben scrive, non sara mai ricco.*" The true reason, without doubt, is here given by the poet.——122. *Non fraudem socio, puerove incogitat ullam pupillo.* "He meditates nothing fraudulent against a partner, nor against the boy that is his ward." As regards the term *socio,* compare Explanatory Notes, Ode 3. 24. 60. *Incogitat* is analogous to the Greek ἐπινοεῖ or ἐπιβουλεύει. Horace appears to have been the first, if not the only, writer that has made use of this verb.——123. *Vivit siliquis et pane secundo.* "He lives on carobs and brown bread." By *siliquis* are here meant the pods of the carob-tree, which in times of scarcity supplied the poor with food. The carob-tree is a native of Spain, Italy, and the Levant. It is an evergreen, growing in hedges, and producing long, flat, brown-coloured pods, filled with a mealy, succulent pulp, of a sweetish taste. The upper part of the pod is bent in the shape of a horn, and hence the Greeks called the tree κερατωνία, κερωνία, and κερατεία, and the fruit itself κεράτιον. The Germans style the tree *Johannis-Brotbaum* ("John's-Bread-Tree,") from a popular tradition that it furnished food to the Baptist in the wilderness.——*Pane secundo.* Literally, "bread of a secondary quality."——124. *Malus.* "Cowardly." Compare the Greek usage in κακός.

126. *Os tenerum pueri balbumque poeta figurat.* "The poet fashions the tender and lisping accents of the boy." Horace now begins to enumerate the positive advantages that flow from his art. It fashions the imperfect accents of the boy; for children are first made to read the works of the poets; they get their moral sentences by heart, and are in this way taught the mode of pronouncing with exactness and propriety. The poets, whom we read in our younger years, observes Hurd, and from whom we learn the power of words, and hidden harmony of numbers, that is, the first and most essential principles of eloquence, enable by degrees, and instruct their pupil, to appear, with advantage, in the extensively useful capacity of a public speaker. And indeed, graver writers than our poet have sent the orator to this school.——127. *Torquet ab obscoenis jam nunc sermonibus aurem.* In a moral point of view, argues Horace, the services of poetry are not less considerable. It serves to turn the ear of youth from that early corrupter of its innocence, the seducement of loose and impure communication.——128. *Mox etiam pectus praeceptis format amicis.* Poetry next serves to form our riper age, which it does with all the address and tenderness of friendship (*amicis praeceptis*) by the sanctity and wisdom of the lessons which it in-

culcates, and by correcting rudeness of manners, and envy and anger.——130. *Recte facta refert.* "He records virtuous and noble actions."——*Orientia tempora notis instruit exemplis.* "He instructs the rising generation by well-known examples," i. e. he places before the eyes of the young, as models of imitation in after-life, well-known examples of illustrious men.——131. *Inopem solatur et aegrum.* The poet can relieve even the languor of ill health, and sustain poverty herself under the scorn and insult of contumelious opulence.

132. *Castis cum pueris ignara puella mariti,* &c. An elegant expression for *chorus castorum puerorum et castarum virginum.* We now enter upon an enumeration of the services which poetry renders to religion. All the customary addresses of heathenism to its gods, more especially on any great and solemn emergency, were, observes Hurd, the work of the poet. For nature, it seems, had taught the pagan world, what the Hebrew prophets themselves did not disdain to practise, that, to lift the imagination, and, with it, the sluggish affections of human nature, to heaven, it was expedient to lay hold on every assistance of art. They, therefore, presented their supplications to the divinity in the richest and brightest dress of eloquence, which is poetry. Hence the language of the gods (for so poetry was accounted, as well from its being the divinest species of communication our rude conceptions can well frame even for superior intelligences, as because it was the fittest vehicle for our applications to them) became not the ornament only, but an essential in the ceremonial, of paganism. And this, together with an allusion to a form of public prayer (for such was his saecular hymn) composed by himself, gives at once a grace and sublimity to this part of the apology, which are perfectly inimitable.

134. *Et praesentia numina sentit.* "And finds the gods propitious."——135. *Coelestes implorat aquas.* In times of great drought, to avert the wrath of heaven and obtain rain, solemn sacrifices were offered to Jupiter, called *Aquilicia.* The people walked bare-foot in procession, and hymns were sung by a chorus of boys and girls. To render the gods more propitious, they rolled through the streets, and along the public ways, a large stone, called *lapis manalis* from its supposed virtue of drawing down rain. Thus, Varro remarks: "*Manalis lapis appellatur in pontificalibus sacris, qui tunc movetur, cum pluviae exoptantur.*" ——*Docta prece blandus.* "Sweetly soothing in instructed prayer." i. e. in the accents of prayer as taught them by the bard. Compare the conclusion of the Saecular hymn, "*Doctus et Phoebi chorus et Dianae dicere laudes.*"——136. *Avertit morbos.* Phoebus, whose aid the chorus invokes, is a *deus averruncus, ἀποτρόπαιος.* Compare Saecular hymn, 64. "*Qui salutari levat arte fessos Corporis artus.*"——137. *Racem.* "National tranquillity."

139. *Agricolae prisci, fortes, parvoque beati,* &c. As regards the connection in the train of ideas, compare the remarks of Hurd. "But religion, which was its noblest end, was, besides, the first object of poetry. The dramatic muse in particular, had her birth, and derived her very character, from it. This circumstance then leads him, with advantage, to give an historical deduction of the rise and progress of Latin poetry, from its first rude workings in the days of barbarous superstition, through every successive period of its improvement, down to his own times. Such a view of its descent and gradual reformation was directly to the poet's purpose. For, having magnified the virtues of his order as of such importance to society, the question naturally occurred, by what unhappy means it had come to pass, that it was, nevertheless, in such low estimation with the public. The answer is, that the state of Latin poetry, as yet, was very rude and imperfect: and so the public disregard was occasioned only by its not having attained to that degree of perfection of which its nature was capable. Many reasons had concurred to keep the Latin poetry in this state, which he proceeds to enumerate. The first and principal was (from line 139 to 164) the little attention paid to *critical learning, and the cultivation of a correct and just spirit of composition.* This, again, had arisen from the coarse, illiberal disposition of the Latin muse, who had been nurtured and brought up under the roof of rural superstition; and which, by an impure mixture of licentious jollity, had so corrupted her very nature, that it

was only by slow degrees, and not till the conquest of Greece had imported arts and learning into Italy, that she began to chastise her manners, and assume a juster and more becoming deportment. And still she was but in the condition of a rustic beauty, when practising her awkward airs, and making her first ungracious essays towards a *manner:*

"——————— *in longum tamen aevum*
Manserunt, hodieque manent vestigia ruris."

141. *Spe finis.* "Through the hope of their ending."——143. *Tellurem porco, Silvanum lacte piabant.* The poet here selects two from the large number of rural divinities, Tellus, or Ceres, and Silvanus. As regards the sacrifice to the former of these, compare *Cato, R. R.* 134, and, with respect to that offered to the latter, consult the same writer, *c.* 83.——144. *Genium memorem brevis aevi.* "The Genius that reminds us of the shortness of our existence." Compare Explanatory Notes, Ode 3. 17. 14. Flowers, cakes and wine were the usual offerings to this divinity: no blood was shed, because it appeared unnatural to sacrifice beasts to a god, who presided over life, and was worshipped as the grand enemy of death. The poet says, he taught his votaries to remember the shortness of life, because, as he was born with them, entered into all their pleasures, and died with them, he pressed them for his own sake to make the best use of their time.

145. *Fescennina per hunc invecta licentia morem,* &c. As the Grecian holidays were celebrated with offerings to Bacchus and Ceres, to whose bounty they owed their wine and corn, in like manner the ancient Italians propitiated, as the poet has just informed us, their agricultural or rustic deities with appropriate offerings. But as they knew nothing of the Silenus, or Satyrs of the Greeks, who acted so conspicuous a part in the rural celebrations of this people, a chorus of peasants, fantastically disguised in masks cut out from the bark of trees, danced or sung to a certain kind of verse, which they called Saturnian. (*Virg. Georg.* 2. 385.) Such festivals had usually the double purpose of worship and recreation; and accordingly the verses often digressed from the praises of Bacchus to mutual taunts and railleries, like those in Virgil's third eclogue, on the various defects and vices of the speakers, "*Versibus alternis opprobria rustica fudit.*" Such verses originally sung or recited in the Tuscan and Latin villages, at nuptials or religious festivals, were first introduced at Rome by *Histrions,* who were summoned from Etruria to Rome in order to allay a pestilence, which was depopulating the city. (*Liv.* 7. 2.) These Histrions, being mounted on a stage, like our mountebanks, performed a sort of *ballet,* by dancing and gesticulating to the sound of musical instruments. The Roman youth thus learned to imitate their gestures and music, which they accompanied with railing verses delivered in extemporary dialogue. Such verses were termed *Fescennine,* either because they were invented at *Fescennia,* a city of Etruria; or from *Fascinus,* one of the Roman deities, respecting whom consult *Forcellini, Lex Tot. Lat. ed. Bailey.* The jeering, however, which had been at first confined to inoffensive raillery, at length exceeded the bounds of moderation, and the peace of private families was invaded by the unrestrained licence of personal invective. This exposure of private individuals, which alarmed even those who had been spared, was restrained by a salutary law of the Decemviri: "*Si quis occentassit malum carmen, sive condidisit, quod infamiam faxit flagitiumve alteri, fusto ferito.*" (*Dunlop's Roman Literature, vol. 1. p.* 391. *seqq.*)——147. *Recurrentes accepta per annos.* "Received through returning years," i. e. handed down with each returning year.——149. *Donec jam saevus apertam,* &c. "Until now bitter jests began to be converted into open and virulent abuse."——151. *Fuit intactis quoque cura,* &c. "They too that were as yet unassailed felt a solicitude for the common condition of all." ——152. *Quin etiam lex poenaque lata.* Compare note on verse 145, and also Serm. 2. 1. 82.——153. *Malo quae nollet carmine quemquam describi.* "Which forbade any one being stigmatised in defamatory strains."——154. *Vertere modum.* Supply *poetae.*——*Formidine fustis.* The punishment ordained by the law already referred to,

against any one who should violate its provisions, was to be beaten to death with clubs. It was termed *fustuarium*, and formed also a part of the military discipline, in the case of deserters.

156. *Graecia capta ferum victorem cepit.* "Conquered Greece made captive her savage conqueror." The noblest of all conquests, that of literature and the arts. Compare note on verse 139, toward the conclusion.——157. *Sic horridus ille defluxit numerus Saturnius.* "In this way the rough Saturnian measure ceased to flow." *Defluxit* is here equivalent to *fluere desiit.* The Saturnian measure, to which we have alluded in the early part of this volume, (*p.* xlviii. *in notis*), was a sort of irregular iambic verse, said to have been originally employed by Faunus and the prophets, who delivered their oracles in this measure. To such rude and unpolished strains Ennius alludes in a fragment of his Annals, while explaining his reasons for not treating of the first Punic war;

"—————— *Scripsere alii rem*
Versibus, quos olim Fauni, vatesque canebant;
Cum neque Musarum scopulos quisquam superarat,
Nec dicti studiosus erat."——————

This was the most ancient species of measure employed in Roman poetry, it was universally used before the melody of Greek verse was poured on the Roman ear, and, from ancient practice, the same strain continued to be repeated till the age of Ennius, by whom the heroic measure was introduced. Some writers have supposed, that the Saturnian measure was borrowed by the Romans from the Greeks, having been used, according to them, by Euripides, and particularly by Archilochus, (compare *Fortunatianus, ed. Putsch. p.* 2679. *Bentley on Phalaris, c.* 11. *p.* 162. *Hawkin's Inquiry into the nature of Latin poetry, p.* 452.); and others, that it was an invention of the ancient Italians. (*Merula, ed. Ennii Fragm. p.* 88. *Hermann, Elem. Doctr. Metr. p.* 395. Compare *p.* xlviii. of this volume, *in notis*, where a different theory is hinted at.) It was first used in the *Carmen Saliare*, songs of triumph, supplication to the gods, and monumental inscriptions, and was afterwards adopted in the works of Livius Andronicus and Naevius. In consequence of the fragments which remain of the Saturnian verses being so short and corrupted, it is extremely difficult to fix their regular measure, or reduce them to one standard of versification. Hermann seems to consider a Saturnian line as having regularly consisted of two iambi, an amphibrach, and three trochees. A dactyl, however, is occasionally admitted in place of the first or second trochee, and a spondee is sometimes introduced indiscriminately. (*Dunlop's Roman Literature, vol.* 1. *p.* 82. *seqq.*)

158. *Et grave virus munditiae pepulere.* "And purer habits put the noisome poison to flight," i. e. a purer and more elegant style of composition succeeded to the rugged numbers of the Saturnian verse, and put to flight the poison of rusticity and barbarism. The force of *virus*, in this passage, is well explained by the remark of Cruquius, "*Doctas aures enecat oratio barbara.*"——160. *Vestigia ruris.* "The traces of rusticity." Compare note on verse 139, at the close.——161. *Serus enim Graecis admovit acumina chartis.* Supply *Latinus.* "For the Roman was late in applying the edge of his intellect to the Grecian pages." The peculiar force of *acumina*, in this passage, which we have endeavoured to preserve in the translation, is well worthy of notice. The poet means, that his countrymen applied the edge of their intellect to the writings of Greece, in order to be sharpened and rendered keener by the contact.—As regards the connection in the train of ideas, compare the remarks of Hurd. "The study of the *Greek tragedians* (from line 160 to 168.) had very naturally, and to good purpose, in the infancy of their taste, disposed the Latins writers to *translation.* Here they long remained; for their tragedy, even in the Augustan age, was little else; and yet they succeeded but indifferently in it. The bold and animated genius of Rome was, it is readily owned, well suited to this work. And for force of colouring, and a truly tragic elevation, the Roman poets came not behind their great originals. But, unfortunately, their judgment was unformed, and they were too soon satisfied with their own

productions. Strength and fire was all they aimed at, and with this praise they sat down perfectly contented. The discipline of correction, the curious polishing of art, which had given such a lustre to the Greek tragedians, they knew nothing of; or, to speak their case more truly, they held it disgraceful to the high spirit and energy of the Roman genius: *Turpem putat* (in scriptis) *metuitque lituram.*"

162. *Quietus.* "Enjoying repose."——163. *Quid Sophocles et Thespis et Aeschylus utile ferrent.* "What useful matter, Sophocles and Thespis, and Aeschylus afforded." The chronological order is *Thespis, Aeschylus, et Sophocles.* For the chronology of the Grecian drama consult *Clinton's Fasti Hellenici,* and compare *Theatre of the Greeks, 2d. ed. p.* 104. *seqq.* ——164. *Tentavit quoque rem, si digne vertere posset.* "He made the experiment, too, whether he could translate their pieces in the way that they deserved." As regards the force of *rem* in this passage, compare the explanation of Bothe: "Rem: *hanc rem, quam dicturus est, an digne vertere posset latine Graecorum poetas tragicos.*"——165. *Et placuit sibi, natura sublimis et acer.* "And he felt pleased with himself at the result, being by nature of a lofty and high-toned character. Compare note on verse 161, where the remarks of Hurd are given in elucidation of the poet's meaning.——166. *Nam spirat tragicum satis et feliciter audet.* "For he breathes sufficient of the spirit of tragedy, and is happy in his flights." Literally: "and dares successfully."——167. *Inscitè.* Equivalent to *stulte.* Consult Various Readings.

168. *Creditur, ex medio quia res arcessit,* &c. "Comedy, because it takes its subjects from common life, is believed to carry with it the least degree of exertion, but comedy has so much the more labour connected with itself, the less indulgence it meets with," i. e. many are apt to think that comedy, because it takes its characters from common life, is a matter of but little labour; it is in reality, however, a work of by so much the greater toil, as it has less reason to hope for pardon to be extended to its faults. Horace's idea is this: In tragedy the grandeur of the subject not only supports and elevates the poet, but also attaches the spectator, and leaves him no time for malicious remarks. It is otherwise, however, in comedy, which engages only by the just delineation that is made of sentiments and characters.—As regards the connection in the train of ideas, compare the remarks of Hurd: "It did not fare better with them (from line 168 to 175) in their attempts to rival the *Greek comedy.* They preposterously set out with the notion of its being easier to execute this branch of dramatic composition than the tragic: whereas, to hit its genuine character with exactness was in truth a point of much more difficulty. As the subject of comedy was taken from common life, they supposed an ordinary degree of care might suffice to do it justice. No wonder, then, they overlooked, or never came up to, that nice adjustment of the manners, that truth and decorum of character, wherein the glory of comic painting consists, and which none but the quickest eye can discern and the steadiest hand execute; and, in the room, amused us with high colouring, and false drawing, with extravagant, aggravated portraitures, which, neglecting the modest proportions of real life, are the certain arguments of an unpractised pencil or vicious taste."

170. *Adspice, Plautus quo pacto partes tutetur amantis ephebi,* &c. "See, in what manner Plautus supports the character of the youthful lover; how, that of the covetous father; how, that of the cheating pimp." Horace, the better to show the difficulty of succeeding in comedy, proceeds to point out the faults which the most popular comic writers have committed. As regards the censure here passed upon Plautus, for his want of success in delineating the character of a young, passionate lover, a covetous father, and a cheating pimp, it may be remarked, that all three occur in the comedy entitled *Pseudolus.* Whether Horace, however, had this particular play in view, or whether he meant the charge to be a general one, remains undecided. Dacier insists, that the characters in question, as they are delineated in this play, are very poorly supported by the poet; while, on the other hand, this very same comedy is mentioned by Cato, in Cicero's dialogues *de Senectute,* as a finished piece which greatly delighted its author (*c.* 14.), and one of his commentators (*Dousa, Centur.* 3.

2.) calls it *Ocellus Fabularum Plauti.*——173. *Quantus sit Dossennus edacibus in parasitis.* "How Dossennus exceeds all bounds in his voracious parasites." The allusion here is to Fabius Dossennus, a comic poet, and writer of Atellane Fables, who enjoyed no mean reputation as a popular dramatist. (Compare *Vossius, de Poet. Lat. incert. aet. c. 7. p.* 84.) He particularly excelled in drawing the characters of parasites, but, in consequence of the applause which these elicited from the lower orders, he would seem, from the censure of Horace, to have been tempted to go still farther and push matters to extremes. The poet also pleasantly alludes to his carelessness and negligence as a writer, by saying that he traversed the stage with his sock, or comic slipper, loose and untied. Seneca makes mention of the inscription on his tomb, from which epitaph some have inferred that he was distinguished as a moral writer. It is as follows: "*Hospes resiste, et sophiam Dossenni lege.*"

175. *Gestit enim nummum in loculos demittere,* &c. The allusion is still to Dossennus, who, according to the poet, was attentive only to the acquisition of gain, altogether unconcerned about the fate of his pieces after this object was accomplished.——177. *Quem tulit ad scenam ventoso gloria curru,* &c. Horace, as Hurd remarks, here ironically adopts the language of an objector, who, as the poet has very satirically contrived, is left to expose himself in the very terms of his objection. He has just been urging the love of money as another cause that contributed to the prostitution of the Roman comic muse, and has been blaming the venality of the Roman dramatic writers, in the person of Dossennus. They had shown themselves more solicitous about filling their pockets, than deserving the reputation of good poets. But, instead of insisting farther on the excellence of this latter motive, he stops short, and brings in a bad poet himself to laugh at it. "What? Is the mere love of praise to be our only object? Are we to drop all inferior considerations, and drive away to the expecting stage in the puffed car of vain glory? And why? To be dispirited or inflated, as the capricious spectator shall think fit to withhold or bestow his applause. And is this the mighty benefit of thy vaunted passion for fame? No; farewell the stage, if the breath of others is *that,* on which the silly bard is to depend for the contraction or enlargement of his dimensions." To all this *convincing* rhetoric the poet condescends to interpose no objection, well knowing that no truer service is, oftentimes, done to virtue or good sense, than when a knave or fool is left to himself to employ his idle raillery against either.

178. *Exanimat lentus spectator, sedulus inflat.* "A listless spectator dispirits, an attentive one puffs up."——180. *Subruit ac reficit.* "Overthrows or raises up again."——*Valeat res ludicra.* "Farewell to the stage," i. e. to the task of dramatic composition.——181. *Palma negata.* The poet here borrows the language of the games. So also in *reducit.* Compare Ode 4. 2. 17. *seqq.*

182. *Saepe etiam audacem fugat hoc terretque poetam,* &c. The poet has just shown, that the comic writers so little regarded fame and the praise of good writing, as to make it the ordinary topic of their ridicule, representing it as the mere illusion of vanity and the infirmity of weak minds, to be caught by so empty and unsubstantial a benefit. Though were any one, he now adds, in defiance of public ridicule, so *daring* as frankly to avow and submit himself to this generous motive, yet one thing remained to check and weaken the vigour of his emulation. This (from line 182 to 187) was the folly and ill taste of the undiscerning multitude. These, by their rude clamours, and the authority of their numbers, were enough to dishearten the most intrepid genius; when, after all his endeavours to reap the glory of a finished production, the action was almost sure to be broken in upon and mangled by the shows of wild beasts and gladiators; those dear delights, which the Romans, it seems, prized much above the highest pleasures of the drama. Nay, the poet's case was still more desperate. For it was the untutored rabble alone that gave countenance to these illiberal sports: even rank and quality, at Rome, debased itself in showing the strongest predilection for these shews, and was as ready as the populace to prefer the uninstructing pleasures of

the eye to those of the ear, "*Equitis quoque jam migravit ab aure voluptas,*" &c. And because this barbarity of taste had contributed more than any thing else to deprave the poetry of the stage, and discourage able writers from studying its perfection, what follows, from line 189 to 207, is intended as a satire upon this madness, this admiration of pomp and spectacle, this senseless applause bestowed upon the mere decorations of the scene, and the stage-tricks of the day: all which were more surely calculated to elicit the approbation of an audience, than the utmost regard, on the part of the poet, either to justness of design or beauty of execution.

183. *Quod numero plures, virtute et honore minores,* &c. In this and the succeeding line, the poet draws a brief but most faithful picture of the Roman *plebs.*——185. *Eques.* The *Equites,* as a better educated class, are here opposed to the plebeians. Compare Serm. 1. 10. 76. "*Nam satis est equitem mihi plaudere,*" &c.——186. *Aut ursum aut pugiles.* This was before the erection of amphitheatres. Compare the scholiast: "*Recte, quia adhuc amphitheatri usus non erat, et in eadem cavea etiam ferarum gladiatorumque munera spectabantur.*" In the barbarous Latinity of the scholiast, *adhuc non* usurps the place of *nondum.* The first amphitheatre was erected by Statilius Taurus, in the reign of Augustus. Compare *Lipsius, de Amph.* and *Zell, ad loc.*——187. *Verum equitis quoque jam,* &c. This corruption of taste now spreads even to the more educated classes. Compare note on verse 182.——188. *Incertos oculos.* "Eyes continually wandering from one object to another." i. e. attracted by the variety and splendour of the objects exhibited, so as to be *uncertain* on which to rest. Consult Various Readings, and compare the explanation of Döring: "Oculi incerti *jam sunt dubii, quo se vertant; quod fit, ubi oculi magna rerum contemplandarum varietate, modo huc, modo illuc trahuntur.*"

189. *Quatuor aut plures aulaea premuntur in horas.* "For four hours or more is the curtain kept down." We have rendered this literally, and in accordance with the language of former days. In the ancient theatres, when the play began the curtain was drawn down under the stage. Thus the Romans said *tollere aulaea,* "to raise the curtain," when the play was done; and *premere aulaea,* when the play commenced and the performers appeared. Horace, therefore, here alludes to a piece, which, for four hours and upwards, exhibited one unbroken spectacle of troops of horse, companies of foot, &c. In other words, the piece in question is a mere show, calculated to please the eye, without at all improving the mind, of the spectator.——191. *Regum fortuna.* "The fortune of kings," i. e. unfortunate monarchs.——192. *Petorrita.* Compare Explanatory Notes, Serm. 1. 6. 104.——*Naves.* The allusion is supposed to be to the beaks of ships placed on vehicles, and displayed as the ornaments of a triumphal pageant.——193. *Captivum ebur.* Either richly-wrought articles of ivory are here meant, or else tusks of elephants (*dentes eburnei*). An argument in favour of the latter opinion may be drawn from Livy, 37. 49. where, in describing the triumph over Antiochus, the historian informs us that twelve hundred and thirty one *dentes eburnei* were carried in the procession.——*Captiva Corinthus.* "A captive Corinth." i. e. a whole Corinth of precious and costly articles. Corinth, once so rich in every work of art, is here used as a general expression to denote whatever is rare and valuable. Compare the explanation of Zell: "*Quasi dicas,* ein ganzes Corinth von Gefässen and Kunstwerken," and also that of Döring: "*Per* captivam Corinthum *splendidissima et pretiosissima quaeque intellexerim.*" Some commentators, with far less propriety, suppose that the allusion here is to the Roman custom, of displaying in triumph representations of conquered cities, made of ivory or wood.

194. *Democritus.* Compare Explanatory Notes, Epist. 1. 12. 12.——195. *Diversum confusa genus panthera camelo.* "A panther mixed with a camel, a distinct species," i. e. distinct from the common panther. The poet alludes to the Camelopard or Giraff. Compare *Varro* (*L.* 4. 20). "*Alexandria camelopardalis nuper adducta, quae erat figura, ut camelus, maculis*

ut panthera." Pliny (*H. N.* 8. 18.) informs us, that a creature of this species was first shown to the people by Julius Caesar, as a tame tiger was by Augustus.——196. *Elephas albus.* White elephants are as great a rarity, almost, in our own days, and their possession is eagerly sought after, and highly prized, by some of the Eastern potentates.——*Converteret.* Supply *in se.*——197. *Spectaret populum ludis attentius ipsis,* &c. "He would gaze with more attention on the people than on the sports themselves, as affording him more strange sights than the very actor." *Mimo* is here taken in the general signification of *histrio.*——199. *Scriptores autem narrare putaret,* &c. "While he would think the writers told their story to a deaf ass." i. e. while, as for the poets, he would think them employed to about as much purpose as if they were telling their story to a deaf ass. Baxter compares the Greek saying: ὄνῳ τις ἔλεγε μυθόν· ὁ δὲ τὰ ὦτα ἐκίνει.——200. *Nam quae pervincere voces evaluere sonum,* &c. "For what strength of lungs is able to surmount the din with which our theatres resound?" i. e. for what actor can make himself heard amid the uproar of our theatres?——202. *Garganum mugire putes nemus,* &c. The chain of Mount Garganus was covered with forests, and exposed to the action of violent winds. Hence the roaring of the blast amid its woods forms no unapt comparison on the present occasion. Compare, as regards Garganus, Explanatory Notes, Ode 2. 9. 7.——203. *Et artes, divitiaeque peregrinae.* "And the works of art, and the riches of foreign lands." *Artes* here refers to the statues, vases, and other things of the kind, that were displayed in the theatrical pageants which the poet condemns.——204. *Quibus oblitus actor quum stetit in scena,* &c. "As soon as the actor makes his appearance on the stage, profusely covered with which, the right hand runs to meet the left." i. e. applause is given. The allusion in *quibus,* that is, in *divitiae,* is to purple, precious stones, costly apparel, &c.——207. *Lana Tarentino violas imitata veneno.* "The wool of his robe, which imitates the hues of the violet by the aid of Tarentine dye." i. e. his robe dyed with the purple of Tarentum, and not inferior in hue to the violet. *Veneno* is here taken in the same sense that φάρμακον sometimes is in Greek. With regard to the primitive import of the term, compare *Anthon, ad Sallust. Cat.* 11.

208. *Ac ne forte putes, me, quae facere ipse recusem,* &c. Here, observes Hurd, the poet should naturally have concluded his defence of the dramatic writers; having alleged every thing in their favour, that could be urged plausibly, from *the state of the Roman stage: the genius of the people: and the several prevailing practices of ill taste,* which had brought them into disrepute with the best judges. But finding himself obliged, in the course of this vindication of the modern stage-poets, to censure, as sharply as their very enemies, the vices and defects of their poetry; and fearing lest this severity on a sort of writing, to which he himself had never pretended, might be misinterpreted as the effect of envy only, and a malignant disposition towards the art itself, under cover of pleading for its professors, he therefore frankly avows (from line 208 to 214) his preference of the dramatic, to every other species of poetry; declaring the sovereignty of its pathos over the *affections,* and the magic of its illusive scenery on the *imagination,* to be the highest argument of poetic excellence, the last and noblest exercise of human genius.

209. *Laudare maligne.* "Condemn by faint praise."——210. *Ille per extentum funem mihi posse videtur ire poeta.* "That poet appears to me able to walk upon the tight rope," i. e. able to do any thing, to accomplish the most difficult undertakings in his art. The Romans, who were immoderately addicted to spectacles of every kind, had in particular esteem the *funambuli* or rope-dancers. From the admiration excited by their feats, the expression *ire per extentum funem,* came to denote, proverbially, an uncommon degree of excellence and perfection in any thing. The allusion is here made with much pleasantry, as the poet had just been rallying his countrymen on their fondness for these extraordinary achievements. ——211. *Meum qui pectus inaniter angit.* "Who tortures my bosom by his unreal creations," i. e. by his fictions. Compare the explanation of *Forcellini Lex Tot. Lat.*: "Inaniter, h. e. *rebus inanibus quidem et fictis, moventibus tamen.*"——212. *Falsis terroribus implet.* According to Hurd, the word *inaniter,* on which we have already remarked, as well as the

epithet *falsis* applied to *terroribus*, would express that wondrous force of dramatic representation, which compels us to take part in feigned adventures and situations, as if they were real; and exercises the passions with the same violence in remote, fancied scenes, as in the present distresses of actual life.

214. *Verum age et his, qui se lectori credere malunt*, &c. As regards the connection in the train of ideas, compare the remarks of Hurd: "One thing still remained. Horace had taken upon himself to apologise for the Roman poets in general; but, after an encomium on the office itself, he confines his defence to the writers for the stage only. In conclusion then, he was constrained, by the very purpose of his address, to say a word or two in behalf of the remainder of this neglected family: of those who, as the poet expresses it, had *rather trust to the equity of the closet, than subject themselves to the caprice and insolence of the theatre.* Now, as before in asserting the honour of the stage-poets, he every where supposes the emperor's disgust to have sprung from the wrong conduct of the poets themselves, and then extenuates the blame of such conduct, by considering, still farther, the causes which gave rise to it; so he prudently observes the same method here. The politeness of his address concedes to Augustus the just offence he had taken to his brother-poets; whose honour, however, he contrives to save, by softening the occasions of it. This is the drift of what follows, (from line 214 to 229), where he pleasantly recounts the several foibles and indiscretions of the muse; but in a way that could only dispose the emperor to smile at, or at most to pity, her infirmities, not provoke his serious censure and disesteem. They amount, on the whole, but to certain idlenesses of vanity, the almost inseparable attendants of wit, as well as beauty; and may be forgiven in each, as implying a strong desire to please, or rather as qualifying both to please. One of the most exceptionable of these vanities was a fond persuasion, too readily taken up by men of parts and genius, that preferment is the constant pay of merit; and that, from the moment their talents become known to the public, distinction and advancement are sure to follow."

215. *Spectatoris fastidia superbi.* "The capricious humour of an arrogant spectator."——216. *Curam redde brevem.* "Bestow in turn some little attention." Compare the remarks of Hurd, as given by us at verse 214, and consult Various Readings.——216. *Munus Apolline dignum.* Alluding to the Palatine library, established by the emperor. Compare Explanatory Notes, Epist. 1. 3. 17.——218. *Helicona.* Compare Explanatory Notes, Ode 1. 12. 5.——219. *Multa quidem nobis facimus*, &c. Compare Note on verse 214.——220. *Ut vineta egomet caedam mea.* "That I may prune my own vineyards." i. e. that I may be severe against myself as well as against others. Compare the scholiast: "Ut vineta egomet caedam mea: *Proverbium in eos dicitur qui sibi volentes nocent*," and also the explanation of Döring: "*Ut contra me ipsum disputem; nam qui sua ipsius vineta caedit, sibimet ipsi nocet*,"——221. *Quum laedimur, unum si quis amicorum*, &c. Horace now touches upon the vanity of the poetical tribe. Compare note on verse 214.——223. *Quum loca jam recitata revolvimus irrevocati.* "When, unasked, we repeat passages already read." The allusion is to the Roman custom of authors' reading their productions to a circle of friends or critics, in order to ascertain their opinion respecting the merits of the work submitted to their notice. ——*Irrevocati.* Equivalent here to *injussi.* The allusion is borrowed from the Roman stage, where an actor was said *revocari*, whose performance gave such approbation that he was recalled by the audience for the purpose of repeating it, or, as we would say, was *encored.*——224. *Non apparere.* "Do not appear," i. e. are not noticed.——225. *Et tenui deducta poemata filo.* "And our poems spun out in a fine thread," i. e. and our finely-wrought verses. Compare Explanatory Notes, Serm. 2. 1. 4.——227. *Commodus ultro arcessas.* "Thou wilt kindly, of thine own accord, send for us."

229. *Sed tamen est operae pretium*, &c. Horace now touches upon a new theme. Fond and presumptuous, observes he, as are the hopes of poets, it may well deserve a serious con-

sideration, who of them are fit to be entrusted with the glory of princes; what *ministers* are worth retaining in the service of an illustrious virtue, whose honours demand to be solemnised with a religious reverence, and should not be left to the profanation of vile and unhallowed hands. And, to support this position, he alledges the example of a great monarch, who had dishonoured himself by a neglect of this care; of Alexander the Great, who, when master of a vast empire, perceived indeed the importance of gaining a poet to his service; but, unluckily, chose so ill, that the encomiums of the bard whom he selected, only tarnished the native splendour of those virtues which should have been presented in their fairest hues to the admiration of the world. In his appointment of artists, on the other hand, this prince showed a much truer judgment. For he suffered none but an Apelles and a Lysippus to represent the form and fashion of his *person*. But his *taste*, which was thus exact and refined, in what concerned the mechanical execution of the fine arts, took up with a Choerilus, to transmit an image of his *mind* to future ages; so grossly undiscerning was he in works of poetry, and the liberal offerings of the muse. (*Hurd, ad loc.*)

230. *Aedituos.* "Ministers," or "keepers." The *aeditui* were those who took charge of the temples as keepers or overseers. Since the time, observes Francis, when Augustus had received divine honours, our poet looked upon his actions as things sacred. His virtue is now become a goddess, and has a temple consecrated to her, and poets are the guardians and keepers of its mysteries. Compare with *aeditui* the Greek term νεωκόροι.——233. *Choerilus.* A poet in the train of Alexander, who is mentioned also by Quintus Curtius (8. 5. 8.), Ausonius (*Ep.* 16.), and also by Acron and Porphyrion. Alexander is said to have promised him a piece of gold for every good verse that he made in his praise. One of the scholiasts informs us, that Choerilus could only produce seven that were thought worthy of the prize offered by the monarch. Porphyrion's account is in more general language, "*Hujus omnino septem versus laudabantur.*" As, however, Strabo, (14.—*vol.* 5. *p.* 693. *ed. Tzschk.*) and Athenaeus (8. 356.—*vol.* 3. *p.* 238. *ed. Schweigh.*) have preserved a translation in seven hexameters, executed by Choerilus, of an Assyrian inscription on the tomb of Sardanapalus, some have been led to entertain the opinion, that it is of these the scholiast speaks. It is also stated, that this same poet, having, by a piece of presumption, consented to receive a blow for every line of the Panegyric on Alexander which should be rejected by the judges, suffered severely for his folly. There were several other poets of the same name. Compare *Suidas, s. v.*——*Incultis qui versibus et male natis*, &c. "Who owed to his rough and ill-formed verses the Philippi, royal coin, that he received." Acron, in his scholium on the 357th verse of the Epistle to the Pisos, relates, that Alexander told Choerilus he would rather be the Thersites of Homer, than the Achilles of Choerilus. Some commentators have therefore supposed, that Horace has altered the story, in order the better to suit his argument, and that, if Alexander did bestow any sum of money upon Choerilus, it was on condition that he should never write about him again.——*Philippos.* Gold pieces, with Philip's head upon them, thence called *Philippi.*

235. *Sed veluti tractata notam labemque remittunt*, &c. "But as ink, when touched, leaves behind it a mark and a stain, so writers, generally speaking, soil by paltry verse distinguished actions."——240. *Alius Lysippo.* "Any other than Lysippus." Compare the Greek idiom ἄλλος Ἀναίππου, of which this is an imitation, and also Explanatory Notes, Epist. 1. 16. 10. ——*Duceret aera fortis Alexandri vultum simulantia.* "Mould in brass the features of the valiant Alexander." Literally, "fashion the brass representing the features, &c. *Ducere*, when applied, as in the present instance, to metal, means to forge, mould, or fashion out, according to some proposed model. As regards Apelles and Lysippus, compare *Lempriere's Classical Dict. Anthon's ed. s. v.*——241. *Quod si judicium subtile videndis artibus illud*, &c. "But wert thou to call that acute perception, which he possessed in examining into other arts, to literary productions and to these gifts of the Muses, thou wouldst swear that he had been born in the thick air of the Boeotians." i. e. was as stupid as any Boeotian.

Boeotian dullness wasproverbial, but how justly, the names of Pindar, Epaminondas, Plutarch, and other natives of this country with sufficiently prove. Much of this sarcasm on the national character of the Boeotians is no doubt to be ascribed to the malignant wit of their Attic neighbours.

245. *At neque dedecorant tua de se judicia*, &c. As regards the connection in the train of ideas, compare the remarks of Hurd: "The poet makes a double use of the ill judgment of Alexander. For nothing could better demonstrate the importance of poetry to the honour of greatness, than that this illustrious conqueror, without any particular knowledge or discernment in the art itself, should think himself concerned to court its assistance. And, then, what could be more likely to engage the emperor's farther protection and love of poetry, than the insinuation (which is made with infinite address) that, as he honoured it equally, so he understood its merits much better? For (from line 245 to 248, where, by a beautiful concurrence, the flattery of his prince falls in with the more honest purpose of doing justice to the memory of his friends) it was not the same unintelligent liberality, which had cherished Choerilus, that poured the full stream of Caesar's bounty on such persons as Varius and Virgil. And, as if the spirit of these inimitable poets had, at once, seized him, he breaks away in a bolder strain (from line 248 to 250) to sing the triumphs of an art, which expressed the manners and the mind in fuller and more durable relief, than painting or even sculpture had ever been able to give to the external figure: and (from line 250 to the end) apologises for himself in adopting the humbler epistolary species, when a warmth of inclination and the unrivalled glories of his prince were continually urging him on to the nobler, encomiastic poetry. His excuse, in short, is taken from the conscious inferiority of his genius, and a tenderness for the fame of the emperor, which is never more injured than by the officious sedulity of bad poets to do it honour. And with this apology, one while condescending to the unfeigned humility of a person, sensible of the kind and measure of his abilities, and then again, sustaining itself by a freedom, and even familiarity, which real merit knows, on certain occasions, to take without offence, the epistle concludes."

246. *Multa dantis cum laude.* "With high encomiums on the part of him who bestowed them." *Dantis* is here elegantly substituted for *tua.* The clause may also be rendered, but with less spirit, "with great praise bestowed upon him who gave them," i. e. bestowed by those who have received the favours of their prince.——247. *Varius.* Compare Explanatory Notes, Ode 1. 6. 1.——248. *Nec magis expressi vultus per aenea signa*, &c. As regards the sentiment here expressed, compare Ode 4. 8. 13. *seqq.*——250. *Apparent.* Equivalent to *exsplendescunt.*——*Sermones repentes per humum.* The poet alludes to his Satires and Epistles.——251. *Quam res componere gestas.* "Than tell of exploits."——252. *Arces montibus impositas.* The allusion appears to be to fortresses erected by Augustus to defend the borders of the empire.——253. *Barbara regna.* "Barbarian realms," i. e. the many Barbarian kingdoms subdued by thee.——255. *Claustraque custodem pacis cohibentia Janum.* Compare Explanatory Notes, Ode 4. 15. 8.——258. *Recipit.* In the sense of *admittit.*——260. *Sedulitas autem stulte, quem diligit, urguet.* "For officiousness foolishly disgusts the person whom it loves."——261. *Quum se commendat.* "When it strives to recommend itself."——262. *Discit.* Equivalent here to *arripit.* The allusion is to the individual flattered or courted.——264. *Nil moror officium.* "I value not that officious respect which causes me uneasiness." Horace is generally supposed to introduce here Maecenas, or some other patron of the day, uttering these words, and expressing the annoyance occasioned by the officiousness of poetical flatterers.——*Ac neque ficto in pejus vultu*, &c. "And neither have I the wish to be displayed to the view in wax, with my countenance formed for the worse," i. e. with disfigured looks.——267. *Pingui munere.* "With the stupid present," i. e. *carmine pingui Minerva facto.* Compare the explanation of Zeune: "Pingui, *quod ingenio et arte caret.*——268. *Cum scriptore meo.* "With my panegyrist."——*Capsa porrectus aperta.*

"Stretched out to view in an open box." Compare the explanation of the scholiast. "*Porrectus*: *quasi mortuus in feretro*," and also that of Döring: "*Omnium conspectui quantus quantus est expositus.*" Consult Various Readings.——269. *In vicum vendentem.* "Into the street where they sell." Literally: "into the street that sells." The *Vicus Thurarius* is meant.——270. *Chartis ineptis.* The allusion is to writings so foolish and unworthy of perusal, as soon to find their way to the grocers, and subserve the humbler but more useful employment of wrappers for small purchases.

EPISTLE 2. This Epistle is also in some degree critical. Julius Florus, a friend of our poet's, on leaving Rome to attend Tiberius in one of his military expeditions, asked Horace to send him some lyric poems: and wrote to him afterwards, complaining of his neglect. The poet offers various excuses. One of these arose from the multitude of bad and conceited poets, with which the capital swarmed. Accordingly his justification is enlivened with much raillery on the vanity of contemporary authors, and their insipid compliments to each other, while the whole is animated with a fine spirit of criticism, and with valuable precepts for our instruction in poetry.—This has also been parodied by Pope in the same style as the preceding epistle.

1. *Flore.* To this same individual, who formed part of the retinue of Tiberius, the third Epistle of the first Book is inscribed.——*Neroni.* Alluding to Tiberius (Claudius Tiberius Nero,) the future emperor.——3. *Tibure.* Compare Explanatory Notes, Ode 1. 7. 13.——*Gabiis.* Compare Explanatory Notes, Epist. 1. 11. 7.——*Et tecum sic agat.* "And should treat with thee as follows."——*Hic et candidus, et talos a vertice,* &c. "This boy is both fair and handsome from head to foot." *Candidus* does not here refer to the mind, as some commentators suppose, but to the complexion, and the allusion appears to be a general one, to the *bright* look of health which the slave is said to have, and which would form so important a feature in the enumeration of his good qualities.——5. *Fiet eritque tuus.* "He shall become, and shall be, thine." An imitation of the technical language of a bargain.——*Nummorum millibus octo.* "For eight thousand sesterces." A little over $280 of our currency.——6. *Verna ministeriis ad nutus aptus heriles.* "A slave ready in his services at his master's nod." i. e. prompt to understand and obey every nod of his master. *Verna,* which is here used in a general sense for *servus,* properly denotes a slave born beneath the roof of his master. Compare Explanatory Notes, Serm. 2. 6. 66.——7. *Literulis Graecis imbutus.* "Having some little knowledge of Greek." This would enhance his value, as Greek was then much spoken at Rome. It would qualify him also for the office of ἀναγνώστης, or reader. Slaves who showed marks of superior capacity were often instructed in literature and the liberal arts, and commanded, in consequence, a much higher price than others. Terence, Hyginus, Phaedrus, &c. are familiar instances of slaves thus educated. ——8. *Argilla quidvis imitaberis uda.* "Thou wilt shape any thing out of him, as out of so much moist clay." i. e. thou mayest mould him into any shape at pleasure, like soft clay. Horace here omits, according to a very frequent custom on his part, the term that indicates comparison, such as *veluti, sicuti,* or some other equivalent expression.——9. *Quin etiam canet indoctum, sed dulce bibenti.* "Besides, he will sing in a way devoid, it is true, of skill, yet pleasing enough to one who is engaged over his cup." Compare the version of Wieland:

"Er singt sogar, nicht eben nach der Kunst,
doch angenehm genug zum vollen Becher."

10. *Fidem levant.* "Diminish our confidence in a person."——11. *Extrudere.* "To get them off his hands." To palm them off on another.——12. *Res urguet me nulla.* "No ne-

cessity drives me to this step." Compare the explanation of Döring: "*Non difficultas, non aes alienum me cogit ad merces extrudendas.*"——*Meo sum pauper in aere.* "I am in narrow circumstances, I confess, yet owe no man any thing." A proverbial expression most probably. The scholiast merely remarks in explanation of it: "*Nihil alicui quidquam debeo.*" ——13. *Mangonum.* *Mango* is thought by some etymologists to be shortened from *mangano*, a derivative of μάγγανον, "jugglery," "deception." Perhaps the other meaning of μάγγανον, "a drug," or "paint," would answer better, as conveying the idea of an artifice resorted to by the slave-dealer in order to give a fresh and healthy appearance to the slave offered for sale.——*Non temere a me quivis ferret idem.* "It is not every one that would readily get the same bargain at my hands." The common language of knavish dealers in all ages.——14. *Semel hic cessavit, et, ut fit,* &c. "Once, indeed, he was in fault, and hid himself behind the stairs, through fear of the pendent whip, as was natural enough." We have adopted the arrangement of Döring, by which *in scalis latuit* are joined in construction, and *pendentis* has a general reference to the whip's hanging up in any part of the house. The place behind the stairs, in a Roman house, was dark and fit for concealment, and hence Cicero (*pro Mil. c.* 15.) in speaking of Clodius, observes, "*cum se ille fugiens in scalarum tenebris abdidisset.*" Most commentators, however, prefer connecting *pendentis*, in construction, with *in scalis*, giving *latuit* the meaning of "he absconded," and supposing it to be always the custom at Rome for the whip to hang on the stair-case, in order that the slaves might have the fear of punishment continually before their eyes. (Compare, in favour of this latter opinion, the remarks of *Jacobs, ad Anthol. Gr. vol.* 2. *pt.* 3. *p.* 172. who refers to *Aristophanes, Ran.* 631.) Whatever the true construction may be, however, one thing at least is evident, that the slave-dealer endeavours, by the use of *cessavit*, to smooth over the faults of his slave, when it is very apparent, from all that he says of him, that he was an actual runaway.——16. *Excepta nihil te si fuga laedit.* "If his running away and hiding himself on that occasion, which I have just excepted, does not offend thee." Absconding was regarded as so considerable a fault in the case of a slave, that a dealer was obliged to mention it particularly, or the sale was void.

17. *Ille ferat pretium, poenae securus, opinor.* "The slave-dealer may after this, I think, carry off the price, fearless of any legal punishment." The poet now resumes. The law could not reach the slave-merchant in such a case, and compel him to pay damages or refund the purchase-money, for he had actually spoken of the slave's having once been a fugitive, though he had endeavoured, by his language, to soften down the offence.——18. *Prudens emisti vitiosum; dicta tibi est lex.* "Thou hast purchased, with thine eyes open, a good-for-nothing slave; the condition of the bargain was expressly told thee." i. e. his having once been a fugitive.——19. *Hunc.* Alluding to the slave-dealer.——20. *Dixi me pigrum proficiscenti tibi,* &c. The connection in the train of ideas is as follows: Thou hast no better claim on me in the present instance than thou wouldst have on the slave-dealer in the case which I have just put. I told thee expressly, on thy departure from Rome, that I was one of indolent habits, and totally unfit for such tasks, and yet, notwithstanding this, thou complainest of my not writing to thee!——21. *Talibus officiis prope mancum.* "That I was altogether unfit for such tasks." Literally, "that I was almost deprived of hands for such tasks." A strong but pleasing expression. Compare the remark of Torrentius: "Mancus *proprie sine manu. Transfertur ad inanima pro* debilis, imbecillus, inutilis."——23. *Quid tum profeci,* &c. "What did I gain then when I told thee this, if, notwithstanding, thou assailest the very conditions that make for me?" Compare the explanation of Döring: "*Quid mihi profuit libera pigritiae meae in scribendis literis professio, si nihilominus de iis, quae tecum depactus sum, me impugnas?*——24. *Super hoc.* "Moreover."——25. *Mendax.* "False to my promise."

26. *Luculli miles,* &c. We have here the second excuse that Horace assigns for not writing. A poet in easy circumstances should make poetry no more than an amusemen

——*Collecta viatica multis acrumnis.* "A little stock of money which he had got together by dint of many hardships." The idea implied in *viatica* is, something which is to furnish the means of future support, as well as of present comfort, but more particularly the former. Compare the explanation of Döring: "Viatica, *quibus sustentatus reliquae vitae spatium decurreret,*" and that of Bothe: "Viatica, *castrensem pecuniam hoc loco significant, vel facultates et peculium militum; ut Suet. Caes.* 68. *Gell.* 7. 2."——27. *Ad assem.* "Entirely," or more literally, "to the last penny."——30. *Praesidium regale loco dejecit, ut aiunt,* &c. "He dislodged, as the story goes, a royal garrison, from a post very strongly fortified and rich in many things." The allusion in *regale* is either to Mithridates or Tigranes, with both of whom Lucullus carried on war. Dacier is in favour of the latter, and thinks that the place meant was Nisibis, a city of Mesopotamia, in which Tigranes had put his treasures, with a large garrison, under the command of his brother.——32. *Donis honestis.* Alluding to the *torques, phalerae,* &c. On the subject of the Roman military rewards, consult *Broukhus, ad Tibull. p.* 23.——33. *Accipit et bis dena super sestertia nummûm.* "He receives, besides, twenty thousand sesterces." Over $650 of our currency.——34. *Praetor.* "The general." The term *praetor* is here used in its earlier acception. It was originally applied to all who exercised either civil or military authority; (*Praetor: is qui praeit jure et exercitu*)——36. *Timido quoque.* "Even to a coward."——39. *Post haec ille catus, quantumvis rusticus inquit.* "Upon this, the cunning fellow, a mere rustic though he was, replied."——40. *Zonam.* "His purse." The girdle or belt served sometimes for a purse. More commonly, however, the purse hung from the neck. Horace applies this story to his own case. The soldier fought bravely, as long as necessity drove him to the step; when, however, he had made good his losses, he concerned himself no more about venturing on desperate enterprises. So the poet, while his means were contracted, wrote verses for a support. Now, however, that he has obtained a competency, the inclination for verse has departed.

41. *Romae nutriri mihi contigit.* Horace came to Rome with his father, at the age of nine or ten years, and was placed under the instruction of Orbilius Pupillus. Compare "Life of Horace," page ii. of this volume.——42. *Iratus Graiis quantum nocuisset Achilles.* The poet alludes to the Iliad of Homer, which he read at school with his preceptor, and with which the Roman youth commonly began their studies.——43 *Bonae Athenae.* "Kind Athens." The epithet here applied to this celebrated city is peculiarly pleasing. The poet speaks of it in the language of fond and grateful recollection, for the benefits which he there received in the more elevated departments of instruction.——*Artis.* The term *ars* is here used in the sense of *doctrina,* "learning," and the reference is to the philosophical studies pursued by Horace in the capital of Attica.——44. *Scilicet ut possem curvo dignoscere rectum.* "That I might be able, namely, to distinguish a straight line from a curve." Commentators are divided in opinion respecting the sense of this clause. Sanadon, who is followed by Zeune, Döring, and others, maintains, that the reference is simply a moral one, and that *rectum* here denotes what is in accordance with the precepts of virtue, while *curvum* means what is in opposition to them. From this explanation we take the liberty of dissenting. The poet evidently alludes to the geometrical studies, which were deemed absolutely necessary, by the followers of the Academy, to the understanding of the sublime doctrines that were taught within its precincts. How much Plato, indeed, valued mathematical studies, and how necessary a preparation he thought them for higher speculations, appears from the inscription which he placed over the door of his school: Οὐδεὶς ἀγεωμέτρητος εἰσίτω, "Let no one enter here who is unacquainted with geometry."——45. *Silvas Academi.* Alluding to the school of Plato. The place, which the philosopher made choice of for this purpose, was a public grove, called Academus, which received its appellation, according to some, from Hecademus, who left it to the citizens for the purpose of gymnastic exercises. Adorned with statues, temples, and sepulchres, planted with lofty plane-trees, and intersected by a gentle stream, it afforded a delightful retreat for philosophy and the muses. Within

this enclosure Plato possessed, as a part of his humble patrimony, purchased at the price of three thousand drachmae, a small garden, in which he opened a school for the reception of those who might be inclined to attend his instructions. Hence the name Academy, given to the school of this philosopher, and which it retained long after his decease. As regards the philosophical studies of Horace, compare page ii. of this volume.

47. *Civilis aestus.* "The tide of civil commotion."——48. *Caesaris Augusti non responsura lacertis.* "Destined to prove an unequal match for the strength of Augustus Caesar." ——49. *Simul.* For *simul ac.*——*Philippi.* Compare "Life of Horace," page ii. of this volume. Philippi, the scene of the memorable conflicts which closed the last struggle of Roman freedom, was a city of Thrace, built by Philip of Macedon, on the site of the old Thasian colony of Crenidae, and in the vicinity of mount Pangaeus. The valuable gold and silver mines in its immediate neighbourhood rendered it a place of great importance. When Macedonia and Thrace became subject to the Romans, the advantages attending the peculiar situation of Philippi induced that people to settle a colony there; and we know, from the Acts of the Apostles (16. 12.), that it was already at that period one of the most flourishing cities of part of the empire. Its ruins still retain the name of *Filibah.* (*Mannert, Geogr. vol. 7. p.* 232.)——50. *Decisis humilem pennis, inopemque,* &c. "Brought low with clipped wings, and destitute of a paternal dwelling and estate." i. e. and stripped of my patrimony.——51. *Paupertas impulit audax,* &c. We must not understand these words literally, as if Horace never wrote verses before the battle of Philippi, but that he did not apply himself to poetry, as a profession, before that time.——52. *Sed, quod non desit, habentem, quae poterunt unquam satis expurgare cicutae,* &c. "But, what doses of hemlock will ever sufficiently liberate me from my frenzy, now that I have all which is sufficient for my wants, if I do not think it better to rest than to write verses." i. e. but, now, having a competency for all my wants, I should be a perfect madman to abandon a life of tranquillity, and set up again for a poet, and no hemlock would be able to expel my frenzy. Commentators are puzzled to know how a poison, like hemlock, could ever have been taken as a remedy. Taken in a large quantity it is undoubtedly fatal, and it was employed in this way by the Athenians for the purpose of despatching criminals, as the history of Socrates testifies; but when employed in small portions it was found to be a useful medicine. Horace speaks of it here as a frigorific. For an enumeration of the medicinal virtues of hemlock, consult *Sprengel, Histoire de la Médecine, vol. 5. p.* 474. *seqq.* (*French transl.*) There is no necessity, therefore, for Lambinus's emendation of *sicyae* ("cupping-glasses") for *cicutae,* although this would prove, it is confessed, no bad remedy against the humour of making verses, especially if the patient were well scarified.

55. *Singula de nobis anni praedantur euntes;* "The years, that go by, rob us of one thing after another." Horace now brings forward his third reason for not continuing to write verses. He was at this time in his fifty-first year, and too old for the task. Compare "Chronological Arrangement of the works of Horace," page xxvii. of this volume.——57. *Tentant extorquere poemata.* "They are now striving to wrest from me poetry." i. e. to deprive me of my poetic powers.——*Quid faciam vis?* "What wouldst thou have me do? i. e. on what kind of verse wouldst thou have me employ myself?——58. *Denique non omnes eadem mirantur amantque.* The difference of tastes among mankind furnishes Horace with a fourth excuse, such as it is, for not writing. The poet, however, knew his own powers too well to be much, if at all, in earnest here.——59. *Carmine.* "In Lyric strains."——60. *Bionis sermonibus et sale nigro.* "With satires written in the manner of Bion, and with the keenest raillery." The individual here referred to under the name of Bion, is the same that was surnamed *Boristhenites,* from his native place Borysthenes. He was both a philosopher and a poet; but, as a poet, remarkable for his bitter and virulent satire. He belonged to the Cyrenaic sect. Compare *Diogenes Laertius,* 4. 46. *seqq.*——*Sale nigro.* The epithet *nigro* is here used with peculiar reference to the severity of the satire with which an individual is

assailed. In the same sense the verses of Archilochus (*Epist.* 1. 19. 3.) are termed *atri.*——61. *Tres mihi convivae prope dissentire videntur.* "They appear to me to differ almost like three guests." The particle of comparison (*veluti* or *sicuti*) is again omitted, in accordance with the frequent custom of Horace. Compare note on verse 8. The parties, who appear to the poet to differ in the way that he describes, are those whose respective tastes in matters of poetry he has just been describing.——64. *Invisum.* "Of unpleasant savour."

65. *Praeter cetera.* "Above all." Equivalent to *prae caeteris aliis.* The reason here assigned is not, like the last, a mere pretext. The noise and bustle of a great city, and the variety of business transacted there, occasion such distraction of spirit as must ever greatly disturb a poet's commerce with the muse.——67. *Hic sponsum vocat.* "This one calls me to go bail for him."——*Auditum scripta.* "To hear him read his works." Alluding to the custom of an author's reading his productions before friends, and requesting their opinions upon the merits of the piece or pieces.——68. *Cubat.* "Lies sick." Compare Serm. 1. 9. 18.——*In colle Quirini hic extremo in Aventino.* The *Mons Quirinalis* was at the northern extremity of the city: and the *Mons Aventinus*, at the southern. Hence the pleasantry of the expression which follows: "*intervalla humane commoda.*" The Quirinal mount derived its name, according to the Roman writers, from Quirinus, or Romulus, who had a temple erected here, on the spot where he is said to have appeared to Julius Proculus. (Compare *Plutarch, vit. Rom.—Livy.* 1. 16.—*Aurel. Vict. vit. Rom.*) The temple was first built by Numa (*Dion. Hal.* 2. 63.), but was afterwards reconstructed with greater magnificence by Papirius Cursor, the dictator. (*Liv.* 10. 46.) Some vestiges of the edifice are said to exist in the gardens of the Jesuits, close to the church of *St. Andrea, a Monte Cavallo.* As regards the Aventine mount, the origin of the name seems quite undetermined, though it was currently reported to have been derived from Aventinus Silvius, king of Alba, who was buried there. One part of this mount was called *Remuria*, from Remus, who is said to have taken his station here when consulting the auspices with a view to the founding of Rome. Compare *Festus, s. v. Remurinus Ager.* "Remurinus ager *dictus, quia possessus est a Remo, et habitatio Remi.* Remuria *item in Aventino dicta, namque Aventinum in quo habitaret, elegisse Remum dicunt; unde vocitatam* Remuream *aiunt, locum summo Aventino, ubi de urbe condenda fuerat auspicatus.*"

70. *Intervalla humane commoda.* "A comfortable distance for a man to walk." An ironical allusion to the great distance between the Quirinal and Aventine mounts. Compare the commencement of the preceding note. Voss renders *humane commoda* by, "*von hübscher Gemächlichkeit;*" and Wieland, the whole expression by, "ein hübscher Zwischenraum." Neither of them, however, appears to have given the full force of *humane.*——*Verum purae sunt plateae,* &c. The poet here supposes Florus, or some other person, to urge this in reply. 'Tis true, it is a long way between the Quirinal and Aventine, "but then the streets are clear," and one can meditate uninterrupted by the way.——72. *Festinat calidus mulis gerulisque redemtor.* The poet rejoins: Aye, indeed, the streets are very clear: "A builder, for instance, in a great heat, hurries along with his mules and porters." *Calidus* may be rendered more familiarly; "puffing and blowing."——*Redemtor.* By this term is meant a contractor or master-builder. Compare Ode 3. 1. 35.——73. *Torquet nunc lapidem, nunc ingens machina tignum.* "A machine rears at one moment a stone, at another a ponderous beam." *Torquet* does not here refer, as some commentators suppose, to the dragging along of the articles alluded to, but to their being raised on high, either by means of a windlass or a combination of pulleys.——74. *Tristia robustis luctantur funera plaustris.* Horace elsewhere takes notice of the confusion and tumult occasioned at Rome by the meeting of funerals and waggons. Serm. 1. 6. 42.

78. *Rite cliens Bacchi.* "Due worshippers of Bacchus." i. e. duly enrolled among the followers of Bacchus. This deity, as well as Apollo, was regarded as a tutelary divinity of

the poets, and one of the summits of Parnassus was sacred to him.——80. *Et contacta sequi vestigia vatum?* "And to tread close in the footsteps of genuine bards, until I succeed in coming up with them?" Consult Various Readings.——81. *Ingenium, sibi quod vacuas desumsit Athenas.* "A man of genius, who has chosen for himself the calm retreat of Athens." *Ingenium quod* is here put for *Ingeniosus qui.* As regards the epithet *vacuas*, compare Explanatory Notes, Epist. 1. 7. 45. The connection in the train of ideas should be here carefully noted. It had been objected to Horace, that he might very well make verses in walking along the streets. He is not satisfied with showing that this notion is false; he will also show it to be ridiculous. For, says he, at Athens itself, a city of but scanty population compared with Rome, a man of genius, who applies himself to study, who has run through a course of philosophy, and spent seven years among books, is yet sure to encounter the ridicule of the people, if he comes forth pensive and plunged in thought. How then can any one imagine that I should follow this line of conduct at Rome? Would they not have still more reason to deride me? Horace says *ingenium*, "a man of genius," in order to give his argument the more strength. For, if such a man could not escape ridicule even in Athens, a city accustomed to the ways and habits of philosophers, how could the poet hope to avoid it at Rome, a city in every respect so different?——84. *Hic.* Referring to Rome.——85. *Et tempestatibus urbis.* "And the tempestuous hurry of the city."

87. *Auctor erat Romae consulto rhetor*, &c. "A rhetorician, at Rome, proposed to a lawyer, that the one should hear, in whatever the other said, nothing but praises of himself." i. e. that they should be constantly praising one another. Horace here abruptly passes to another reason for not composing verses, the gross flattery, namely, which the poets of the day were wont to lavish upon one another. There were, says he, two persons at Rome, a rhetorician and a lawyer, who agreed to bespatter each other with praise whenever they had an opportunity. The lawyer was to call the rhetorician a most eloquent man, a second Gracchus; the rhetorician was to speak of the profound learning of the lawyer, and was to style him a second Mucius. Just so, observes Horace, do the poets act at the present day. Consult Various Readings.——89. *Gracchus.* The allusion is to Tiberius Gracchus, of whose powers, as a public speaker, Cicero makes distinguished mention in his *Brutus*, c. 27.——*Mucius.* Referring to Q. Mucius Scaevola, the distinguished lawyer, who is called by Cicero, "*Jurisperitorum eloquentissimus et eloquentium jurisperitissimus.*" (*Or.* 1. 3.) Compare *Ernesti, Clav. Cic. Index Historicus, s. v. Mucius.*——90. *Quî minus argutos vexat furor iste poetas?* "In what respect does that madness exercise less influence upon the melodious poets of the day?" The epithet *argutos* is ironical. By *furor* is meant the desire of being lauded by others, amounting to a perfect madness.——91. *Carmina compono, hic elegos.* The poet, in order the better to laugh at them, here numbers himself among his brother bards, as one influenced by the same love of praise. If I, observes he, compose odes, and another one elegies, what wonders in their way, what masterpieces of skill, finished by the very hands of the muses themselves, do our respective productions appear to each other!——92. *Coelatumque novem Musis.* "And polished by the hands of the nine Muses." Compare the Greek expressions γλυπτὸς and τορευτός, and also *Epist. ad Pis.* 442.——93. *Quanto cum fastu, quanto molimine*, &c. "With what a haughty look, with how important an air, do we survey the temple of Apollo, open to Roman bards." A laughable description of poetic vanity. Compare, as regards the force of *molimine*, the remark of Döring: "*Egregie* molimen *designat ridiculum studium, quo quis vel gressu ad certam mensuram directo, vel alto supercilio, vel quocunque alio corporis habitu dignitatis et gravitatis speciem affectat et induit.*"——94. *Vacuam Romanis vatibus.* Equivalent to *patentem poetis Romanis.* The allusion is to the temple of Apollo, where the poets were accustomed to read their productions.

95. *Sequere.* "Follow us within." Equivalent to *sequere nos in templum.*——96. *Ferat.* In the sense of *proferat.* i. e. *recitet.*——97. *Caedimur, et totidem plagis consumimus hostem*, &c. "Like Samnite gladiators, in slow conflict, at early candle light, we receive blows

and wear out our antagonist by as many in return." These bad poets, paying their compliments to each other, are pleasantly compared to gladiators fighting with foils. The battle is perfectly harmless, and the sport continues a long time, (*lento duello.*) These diversions were usually at entertainments, by early candle-light, and the gladiators were armed like ancient Samnites. Compare Explanatory Notes, Ode 2. 13. 26.——*Puncto illius.* "By his vote," i. e. in his estimation. The allusion is to the mode of counting the votes at the Roman comitia, by means of dots or points. Compare *Epist. ad Pis.* 343. " *Omne tulit punctum, qui miscuit utile dulci.*"——101. *Mimnermus.* Compare Epist. 1. 6. 65.——101. *Et optivo cognomine crescit.* " And increases in importance through the wished-for appellation."——104. *Finitis studiis et mente recepta.* " Having finished my poetical studies, and recovered my reason."——105. *Impune.* " Boldly." Without fear of their resentment.——107. *Gaudent scribentes, et se venerantur,* &c. The pleasure of making verses, observes Sanadon, is a great temptation, but it is a dangerous pleasure. Every poet, in the moment of writing, fancies he performs wonders; but when the ardour of imagination has gone by, a good poet will examine his work in cool blood, and shall find it sink greatly in his own esteem. On the other hand, the more a bad poet reads his productions over, the more he is charmed with them, *se veneratur amatque.*

109. *At qui legitimum cupiet fecisse poëma.* Horace, after having described, in amusing colours, the vanity and conceit of bad poets, now draws a picture of a good one, and lays down some excellent precepts for the guidance of writers. This is a continuation of his reasoning. He has shown that a poet, foolishly pleased with his own works, draws upon himself ridicule and contempt, and he here speaks of the great exertion requisite to give value to a poem. Hence he concludes that poetry is a task in which no wise and prudent man will ever engage.——*Legitimum poëma.* " A genuine poem," i. e. one composed in accordance with all the rules and precepts of art.——110. *Cum tabulis animum censoris honesti.* The idea intended to be conveyed is this, that such a writer as the one here described will take his waxed tablets, on which he is going to compose his strains, with the same feeling that an impartial critic will take up the tablets that are to contain his criticisms. For, as a fair and honest critic will mark whatever faults are deserving of being noted, so a good poet will correct whatever things appear in his own productions worthy of correction.——111. *Audebit.* " He will not hesitate."——113. *Movere loco.* " To remove." We would say, in our modern phraseology, " to blot out."——114. *Intra penetralia Vestae.* " Within the inmost sanctuary of Vesta," i. e. within the recesses of his cabinet or closet. *Penetralia Vestae* is a figurative expression. None but the Pontifex Maximus was allowed to enter within the inmost shrine of the temple of Vesta, and with this sacred place is the poet's cabinet compared. Here his works are in a privileged abode, inaccessible to the criticisms of the public, and it is here that the poet himself should act the part of a rigid censor, retrench whatever is superfluous, and give the finishing hand to his pieces.

115. *Obscurata diu populo bonus eruet,* &c. The order of construction is as follows: *Bonus* (poeta vel scriptor) *eruet atque in lucem proferet populo,* cui illa *diu obscurata* sunt, *speciosa vocabula rerum, quae, memorata priscis Catonibus atque Cethegis, informis situs et desorta vetustas nunc premit.*——116. *Speciosa.* " Expressive."——117. *Memorata.* " Used." Equivalent to *usurpata.*——*Priscis Catonibus atque Cethegis.* Cato the censor is here meant, and the epithet applied to him is intended to refer to his observance of the plain and austere manners of the 'olden time.' Compare Ode 3. 21. 11. The other allusion is to M. Cethegus, who was consul A. U. C. 548, and of whom Cicero makes mention, *de Senect.* 14.——118. *Situs informis.* " Unsightly mould."——119. *Quae genitor produxerit usus.* " Which usage, the parent of language, shall have produced." Compare *Epist. ad Pis.* 71. *seqq.*——120. *Vehemens.* To be pronounced, in metrical reading, *vēmens.* Consult Various Readings.——121. *Fundet opes.* " He will pour forth his treasures." By *opes* we must here understand a rich abundance of words and sentiments.——122. *Luxuriantia compescet.* " He will retrench

every luxuriance." Compare the remark of Döring: "*Quae in nimiam abundantiam excreverunt, recidet ut abundantes ramos in arboribus luxuriantibus.*"——123. *Levabit.* "He will polish."——*Virtute carentia.* "Whatever is devoid of elegance."——*Tollet.* Equivalent to *delebit.* Compare Explanatory Notes, Serm. 1. 4. 11.——124. *Ludentis speciem dabit, et torquebitur,* &c. "He will exhibit the appearance of one sporting, and will keep turning about as he, who one while dances the part of a satyr, at another that of a clownish Cyclops." A figurative allusion to the pantomimes of the day, in which they expressed by dancing, and the movement of their bodies, the passions, thoughts and actions of any character they assumed; as, for example, that of a satyr, or of a cyclops. Compare Explanatory Notes, Serm. 1. 5. 63. The idea intended to be conveyed by the whole passage is this: that, as the actor who dances the part of a satyr, or a cyclops, throws himself into different attitudes, and moves his limbs in various ways, so he who composes verses should transpose, vary, bring forward, draw back, and, in general, keep shifting his words and expressions in every possible variety of way.

126. *Praetulerim scriptor delirus inersque videri,* &c. "For my own part, I had rather be esteemed a foolish and dull writer, provided my own faults please me, or at least escape my notice, than be wise and a prey to continual vexation." The poet means, that he would rather be a bad poet, if he could only imagine himself the contrary, than a good one at the expense of so much toil and vexation. As regards the force of the subjunctive in *praetulerim,* which we have endeavoured to express in the translation, compare *Zumpt. L. G. p.* 331. *Kenrick's trans. 2d. ed.*——128. *Ringi.* The deponent *ringor* literally means, "to show the teeth like a dog," "to snarl." It is then taken in a figurative sense, and signifies, "to fret, chafe, or fume," &c.——*Fuit haud ignobilis Argis,* &c. The poet here gives an amusing illustration of what he has just been asserting. Aristotle (*de Mirab. Auscult. init.*) tells a similar story, but makes it to have happened at Abydos.——131. *Servaret.* "Discharged." In the sense of *observaret,* or *exsequeretur.*——134. *Et signo laeso non insanire lagenae.* "And would not rave if the seal of a bottle were broken." The ancients generally sealed a full bottle or flask, to prevent their slaves from stealing the wine.——137. *Elleboro.* Compare Explanatory Notes, Serm. 2. 3. 82.——*Morbum.* Alluding to his madness, which the addition of *bilem* serves more clearly to indicate. Hence the expression *atra bilis,* so frequently used in the sense of *insania.*——140. *Pretium mentis.* Consult Various Readings.

141. *Nimirum sapere est abjectis utile nugis,* &c. "Such being the case, it certainly is better for us to renounce trifles and turn to the precepts of wisdom, and to leave to youth those amusements which are more suited to their age." The poet now takes a more serious view of the subject, and this forms the seventh excuse. He has put it last that he might more naturally fall into the vein of morality which concludes his epistle. He would convince us, that good sense does not consist in making verses, and ranging words in poetical harmony, but in regulating our actions according to the better harmony of wisdom and virtue. "*Sed verae numerosque modosque ediscere vitae.*"——145. *Quocirca mecum loquor haec, tacitusque recordor.* "It is for this reason that I commune as follows with myself, and silently revolve in my own mind." The remainder of the epistle is a conversation which the poet holds with himself. This soliloquy is designed to make his reasons come with a better grace to his friend, and enable Horace the more easily to correct his ambition, avarice, and those other vices to which he was subject.——146. *Si tibi nulla sitim finiret copia lymphae,* &c. This was a way of reasoning employed by the philosopher Aristippus, as Plutarch has preserved it to us in his Treatise against Avarice. He who eats and drinks a great deal without allaying his appetite, has recourse to physicians, wants to know his malady, and what is to be done for a cure. But the man, who has already five rich beds, and thirsts after ten; who has large possessions and store of money, yet is never satisfied but still desires more, and spends day and night in heaping up: this man, I say, never dreams of applying for relief, or of enquiring after the cause of his malady.——151. *Audieras, cui*

rem di donarent, &c. The stoics taught that the wise man alone was rich. But there were others who overturned this doctrine, and maintained the direct contrary. Horace, therefore, reasons against this latter position, and endeavours to show its absurdity. Thou hast been always told that riches banished folly, and that to be rich and to be wise were the same; but thou hast satisfied thyself that the increase of thy riches has added nothing to thy wisdom; and yet thou art still hearkening to the same deceitful teachers.——152. *Illi decedere.* Equivalent to *ab eo fugere.*——153. *Et quum sis nihilo sapientior, ex quo plenior es.* "And though thou art nothing wiser, since thou art become richer."——156. *Nempe.* "Then indeed."

158. *Si proprium est, quod quis libra mercatus et aere est.* &c. "If what one buys with all the requisite formalities is his own property; on the other hand, there are certain things, to which, if thou believest the lawyers, use gives a right." The expression *quod quis libra mercatus et aere est* (literally, "what one has purchased with the balance and piece of money,") refers to the Roman mode of transferring property. In the reign of Servius Tullius money was first coined at Rome, and that, too, only of brass. Previous to this every thing went by weight. In the alienation therefore of property by sale, as well as in other transactions where a sale, either real or imaginary, formed a part, the old Roman custom was always retained, even as late as the days of Horace, and later. A *libripens*, holding a brazen balance, was always present at these formalities, and the purchaser, having a brazen coin in his hand, struck the balance with this, and then gave it to the other party by way of price. ——159. *Mancipat usus.* To prevent the perpetual vexation of law-suits, the laws wisely ordained, that possession and enjoyment for a certain number of years, should confer a title to property. This is what the lawyers term the right of prescription, *usucapio.*

160. *Qui te pascit ager, tuus est.* The poet is here arguing against the folly of heaping up money with a view to purchase lands; and contends, that they who have not one foot of ground, are yet, in fact, proprietors of whatever lands yield the productions which they buy. ——*Orbi.* The individual here alluded to appears to have been some wealthy person, whose steward sold annually for him large quantities of grain and other things, the produce of his extensive possessions.——161. *Quum segetes occat.* "When he harrows the fields." By *segetes* is here meant the arable land, which is getting prepared by the harrow for the reception of the grain.——162. *Te dominum sentit.* "Feels that thou art the true lord of the soil." i. e. well knows that the produce is intended for thee, and that, thus far, thou art, to all intents and purposes, the true owner.——165. *Emtum.* Purchased originally by Orbius; but to which thou also hast, in one sense, acquired the title of proprietor, not indeed by a single large payment, like that of Orbius, but by the constant purchase of the produce of the land.——166. *Quid refert, vivas numerato nuper an olim?* &c. The idea intended to be conveyed is this: What difference does it make, whether thou livest on money laid out just now, or several years ago? (i. e. whether the articles on which thou art feeding were purchased just now from the lands of another, or whether they are the produce of lands bought by thee many years since). He who purchased, some time ago, possessions situate in the neighbourhood either of Aricia or of Veii, pays, as well as thou, for the plate of herbs he sups on, though perhaps he fancies quite otherwise; he boils his pot at night with wood that he has bought even as thou dost. And, though, when he surveys his possessions, he says, 'this land is mine,' yet the land, in fact, is not his, any more than it is thine; for how can that be called the property of any one, which in the short space of an hour, may change masters, and come into the possession of another by gift, by sale, by violence, or by death? ——*Numerato.* Supply *nummo.*

167. *Aricini.* For an account of Aricia, compare Explanatory Notes, Serm. 1. 5. 1.—— *Veientis.* The city of Veii was one of the most famous in ancient Etruria. It lay to the north-east of Rome, but its exact position was never clearly ascertained until Holstenius directed the attention of antiquaries to the spot known by the name of *l'Isola Farnese*, and

situate about a mile and a half to the north-east of the modern post-house of *la Storta.* (*Holsten. Adnot. p.* 53 and 54. Compare *Nardini Veio Antico.*) The numerous remains of antiquity found there a few years ago have placed this point beyond dispute. (*Nibby Viaggio Antiquario, vol.* 1. *p.* 57.) D'Anville with his usual accuracy, (*Anal. Geogr. p.* 128.) has made out the distance from Rome by the old Veian way to be exactly eleven miles, which agrees sufficiently with the 100 stadia of Dion. Hal. (2. 54.) but the expression of Livy (5. 4.) "*intra vicesimum lapidem,*" is much more indefinite. It is very probable, that, in his time, the position of the old town was little known, a new city called *Colonia Veiens* having effaced the recollection of the more ancient Veii. (*Frontin. de Col.—Cramer's Ancient Italy, vol.* 1. *p.* 236.)——170. *Sed vocat usque suum, qua populus adsita,* &c. "And yet he calls the land his own, as far as where the planted poplar prevents quarrels among neighbours, by means of the limit which it fixes." *Usque* must be joined in construction with *qua*, as if the poet had said *usque eo quo.* As regards the Roman custom of establishing landmarks by means of trees, compare *Virgil, Eclog.* 10. 9. and *Varro, R. R.* 1. 15. "*Praeterea sine septis fines praedii, sationis, notis arborum tutiores fiunt, ne familiae rixentur cum vicinis, ac limites ex litibus judicem quaerant.*"——171. *Refugit.* The peculiar force of the perfect here is worthy of notice. Literally, "*has hitherto* prevented, and still *continues* to prevent."——172. *Sit proprium.* "Can be a lasting possession."——*Puncto mobilis horae.* "In a fleeting hour's space." i. e. in the short space of a single hour.——173. *Morte suprema.* Consult Various Readings.

175. *Et heres heredem alterius velut unda supervenit undam.* "And one man's heir urges on another's, as wave impels wave." The Latinity of *alterius*, which Bentley and Cuningam have both questioned, (the former reading *alternis*, and the latter *ulterior*,) is, notwithstanding the objections of these critics, perfectly correct. The poet does not refer to two heirs merely, but to a long succession of them, and in this line of descent, only two individuals are each time considered, namely, the last and the present possessor.——177. *Vici.* "Farms."——*Quidve Calabris saltibus adjecti Lucani?* "Or what, Lucanian joined to Calabrian pastures." i. e. so wide in extent as to join the pastures of Calabria.——178. *Si metit Orcus grandia cum parvis,* &c. "If death, to be moved by no bribe, mows down alike the high and the lowly." Compare the beautiful language of a modern writer (the Rev. Mr. Raffles) in relation to the fatal field of Waterloo. "The field of Waterloo is now green with waving corn, ripening for the sickle of the husbandman. What a scene must it have been when *death was the reaper, and gathered in his thousands of sheaves unto the garner of the grave!*"——180. *Marmor, ebur.* The allusion is to works in marble and ivory.——*Tyrrhena sigilla.* "Tuscan vases." The term *sigilla* properly denotes small statues or figures; the reference here, however, is to the small figures that appear on vases, or, in other words, to the vases themselves. The Etrurians excelled in the different branches of the plastic art. Some commentators insist, that the poet does not mean "vases" by the term *sigilla*, but alludes to the small figures of baked earth, or gilded bronze, with which the people of Etruria were wont to adorn their temples, and the apartments of their houses. On the subject of the Etrurian arts, &c. consult *Raoul-Rochette, Cours d' Archéologie, p.* 97. *seqq.*——*Tabellas.* "Paintings." Understand *pictas.*——181. *Argentum.* Vases, and other like articles, of silver are meant.——*Vestes Gaetulo murice tinctas.* "Coverings and tapestry stained with Gaetulian purple." By *vestes* are here meant the coverings of couches, (*vestes stragulae*), and hangings for the walls of banqueting-rooms, &c. (*peripetasmata.*)——*Gaetulo murice.* Gaetulia, a part of Africa, is here put for the whole country. Compare Explanatory Notes, Ode 1. 23. 10. and, as regards the purple here spoken of, Explanatory Notes, Ode 2. 16. 35. ——182. *Est qui non curat habere.* To show how unnecessary these things are, the poet says there are many people who never give themselves any trouble or concern about them. The indicative after *est qui* is an imitation of the Greek idiom.

183. *Cur alter fratrum cessare,* &c. The connection in the train of ideas is as follows: The dispositions of men are widely at variance with each other; and this discrepancy

shows itself even in the case of brothers: for it often happens that one is a careless and effeminate prodigal, the other a close and toiling miser. Why this is so, is a secret known only to the Genius who presides at our birth, and guides the course of our existence.——*Cessare et ludere et ungi.* The infinitives here must be rendered in our idiom by nouns: "Ease and pleasure and perfumes."——184. *Herodis palmetis pinguibus.* "To the rich palm-groves of Herod." These were in the country around Jericho, and were regarded as constituting some of the richest possessions of the Jewish monarch. The plain of Jericho extends from the barren hills of Judaea eastward to the Jordan; and is nearly enclosed on all sides by the same and other equally barren and rugged mountains. This circumstance, with the lowness of its level, renders it extremely hot; so much so, as to enable the palm-tree to flourish, which is not the case in any other part of Judaea. Jericho itself was, indeed, always celebrated for the abundant growth of this tree, which obtained for it the name of "the city of palm-trees." (*Deut.* 34. 3. *Judg.* 1. 16. and 3. 13.) Josephus says, that in his time, the neighbouring country abounded in thick groves of these trees. At present, however, not a tree of this, or indeed, of any other, kind, is to be seen, and scarcely any verdure or bushes. (Compare *Mansford's Scripture Gazetteer, p.* 209. Lond. 1829.)

185. *Importunus.* "Morose."——*Ad umbram lucis ab ortu.* "From the dawn of day to the shades of evening."——186. *Silvestrem.* "Overrun with underwood."——*Mitiget.* "Subdues." i. e. clears, and renders productive.——187. *Scit Genius, natale comes qui temperat astrum,* &c. This is generally regarded as the *locus classicus* respecting the ideas entertained by the ancients relative to what they considered the Genius of each individual. We learn from it the following particulars: 1. The Genius was supposed to accompany a person wherever he went. 2. He governed the horoscope of the party, (*natale temperavit astrum*), exerting himself to avert any evil which one's natal star might portend, or to promote any good which it might indicate. 3. He is styled "*Naturae deus humanae,*" because he lives and dies with us. 4. He is angry if we oppose or resist his influence, but mild and gentle if we submit to his sway, ("*mutabilis, albus et ater.*")——*Natale comes qui temperat astrum.* "Our constant attendant, who governs our horoscope." Compare preceding note. ——188. *Naturae deus humanae, mortalis,* &c. "The god of human nature, who dies with each individual; mutable of aspect, benign or offended." The expression *mortalis in unumquodque caput,* is added by the poet for the purpose of explaining the words *naturae deus humanae,* i. e. the god, who, equally with man, is subject to the power of death.——189. *Vultu mutabilis, albus et ater.* Compare note on verse 187, toward the end.

190. *Utar.* "I will, therefore, enjoy what I at present have." Understand *quaesitis.*——*Ex modico acervo.* "From my little heap."——191. *Nec metuam, quid de me judicet heres,* &c. "Nor will I care what opinion my heir may form of me, from his having found no more left to him than what is actually given." i. e. when he shall find the amount which is left him to be so small. Some commentators, however, suppose the poet to refer in the term *datis* to whatever had been given him by Maecenas, so that, according to them, the meaning of the words *non plura datis* will be, "no more than I have received from the kindness of another," i. e. nothing but what my patron may have bestowed, without any addition or increase by myself.——193. *Scire volam.* "Will ever wish to know," i. e will never forget. Gesner makes this expression equivalent to *ostendam me scire.*——*Quantum simplex hilarisque,* &c. The poet's maxim was to pursue the golden mean, *auream mediocritatem.*——197. *Festis quinquatribus.* "During the holidays of Minerva." The *quinquatria* were festal days in honour of Minerva's nativity, this goddess having, according to Mythological tradition, come into the world on the nineteenth day of March. They were five in number, being counted from the 19th and lasting until the 23d of the month. During this period there was a joyful vacation for the Roman school-boys. On the subject of the *quinquatria,* compare the remarks of *Donatus, ad Liv.* 44. 20.

199. *Pauperies immunda procul procul absit,* &c. Consult Various Readings. The poet, es-

timating happiness by the golden mean, wishes neither to glitter amid affluence, nor be depressed and humbled by poverty, but, as he himself beautifully expresses it, to be *primorum extremus et prior extremis.*——201. *Non agimur tumidis velis aquilone secundo,* &c. "We are not, it is true, wafted onward with sails swelled by the propitious gales of the north; and yet, at the same time, we do not pursue the course of existence with the winds of the south blowing adverse."——203. *Specie.* "In external appearance."——*Loco.* "In station."——*Re.* "In fortune." Supply *familiari.*——204. *Extremi primorum,* &c. A metaphor borrowed from races.——205. *Abi.* Depart." i. e. if this be true, depart; I acquit thee of the charge.——*Isto cum vitio.* Alluding to avarice.——208. *Somnia.* Horace here ranks dreams with magic illusions and stories of nocturnal apparitions. This is the more remarkable, as Augustus was of a different way of thinking, and paid so great an attention to them, as not to overlook even what others had dreamt concerning him.——*Miracula.* The Epicureans laughed at the common idea about miracles, which they supposed were performed by the general course of nature, without any interposition on the part of the gods.——209. *Nocturnos Lemures.* "Nocturnal apparitions." Compare *Lempriere, Class. Dict. Anthon's ed. s. v.*——*Portentaque Thessala.* Thessaly was famed for producing in abundance the various poisons and herbs that were deemed most efficacious in magic rites. Hence the reputed skill of the Thessalian sorcerers.——212. *Spinis de pluribus una.* The term *spina* is by a beautiful figure applied to the vices and failings that bring with them compunction of conscience and disturb our repose.——213. *Decede peritis.* "Give place to those that do." There is a time to retire, as well as to appear. An infirm and peevish old age is always the object either of compassion or of raillery. It is therefore the height of wisdom to seek only the society of those whose age and temper are congenial with our own. The poet wishes to make Florus both wiser and happier.—*Vivere recte* means, to live contented with the pleasures that are in our power, and not to mar them by chagrin, and the disquieting emotions that are incident to ambition, desire, and superstitious fear.——215. *Ne potum largius aequo,* &c. "Lest that age, on which mirth and festivity sit with a better grace, laugh at thee having drunk more than enough, and drive thee from the stage."

EPISTLE TO THE PISOS.

This celebrated work of Horace, commonly called the *Ars Poetica*, is usually considered as a separate and insulated composition, but may be more properly regarded as the third epistle of the present book; since, like the others, it is chiefly critical, and addressed to the Pisos in an epistolary form. These friends of the author were a father and two sons. The father was a senator, of considerable note and distinguished talents, who was consul in 739. He was a man of pleasure, who passed his evenings at table, and slept till noon; but he possessed such capacity for business, that the remainder of the day sufficed for the despatch of those important affairs with which he was successively entrusted by Augustus and Tiberius. Of the sons little is accurately known, and there seems no reason why a formal treatise on the art of poetry should have been addressed either to them or to the father. As the subjects of Horace's epistles, however, have generally some reference to the situation and circumstances of the individuals with whose names they are inscribed, it has been conjectured that this work was composed at the desire of Piso, the father, in order to dissuade his elder son from indulging his inclination for writing poetry, for which he probably was but ill qualified, by exposing the ignominy of bad poets,[1] and by pointing out the difficulties of the art; which our author, accordingly, has displayed under the semblance of instructing him in its precepts. This conjecture, first formed by Wieland, and adopted by Colman, is chiefly founded on the argument, that Horace, having concluded all that he had to say on the history and progress of poetry, and general precepts of the art, addresses the remainder of the epistle, on the nature, expediency, and difficulty of poetical pursuits, to the elder of the brothers alone, who, according to this theory, either meditated or had actually written a poetical work, probably a tragedy, which Horace wishes to dissuade him from completing and publishing,

"*O major juvenum, quamvis et voce paterna,*" &c.

It has been much disputed whether Horace, in writing the present work, intended to deliver instructions on the whole art of poetry, and criticisms on poets in general, or if his observations be applicable only to certain departments of poetry, and poets of a particular period. The opinion of the most ancient scholiasts on Horace, as Acron and Porphyrion, was, that it comprehended precepts on the art in general, but that these had been collected from the works of Aristotle, Neoptolemus of Paros, and other Greek critics, and had been strung together by the Latin poet in such a manner as to form a medley of rules without any systematic plan or arrangement. This notion was adopted by the commentators who flourished after the revival of literature, as Robortellus, Jason de Nores, and the elder Scaliger,[2]

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1. *Morgenstern, De Sat. et Epist. Horat. Discrim.*

2. "*De Arte,*" says Scaliger, "*quaeris quid sentiam—Quid? Equidem quod de Arte sine arte traditur.*" (*Poet. lib. 6. c. 7.*)

who concurred in treating it as a loose, vague, and desultory composition; and this opinion continued to prevail in France as late as the time of Dacier.[1] Others have conceived, that the epistle under consideration comprises a complete system of poetry, and flatter themselves they can trace in it from beginning to end a regular and connected plan. D. Heinsius stands at the head of this class, and he maintains, that wherever we meet with an apparent confusion or irregularity, it has been occasioned by the licentious transpositions of the copyists. The improbability, however, that such a writer would throw out his precepts at random, and the extreme difficulty, on the other hand, of reducing it to a regular and systematic treatise on poetry, with perfect coherence in all its parts, have induced other critics to believe, either that this piece contains but fragments of what Horace designed, which was Pope's opinion,[2] or that the author had only an aim at one department of poetry, or class of poets. Of all the theories on this subject, the most celebrated in its day, though now supplanted by the theory of Wieland, is that which refers every thing to the history and progress of the Roman drama, and its actual condition in the author's time. Lambinus, and Baxter in his edition of Horace,[3] had hinted at this notion, which has been fully developed by Hurd, in his excellent commentary and notes on the present epistle, where he undertakes to show, that not only the general tenour of the work, but every single precept, bears reference to the drama; and that, if examined in this point of view, it will be found to be a regular, well conducted piece, uniformly tending to lay open the state and remedy the defects of the Roman stage. According to this critic, the subject is divided into three portions: Of these, the first (from verse 1 to 89) is preparatory to the main subject of the epistle, containing some general rules and reflections on poetry, but principally with a view to the succeeding parts, by which means it serves as an useful introduction to the poet's design, and opens it with that air of ease and negligence essential to the epistolary form. 2d. The main body of the epistle (from verse 89 to 295) is laid out in regulating the Roman stage, and chiefly in giving rules for tragedy, not only as that was the sublimer species of the drama, but, as it should seem, the least cultivated and understood. 3d The last portion (from verse 295 to the end) exhorts to correctness in writing, and is occupied partly in explaining the causes that prevented it, and partly in directing to the use of such means as might serve to promote it. Such is the general plan of the epistle, according to Hurd, who maintains, that, in order to enter fully into its scope, it is necessary to trace the poet attentively through all the elegant connections of his own method.

Sanadon, and a late German critic, M. Engel, have supposed, that the great purpose of Horace, in the present epistle, was to ridicule the pretending poets of his age. Such, however, it is conceived, does not appear to have been his primary object, which would in some degree have been in contradiction to the scope of his epistle to Augustus. (*Dunlop's Roman Literature, vol.* 3. *p.* 270. *seqq.*) The same remark will apply to the theory of Ast, which is in effect identical with that of Sanadon and Engel. Ast supposes that Horace, in composing this piece, had in view the Phaedrus of Plato, and that as in the Greek dialogue, the philosopher ridicules the rhetoricians, so Horace wishes to indulge his raillery at the worthless poets of his time. Döring maintains, that the object of Horace, in the present piece, is to guard against the pernicious influence of the bad poets of the day, and that he therefore

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1. "Comme il ne travailloit pas à celui de suite, et qu'il ne gardoit d'autre ordre que celui des matières que le hazard lui donnoit à lire et à examiner, il est arrivé de là qu'il n'y a aucune méthode ni aucune liaison de parties dans ce traité, qui même n'a jamais été achevé; Horace n'ayant pas eu le temps d'y mettre la dernière main, ou, ce qui est plus vraisemblable, n'ayant pas voulu s'en donner la peine."

2. Spence's *Anecdotes, p.* 193.

3. "*Artem poëticam comico, hoc est satyrico, stilo conscripsit. Satyra haec est in sui saeculi poëtas, praecipue vero in Romanum drama.*"

gives a collection of precepts, unconnected it is true, yet having all a direct bearing on the object at which he aims, and describing, as well the excellencies in composition that should be sought after, as the errors and defects that ought to be carefully avoided. Finally, De Bosch, in his notes to the Greek Anthology, supposes that the poem was not actually addressed to any of the Pisos, but that the poet made use of this name by way of prosopopeia.

We have already remarked, that the theory of Wieland has supplanted Hurd's, and, as we have given an outline of the latter, it may not be amiss to subjoin a slight sketch of the former; the more especially as we intend to follow it in our Explanatory Notes on this piece. We will use the words of Colman. "The poet begins with general reflections addressed to his three friends. In these preliminary rules, equally necessary to be observed by poets of every denomination, he dwells on the importance of unity of design, the danger of being dazzled by the splendour of partial beauties, the choice of subjects, the beauty of order, the elegance and propriety of diction, and the use of a thorough knowledge of the nature of the several different species of poetry: summing up this introductory portion of his Epistle in a manner perfectly agreeable to the conclusion of it.

> "*Descriptas servare vices, operumque colores,*
> *Cur ego si nequeo ignoroque, poeta salutor?*
> *Cur nescire, pudens prave, quam discere malo?*

From this general view of poetry, on the canvas of Aristotle, but entirely after his own manner, the writer proceeds to give the rules and the history of the drama, adverting principally to Tragedy, with all its constituents and appendages of diction, fable, character, incidents, chorus, measure, music, and decorations. In this part of the work, according to the interpretation of the best critics, and indeed (I think) according to the manifest tenour of the Epistle, he addresses himself entirely to the two young Pisos, pointing out to them the difficulty, as well as the excellence, of the dramatic art; insisting on the avowed superiority of the Grecian writers, and ascribing the comparative failure of the Romans to negligence and the love of gain. The poet, having exhausted this part of his subject, suddenly drops a second, or dismisses at once no less than two of the three persons, to whom he originally addressed his Epistle, and, turning short on the elder Piso, most earnestly conjures him to ponder on the danger of precipitate publication, and the ridicule to which the author of wretched poetry exposes himself. From the commencement of this partial address, *O major juvenum*, &c. (verse 366) to the end of the poem, *almost a fourth part of the whole*, the second person plural, *Pisones!—Vos!—Vos, O Pompilius sanguis!* &c. is discarded, and the second person singular, *Tu, Te, Tibi*, &c. invariably takes its place. The arguments, too, are equally relative and personal; not only showing the necessity of study, combined with natural genius, to constitute a poet; but dwelling on the peculiar danger and delusion of flattery, to a writer of rank and fortune; as well as the inestimable value of an honest friend, to rescue him from derision and contempt. The Poet, however, in reverence to the Muse, qualifies his exaggerated description of an infatuated scribbler, with a most noble encomium on the use of good poetry, vindicating the dignity of the Art, and proudly asserting, that the most exalted characters would not be disgraced by the cultivation of it.

> "————————————*Ne forte pudori*
> *Sit tibi Musa, lyrae solers, et cantor Apollo.*"

It is worthy of observation, that in the satirical picture of a frantic bard, with which Horace concludes his epistle, he not only runs counter to what might be expected as a corollary of an Essay on the *Art of Poetry*, but contradicts his own usual practice and sentiments. In his Epistle to Augustus, instead of stigmatising the love of verse as an abominable phrenzy, he calls it a *slight madness* (*levis haec insania*), and descants on its good effects, (*quantas vir-*

tutes habeat, sic collige !) In another epistle, speaking of himself, and his attachment to poetry, he says,

——————"*ubi quid datur oti,*
Illudo chartis : hoc est mediocribus illis
Ex vitiis unum," &c.——————

All which, and several other passages in his works, almost demonstrate, that it was not without a particular purpose in view that he dwelt so forcibly on the description of a man resolved

——————————in spite
Of nature and his stars to write."

Various passages of this work of Horace have been imitated in Vida's *Poeticorum;* in the Duke of Buckingham's *Essay on Poetry;* in Roscommon, *On Translated Verse;* in Pope's *Essay on Criticism;* and in Boileau's *Art Poëtique.* The plan, however, of this last production is more closely formed than any of the others on the model of Horace's Epistle. Like the first division of the *Ars Poetica,* it commences with some general rules and introductory principles. The second book touches on elegiac and lyric poetry, which are only cursorily referred to by Horace, but are introduced by him in that part of his epistle which corresponds to this portion of the present work, The third, which is the most important, and by much the longest of the piece, chiefly treats, in the manner of Horace, of dramatic poetry; and the concluding book is formed on the last section of the Epistle to the Pisos; the author, however, omitting the description of the frantic bard, and terminating his critical work with a panegyric on his sovereign. Of all the modern Arts of Poetry, Boileau's is the best. It is remarkable for the brevity of its precepts, the exactness of its method, the perspicacity of the remarks, the propriety of the metaphors; and it proved of the utmost utility to his own nation, in diffusing a just mode of thinking and writing, in banishing every species of false wit, and introducing a pure taste for the simplicity of the ancients. Boileau, at the conclusion of his last book, avows, and glories as it were in the charge, that his work is founded on that of Horace.

" Pour moi, qui jusqu'ici nourri dans la Satire,
N'ose encore manier la Trompette et la Lyre ;
Vous me venez pourtant, dans ce champ glorieux ;
Vous offrir ces leçons, que ma Muse au Parnasse,
Rapporta, jeune encore, *du commerce d' Horace.*"

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1. *Humano capiti cervicem pictor equinam,* &c. The epistle begins with the general and fundamental precept of preserving an unity in the subject and disposition of every piece. A poet, who neglects this leading principle, and produces a work, the several parts of which have no just relation to each other or to one grand whole, is compared to a painter, who puts on canvas a form of heterogeneous character, its members taken from all kinds of animals. Both are equally deserving of ridicule.——2. *Varias inducere plumas.* Consult Various Readings. *Inducere* (" to spread") is well applied to the art of painting. Compare *Pliny, H. N.* 35. 16. " *Colorem inducere picturae.*"——3. *Undique.* " From every quarter of creation." i. e. from every kind of animal. Compare Ode 1. 16. 14.——4. *Mulier formosa superne.* Explaining *humano capiti* in the first verse.——6. *Pisones.* Compare Introductory Remarks, near the commencement.——*Isti tabulae.* Referring to the picture which has just been described. *Isti* marks contempt.——7. *Cujus, velut aegri somnia, vanae fingentur species.* " The ideas in which, like a sick-man's dreams, shall be formed without any regard to sober reality." Compare the version of Colman ;

——— " where, like a sick-man's dreams
Extravagant conceits throughout prevail,
Gross and fantastic." ———————

9. *Pictoribus atque poetis quidlibet audendi*, &c. This is supposed to come from the mouth of an objector; and the poet's reply, which is immediately subjoined, defines the use, and fixes the character, of *poetic license*, which unskilful writers often plead in defence of their transgressions against the law of *unity*.——12. *Sed non ut placidis coëant immitia*, &c. The meaning is, that poetical or any other license must never be carried so far as to unite things that are plainly and naturally repugnant to each other.——14. *Inceptis gravibus plerumque et magna professis*, &c. " Oftentimes to lofty beginnings, and such as promise great things, are sewed one or two purple patches, in order to make a brilliant display," &c. i. e. Often, after exordiums of high attempt and lofty promise, we are amused with the description of a grove and altar of Diana, the meanders of a stream gliding swiftly through pleasant fields, the river Rhine, or a rain-bow, like so many purple patches in a garment, that make, it is true, a great show, but then are not in their proper place. The poet here considers and exposes that particular violation of uniformity, into which young poets especially, under the influence of a warm imagination, are too apt to run, arising from frequent and ill-timed descriptions. These, however pleasing in themselves, and with whatever ability they may be executed, yet, if foreign to the subject, and incongruous to the place where they stand, are in every way worthy of condemnation. The following lines of Pope (*Essay on Criticism*) appear to bear a near resemblance to the passage under consideration:

" Some to *Conceit* alone their taste confine,
And glitt'ring thoughts struck out at every line;
Pleas'd with a work where nothing's just or fit;
One glaring chaos, and wild heap of wit."

19. *Et fortasse cupressum scis simulare*, &c. Horace compares the poets, whom he has just been censuring, with a painter who had learned to draw nothing but a cypress-tree. As this painter, therefore, would represent the cypress in every picture he was engaged to execute, so these poets, altogether unequal to the management of any individual subject in a proper way and with a proper regard to unity of design, were accustomed to indulge in insulated descriptions, and in common-place topics, which had no bearing whatever on the main subject. Hence the words *et fortasse cupressum scis simulare*, &c. convey, in fact, the following meaning: Perhaps, too, thou art even skilful in these individual descriptions, as the painter who knew only how to draw a cypress. But what have such descriptions and common-place topics to do with the subject itself? Evidently, just as much as if the painter alluded to were to place his darling cypress on the canvas, when employed to draw a picture of a shipwreck.——20. *Quid hoc, si fractis enatat exspes*, &c. " What is this to the purpose, if he who is to be painted for a given price, is to be represented as swimming forth hopeless from the fragments of a wreck?" Persons who had lost their all by shipwreck, were accustomed to solicit charity by carrying around with them a painting in which the misfortune which had befallen them was depicted. Compare Phaedrus 4. 21. 24. where it is said of the companions of Simonides, " *tabulam suam portant, rogantes victum.*" In the present case, therefore, Horace supposes a shipwrecked mariner to have employed a painter for this purpose who knew only how to draw a cypress, and he asks of what value such an object would be in the intended picture, or how it could have any effect in exciting the compassion of others. In farther illustration of the present passage, compare the account of the scholiast, as cited by H. Stephens, in which it is stated, that a shipwrecked mariner having gone to a painter of this description, and requested to draw a representation of the storm, was asked by the latter, whether he should draw him a cypress also in the picture, " *Visne me cupressum quoque appingere?* whence this, together with its Greek imitation, *μή τι καὶ κυπάρισσον θέλοις*; became proverbial against bad painters.

21. *Amphora coepit institui; cunente rota cur urceus exit?* A bad poet, observes Sanadon, opens his poem with something great and magnificent, but amuses himself with trifles. A bad potter begins a large and beautiful vase, but produces only a worthless pitcher.——23. *Denique sit quidvis, simplex duntaxat et unum.* "In a word, be the subject what it may, let it only be simple and uniform." Compare the explanation of Bentley, as given under the Various Readings. "Is it not strange," observes Hurd, "that he who delivered this rule in form, and, by his manner of delivering it, appears to have laid the greatest stress upon it, should be thought capable of paying no attention to it himself, in the conduct of this epistle?"——24. *Maxima pars vatum decipimur specie recti.* The caution already given respecting the observance of unity, and the avoiding of ill-timed descriptions, is, according to the idea of Horace, the more necessary, as the fault itself wears the appearance of a virtue, and so writers come to transgress the *rule of right* from their very ambition to observe it. There are two cases in which this ambition remarkably misleads. The *first* is, when it tempts us to push an acknowledged beauty too far. Great beauties are always on the confines of great faults; and therefore, by affecting superior excellence, we are easily carried into what is deserving only of censure. Thus (from line 25 to 30) *brevity* often becomes *obscurity; sublimity, bombast; caution, coolness;* and a fondness for *varying* and *diversifying* a subject by means of episodes, and descriptions, such as are mentioned above (line 15.), will often betray a writer into the capital error of violating the unity of his piece. For, though variety be a real excellence under the conduct of true judgment, yet when affected beyond the bounds of probability, and brought in solely to *strike* and *surprise*, it becomes unseasonable and absurd. The second instance in which we are misled by an *ambition of attaining to what is right*, is, when, through an excessive fear of committing faults, we disqualify ourselves for the just execution of a *whole*, or of such *particulars*, as are susceptible of real beauty. For not the affectation of superior excellencies only, but even *In vitium ducit* culpae fuga, *si caret arte.* (*Hurd, ad loc.*)

25. *Brevis esse laboro, obscurus fio;* &c. "If these characters," observes Hurd, "were to be exemplified in our own poets of reputation, the *first* might be justly applied to Donne; the *second*, to Parnell; the *third*, to Thomson; and the *fourth*, to Addison. As to the two following lines;

Qui variare cupit rem prodigialiter unam
Delphinum silvis appingit, fluctibus aprum:

they are applicable to so many of our poets, that, to keep the rest in countenance, I will but just mention Shakspeare himself, who, to enrich his scene with that *variety*, which his exuberant genius so largely supplied, has deformed his best plays with these *prodigious* incongruities."——26. *Sectantem lenia nervi*, &c. Horace is thought by some to mean himself here.——29. *Prodigialiter.* Happily chosen by Horace, to carry the mind to that fictitious monster, under which he had before allusively shadowed out the idea of absurd and inconsistent composition. Compare the version of the whole passage given by Colman:

"The bard, ambitious fancies who displays,
And tortures one poor thought a thousand ways,
Heaps prodigies on prodigies; in woods
Pictures the dolphin, and the boar in floods!"

32. *Aemilium circa ludum faber unus*, &c. "An artist, about the Aemilian school, shall, in a manner superior to all others, both express the nails, and imitate in brass the easy-flowing hair; yet will he fail in the completion of his work, because he will not know how to give a just proportion to the whole." The commencement of this sentence, when paraphrased, will run as follows: Among the artists who dwell around the Aemilian school, there will probably be some individual or other, who, &c. According to the scholiast, Aemilius Lepidus had a school of gladiators, where was subsequently the public bath of Polycletes. *In*

the neighbourhood of this school many artists appear to have resided.——*Unus.* Equivalent to *omnium optime; prae omnibus aliis;* &c. Consult Various Readings.——35. *Hunc ego me, si quid componere curem,* &c. "Were I about to bestow labour upon any work, I would no more wish to imitate such a one, than to appear in public remarkable for fine black eyes and hair, but disfigured by a hideous nose."——Pope (*Essay on Criticism*) has given a beautiful illustration of the thought which Horace seeks to convey in this whole passage:

> "Survey *The Whole,* nor seek slight faults to find
> Where nature moves, and rapture warms the mind;
> In wit, as Nature, what affects our hearts,
> Is not the exactness of peculiar parts;
> 'Tis not a lip, or eye, we beauty call,
> But the joint force and full result of all.
> Thus, when we view some well-proportion'd dome,
> (The world's just wonder, and ev'n thine, O Rome!)
> No single parts unequally surprise,
> All comes united to the admiring eyes;
> No monstrous height, or breadth, or length appear;
> *The Whole* at once is bold and regular."

38. *Sumite materiam vestris, qui scribitis, aequam viribus,* &c. The poet here lays down another important precept, which results directly from what has just preceded. If in the labour of literature, as well as in the works of art, it is all-important to produce a complete and finished *whole,* and not to confine ourselves merely to certain individual parts that are more within our reach than others, it becomes equally important for us to be well acquainted with the nature and extent of our own talents, and to be careful to select such a subject, as may, in all its parts, be proportioned to our strength and ability. Compare the following lines of Boileau,

> "N' allez pas sur des vers sans fruit vous consumer,
> Ni prendre pour génie une ardeur de rimer,
> Craignez d'un vain plaisir les trompeuses amorces,
> Et consultez long-temps votre esprit et vos forces."

Roscommon, however, has given us a more direct imitation of the present passage, in his *Essay on Translated Verse:*

> "The first great work, (a task performed by few)
> Is that *yourself* may to *yourself* be true:
> No mask, no tricks, no favour, no reserve!
> *Dissect* your mind, examine every *nerve.*
> Whoever vainly on his strength depends,
> *Begins* like Virgil, but like Maevius *ends.*"

40. *Potenter.* "In accordance with his abilities." Consult Various Readings.——41. *Nec facundia deseret hunc, nec lucidus ordo.* The poet here enumerates the advantages which result from our selecting a subject proportioned to our powers. In the first place, we will never be wanting in a proper fund of matter, wherewith to enlarge under every head; which is the main-spring of all *eloquent* writing, whether in prose or verse; and, in the second place, we cannot fail, by such a well-weighed choice, to dispose of our subject in the best and most *lucid method.*——42. *Ordinis haec virtus erit et Venus,* &c. "This will constitute the chief excellence and the beauty of method, (or I am much deceived) that the writer say, in the very commencement, those things which ought there to be said, that he put off most things and omit them for the present." Horace explains here, in a few words, wherein consists

the merit and beauty of that order which a poet ought to follow in the disposition of his subject; and he adds these words, *aut ego fallor*, from a principle of modesty, because he was going to establish a new precept, upon the practice of the greatest authors of antiquity, and one that had never been mentioned by any writer before him. In this precept, he discloses one of the great secrets of poetry. An historian, for example, is obliged to follow the order of time in giving an account of transactions; but the rule to be observed by the poet is essentially different. He should hurry the reader at the opening of his piece into the midst of the affair which he intends to describe, and reserve for some other part of his work an explanation of whatever has gone before. Hence, we find, that in dramatic poetry as well as epic, the great masters open the scene as near as possible to the catastrophe, and always take the action near its accomplishment. Their address furnishes them afterwards with the means of laying before us all that happened previously, and which it was not proper to inform us of immediately in the outset. The result of this arrangement is, that they inflame our curiosity, and excite within us a succession of emotions, which could never spring from a methodical narration of facts.

45. *In verbis etiam tenuis cautusque serendis.* "Nice and cautious too in the employment of words." The same causes will equally affect the *language*, as the *method*, of poetry. To the general reflections, therefore, on poetic distribution, in which Horace has thus far indulged, are now properly subjoined some directions about the *use of words*. Now, since this particular depends so entirely on what is out of the reach of rule, as the fashion of the age, the taste of the writer, and his knowledge of the language in which he writes, the poet only gives directions about *new words*; or, since every language is necessarily imperfect, about *the coining of such words*, as the writer's necessity or convenience may demand. And here, after having prescribed a great *nicety* and *caution* in the thing itself, he observes, (to line 49) that, where it ought to be done, the better and less offensive way will be, not to coin a word entirely new (for this is ever a task of some envy), but, by means of an ingenious and happy position of a well-known word, in respect of some others, to give it a new air and cast. Or, if it be necessary to *coin new words*, as it will be in subjects of an abstruse nature, and especially such as were never before treated in the language, that then (to line 54) this liberty is very allowable; but that their reception will be more easy, if we derive them gently, and without too much violence, from their proper source, that is, from a language, as the Greek, already known and approved. And, to obviate the prejudices of over-scrupulous critics on this head, he goes on (from line 54 to 73) in a vein of popular illustration, to allege, in favour of this liberty, the examples of ancient writers, and the vague, unsteady nature of language itself. (*Hurd, ad loc.*)

46. *Hoc amet, hoc spernat promissi carminis auctor.* According to the arrangement in the common editions, this verse and the one immediately preceding are transposed. The propriety, however, of Bentley's position of these lines, which we have followed in our text, all must allow. Gesner observes in its favour, that it was customary with the copyists when a line was misplaced by them, to denote such misplacing by very minute marks, which might easily become obliterated in the lapse of time. To the same effect are the words of Baste, (*Comment. Paleogr. p.* 858.) who observes: "*Ubi omittendo peccatum est, omissa in margine scribuntur, quoque loco in textum inserenda sint signis quibusdam indicatur. Ita vero passim accidit, ut signis illis deletis aut neglectis, verba in margine suppleta alieno loco in textum immitterentur.*" The expression in the text, *hoc amet, hoc spernat*, are equivalent to *aliud verbum amplectatur, aliud rejiciat.*——47. *Callida junctura.* "Some skilful arrangement." *Junctura*, observes Hurd, as here employed by the poet, is a word of large and general import, and the same in expression, as order or disposition in a subject. The poet would say, "Instead of framing new words, I recommend to you any kind of artful management by which you may be able to give a new air and cast to old ones." Dacier and Sanadon confine the present precept of Horace to the formation of *compound words*, which,

though one way in which this *callida junctura* shows itself, is by no means the whole of what the poet intended by it. Their mistake arose from interpreting the word *junctura* too strictly. They suppose it to mean only the *putting together two words into one;* this being the most obvious idea we have of the *joining* of words. As if the most *literal* construction of terms, according to their etymology, were always the most proper.

49. *Indiciis monstrare recentibus abdita rerum.* "To explain some abstruse subjects by newly-invented terms." The allusion in *abdita rerum* is to things hitherto lying concealed, and now for the first time brought to light, i. e. inventions and discoveries, which need of course newly-invented terms to enable others to comprehend them.——50. *Fingere cinctutis non exaudita Cethegis continget.* "It will be allowed to coin words unheard of by the ancient Cethegi." The Cethegi are here put for the ancient Romans generally, and Horace, in full accordance with his subject, and the better to mark their antiquity, makes use of an old term *cinctutis.* This epithet *cinctutus* properly means "girded ready for acting," and marks the habits of the early Romans. It has a special reference to the Gabine cincture, which was so called when the lappet of the gown, that used to be thrown over the left shoulder, was passed around the back in such a manner as to come short to the breast and there fasten in a knot; this knot or cincture tucked up the gown, and made it shorter and straiter, and consequently better adapted for active employment.——51. *Sumta pudenter.* "If used with moderation."——52. *Habebunt fidem.* "Will be well received." Literally: "Will enjoy authority."——*Si Graeco fonte cadant, parce detorta.* "If they descend, with a slight deviation, from a Grecian source," i. e. if we derive them gently, and without too much violence, from their proper source, that is, from a language, as the Greek, already known and approved. Compare note on verse 45.

53. *Quid autem Caecilio, Plautoque,* &c. Caecilius and Plautus, observes Hurd, were allowed to *coin,* but not Virgil and Varius. The same indulgence our authors had at the restoration of letters; but it is denied to our present writers. The reason is plainly this. While arts are refining or reviving, the greater part are forced, and *all* are content, to be *learners.* When they are grown to their usual height, all affect to be *teachers.* With this affectation, a certain envy, as the poet observes,

"——————— *cur acquirere pauca*
Si possum, invideor ———————"

insinuates itself; which is for restraining the privileges of writers, to all of whom every reader is now become a rival. Whereas men, under the first character of *learners,* are glad to encourage every thing that makes for their instruction.——59. *Signatum praesente nota procudere nomen.* "To coin a word impressed with the current stamp." Words are here compared to coin, which bears the stamp of the reigning prince. Consult Various Readings.

60. *Ut silvae, foliis pronos mutantis in annos,* &c. With *mutantis* supply *se;* and, for the order of construction, consult Various Readings. Duncombe, in his version of our author, concurs with Dacier in observing, that Horace seems here to have had in view, that fine similitude of Homer, in the sixth book of the Iliad, (146. *seqq.*) comparing the generations of men to the annual succession of leaves: Οἵη περ φύλλων γενεὴ, τοιήδε καὶ ἀνδρῶν· κ. τ. λ. Pope, in a part of his *Essay on Criticism,* pursues the same train of thought with Horace, but rather rises above his master.

"Short is the date, alas, of modern rhymes,
And 'tis but just to let them live betimes.
No longer now that golden age appears,
When Patriarch-wits surviv'd a thousand years:

Now length of Fame (our second life) is lost,
And bare threescore is all ev'n that can boast;
Our sons their fathers' failing language see,
And such as Chaucer is, shall Dryden be.
So when the faithful pencil has design'd
Some bright idea of the master's mind,
Where a new world leaps out at his command,
And ready Nature waits upon his hand;
When the ripe colours soften and unite,
And sweetly melt into just shade and light;
When mellowing years their full perfection give,
And each bold figure just begins to live;
The treacherous colours the fair art betray,
And all the bright creation fades away!"

63. *Sive, recepto terra Neptuno*, &c. The allusion is to the *Portus Julius*, or Julian Harbour, constructed by Agrippa, under the orders of Augustus, and also to the draining of part of the Pontine Marshes, and the checking of the inundations of the Tiber. The following description may serve to convey some idea of this "splendid work" (*regis opus*), as the first of these public undertakings is styled by Horace. The deep bay, which runs inland to the north-west, between the promontory of Misenum and Puteoli, was originally called *Sinus Cumanus*, but the name was afterwards changed to *Sinus Puteolanus*. From the city of Baiae, which lay on the western shore of this bay, a dam extended across in a north-east direction to the opposite shore, and separated, in this way, the *Sinus Puteolanus* into two parts. Of these the inner portion was called the Lucrine lake, (*Lucrinus lacus*, and by the Greeks, Λοκρῖνος κόλπος), and on the northern side of this last was the lake Avernus, separated from it by a narrow strip of land, and surrounded by hills covered with groves and forests. Such was the state of things in this quarter as late as the period when Augustus was involved in a serious naval war with Sextus Pompeius. The former was deficient in vessels and experienced mariners, as the coast afforded no harbour where a large number of vessels of war could assemble, and where they might exercise their crews. Art at last remedied the difficulty, and the author of the plan was Agrippa. This distinguished commander made an opening in the dam, already described, not far from Baiae, so that the sea had now a free entrance into the Lucrine lake. The small neck of land also, which parted the lake of Avernus from the Lucrine, was at the same time cut away, and the two lakes became thus one wide expanse of water. The Portus Julius was in this way created, the name being given by Agrippa to the united waters of the Avernian and Lucrine lakes, together with the fortified entrance through the dam. This harbour was found large enough to hold a numerous fleet of vessels of war, and sufficed for the daily exercise of 20,000 seamen; and it is to this practice of exercising his galleys and men that Augustus is said to have been indebted for his victory over his powerful antagonist. Compare *Mannert, Geogr. der Gr. und R. vol.* 9. *p.* 730, *seqq.* and the authorities there cited.

65. *Sterilisve diu palus aptaque remis*, &c. Consult Various Readings. The reference is to the draining of a part of the Pontine Marshes (*Pomptinae paludes*), the second of the public works mentioned at the beginning of the previous note. For an account of these marshes, compare *Lempriere's Class. Dict. Anthon's ed.* It may be sufficient here to remark, that Mucianus, an ancient writer, quoted by Pliny (*H. N.* 3. 5.) says, there were at one time no less than twenty-three cities to be found in this quarter. When this district, therefore, was occupied by flourishing settlements, and an active and industrious population was ever ready to check the increase of stagnation, it might easily be kept under: but after the ambition of Rome and her system of universal dominion had rendered this tract of country desolate, these wastes and fens naturally encreased, and in process of time gained so much ground, as to render any attempt to remedy the evil only temporary and inefficient. In-

deed, it is evident that the waters must have been gradually encreasing, from the decline of the Roman empire, until the successful exertions made by the Roman pontiffs arrested their baneful progress. (*Cramer's Ancient Italy, vol. 2. p. 97.*)——67. *Seu cursum mutavit iniquum frugibus amnis*, &c. Alluding to the third public work, mentioned in the beginning of note on verse 63. the checking, namely, of the inundations of the Tiber. Compare the scholiast: "*Tiberim Agrippa derivavit, qua nunc vadit; antea per Velabrum fluebat.*"

68. *Mortalia facta peribunt*, &c. If, argues the poet, these splendid works of public utility cannot withstand the power of all-destroying time, how can the lighter and more evanescent graces of language ever hope to escape.——69. *Nedum sermonum stet honos et gratia vivax.* "Much less shall the bloom and elegance of language continue to flourish and endure." *Vivax* must be joined, in construction, with *stet*, and the expression *stet vivax* becomes equivalent to *floreat, maneatque.*——70. *Multa renascentur quae jam cecidere.* This revival of *old* words, observes Hurd, is one of those niceties in composition not to be attempted by any but great masters. It may be done two ways: 1. By restoring such terms as are grown entirely obsolete; or 2. by selecting out of those, which have still a currency, and are not quite laid aside, such as are most forcible and expressive.——71. *In honore.* "In esteem."——*Si volet usus, quem penes*, &c. "If custom shall so will it; under whose full controul is the decision, and right, and standard of language." Compare *Quinctilian* 1. 6. "*Consuetudo certissima loquendi magistra; utendumque plane sermone, ut nummo, qui publica forma est.*"

73. *Res gestae regumque ducumque*, &c. From reflections on *poetry, at large*, Horace now proceeds to *particulars:* the most obvious of which being the different *forms* and *measures* of poetic composition, he considers, in this view, (from line 75 to 86) the four great species of poetry, to which all others may be reduced, the *Epic, Elegiac, Dramatic* and *Lyric.*——74. *Quo numero.* "In what numbers," i. e. in what kind of measure.——75. *Versibus impariter junctis.* Referring to Elegiac verse, and the alternate succession, in its structure, of Hexameters and Pentameters.——*Querimonia primum.* Horace goes on the supposition that the term Elegy (ἐλεγεῖον) was always applied to this species of verse, even from its very origin, and hence the derivation commonly assigned to the word in question (ἀπὸ τοῦ ἐ ἐ λέγειν) leads him to make the assertion that the alternate succession of Hexameters and Pentameters was first of all made the vehicle of mournful themes. In this he is incorrect. Compare note on verse 78.——76. *Voti sententia compos.* "Successful desires." i. e. pleasurable emotions. Compare the explanation of Döring: "*Sensus voluptatis et laetitiae; laetatur enim, qui voti cujusdam compos fit.*"——77. *Exiguos elegos.* "The elegy's small song." (Colman.) Commentators differ concerning the proper import of *exiguos*, as here employed. According to some, the epithet refers to the humble nature of the elegiac style and subject, compared with epic or lyric sublimity. Others however, more correctly suppose, that Horace merely alludes to the *form* of this species of verse, both as consisting of unequal measures, and because elegiac poems are, generally speaking, shorter than others.——78. *Grammatici certant, et adhuc sub judice lis est.* The Grammarians here alluded to were those of the Alexandrian school, and the point in controversy became with them a fertile theme of discussion merely because they confounded both times and terms. The whole difficulty disappears the moment we assign to words their true signification. The first thing to be done, is to distinguish between the elegy, (so to call it) of Callinus, and the new ἔλεγος, the invention of which is ascribed to Simonides. The first was nothing more than a lyric poem, of a martial character, composed of distichs, that is, of alternate Hexameters and Pentameters. Its origin is attributed to Callinus, because he is the first poet known to have employed it. Neither was it called *Elegy* at first, but ἔπος, a general term, which was subsequently confined to heroic verse. The word *Elegy* (ἔλεγος) was first applied to the alternating Hexameter and Pentameter in the time of Simonides, whether it was that he himself introduced the name, or whether the mournful and plaintive nature of his subjects

justified this appellation from others. It was only from the days of Simonides that the term Elegy was applied to a poem composed of distichs and treating of some melancholy subject. (Compare *Schoell, Hist. Lit. Gr. vol.* 1. *p.* 191, and 243.—*Attisches Museum, vol.* 1. *p.* 334. *seqq.*) Hence we see, 1. that Horace is incorrect in his *querimonia primum* (*v.* 75.), and 2. that the Alexandrian grammarians were engaged in a mere controversy about words.

79. *Archilochum proprio rabies armavit iambo.* "Rage armed Archilochus with his own iambus." Alluding to the satires of this poet, in which the Iambic measure was employed, and also to the story of Lycambes and Neobule. Compare Explanatory Notes, Epode 6. 13. Horace, by the use of the term *proprio*, expressly ascribes to this poet the invention of iambics. Compare also Epist. 1. 19. 23. where the poet styles them "*Parios iambos.*" The opinion entertained by some critics, that Archilochus merely improved this measure, and was not the actual inventor, may be seen urged in *Schoell, Hist. Lit. Gr. vol.* 1. *p.* 199.——80. *Hunc socci cepere pedem, grandesque cothurni.* "This foot the sock and the stately buskin adopted." The *soccus*, or low shoe of *comedy*, and the *cothurnus*, or buskin of *tragedy*, are here figuratively used to denote these two departments of the drama respectively. Compare Explanatory Notes, Ode 2. 1. 11.——81. *Alternis aptum sermonibus*, &c. "As suited for dialogue, and calculated to surmount the tumult of an assembled audience, and naturally adapted to the action of the stage." For some remarks on the character of the iambic measure, compare Explanatory Notes, Serm. 1. 10. 43.——*Populares vincentem strepitus.* There are many reasons, observes Francis, given to explain this remark. The cadence of iambics is more sensible, and their measures are more strongly marked, than any other. ("*Insignes percussiones eorum numerorum.*" *Cic. de Orat.* 3. 47.) The pronunciation is more rapid, and this rapidity forms, according to Aristotle, a greater number of sharp sounds. Dacier adds, that the iambic, being less different from common conversation, more easily engaged the attention of an audience.——83. *Fidibus.* "To the lyre."——84. *Et pugilem victorem, et equum certamine primum.* Alluding to the lyric flights of Pindar. Compare Ode 4. 2. 18.——85. *Et juvenum curas et libera vina.* "And the love-sick feelings of the young, and wine's unbounded joys." The reference is to Sappho and Anacreon.

86. *Descriptas servare vices operumque colores*, &c. "Why am I greeted with the name of poet, if I am unable, and in fact know not how, to observe the distinctions that have just been mentioned, and the different characters that productions should have in the different species of verse?" As regards the connection in the train of ideas, compare the remarks of Hurd: "But the distinction of the *measures* to be observed in the several species of poetry is so obvious that there can scarcely be any mistake about them. The difficulty is to know (from line 86 to 89.) how far each may partake of the spirit of the other without destroying that *natural and necessary difference*, which ought to subsist between them all. To explain this, which is a point of great nicety, he considers (from line 89 to 99) the case of dramatic poetry; the two species of which are as distinct from each other as any two can be; and yet there are times, when the features of the one will be allowed to resemble those of the other. For, 1. Comedy, in the passionate parts, will admit of a tragic elevation; and 2. Tragedy, in its soft, distressful scenes, condescends to the ease of familiar conversation."

89. *Res comica.* "A comic subject."——90. *Privatis.* "Of a familiar cast." i. e. such as are used in describing the *private* life that forms the basis of comedy, but are unsuited for kings, heroes, and the other characters of tragedy.——91. *Coena Thyestae.* "The banquet of Thyestes" is here put for any tragic subject (*res tragica*). Thus, Dacier remarks; "Il met le souper de Thyeste pour toutes sortes de tragedies." Commentators, in general, suppose that this is done because the story of Thyestes is one of the most tragic nature. Hurd, however, assigns another and very ingenious explanation. "We may be sure," observes this critic, "that the subject in question was not taken up at random as the re-

presentative of the rest. The reason was, that the Thyestes of Ennius was peculiarly chargeable with the fault here censured, as is plain from a curious passage in the *Orator;* where Cicero, speaking of the loose numbers of certain poets, observes this, in particular, of the tragedy of Thyestes; "*Similia sunt quaedam apud nostros : velut in Thyeste,*

Quemnam te esse dicam ? qui tarda in senectute.

et quae sequuntur : quae nisi cum tibicen accesserit, orationi sunt solutae simillima:" which character exactly agrees with this of Horace, wherein the language of that play is censured, as flat and prosaic, and hardly rising above the level of ordinary conversation in comedy. This allusion to a particular play, written by one of their best poets, and frequently exhibited on the Roman stage, gives great force and spirit to the precept, at the same time that it exemplifies it in the happiest manner. It seems farther probable to me, that the poet also designed an indirect compliment to Varius, whose Thyestes we are told (*Quinctil.* 10. 1.) *was not inferior to any tragedy of the Greeks.*" The same able commentator makes the following remarks relative to *exponi* and *narrari,* as used in the present passage by Horace. "It may be farther observed, that the critics have not felt the force of the words *exponi* and *narrari* in this precept. They are admirably chosen to express the two faults condemned: the first implying a kind of pomp and ostentation in the language, which is therefore improper for the low subjects of comedy; and the latter, as I have hinted, a flat, prosaic expression, not above the cast of a common *narrative,* and therefore equally unfit for tragedy." ——92. *Singula quaeque locum teneant sortita decenter.* "Let each particular species of writing, when once it has had its proper place allotted to it, hold that place in a becoming manner." The construction is, "*singula quaeque, sortita* locum, *teneant* eum *locum decenter.*"

93. *Vocem tollit.* "Raises its voice." Compare the scholiast; "*Grandioribus verbis utitur,*" and note on verse 86, toward the close.——94. *Iratusque Chremes, tumido delitigat ore.* "And angry Chremes rails in swelling strain." Alluding to the *Heautontimorumenos* of Terence (*Act* 5. *Sc.* 4.) where the irritated Chremes breaks out in these words against his son:

——————— "*Non si ex capite sis meo*
Natus, item ut aiunt Minervam esse ex Jove, ea causa magis
Patiar, Clitipho, flagitiis tuis me infamem fieri."

In the *Adelphi,* also, (*Act* 5. *Sc.* 3.) we may find another passage, wherein *vocem comoedia tollit.*

"*Hei mihi ! quid faciam ? quid agam ? quid clamem ? aut querar ?*
O coelum ! O Terra ! O maria Neptuni !"

95. *Et tragicus plerumque dolet sermone pedestri.* "And sometimes the tragic poet grieves in humble style." Consult Various Readings. The poet, by a common figure, is here made to do what he represents his characters as doing.——96. *Telephus et Peleus.* The stories of each of these princes became the subjects of tragedies. The allusion in the case of Telephus, is to his wanderings in quest of his parents, and to the poverty in which he was involved at the time. Peleus, as is well known, was driven into exile from the court of his father Aeacus, for having been accessary to the murder of his brother Phorbus. Compare *Apollodorus, ed. Heyne.* 3. 12. 6. and *Obs.* 268. and also *Lempriere's Class. Dict. Anthon's ed.* ——*Uterque projicit ampullas et sesquipedalia verba.* "Cast each aside high-sounding expressions and words a-foot-and-a-half-long." The term *ampulla* properly denotes a species of phial or flask, for holding oil or vinegar, having a narrow neck but swelling out below. Hence the word is figuratively taken to signify, inflated diction, tumid language, bombast, rant, &c.

99. *Non satis est pulchra esse poemata; dulcia sunto.* "It is not enough that poems be beautiful, let them also be affecting." The reference in *poemata* is principally to dramatic compositions. Buckingham, in his *Essay on Poetry*, glances at this part of Horace:

> "*Figures of speech*, which poets think so fine,
> Art's needless varnish to make Nature shine,
> Are all but *paint* upon a beauteous face,
> And in *descriptions* only claim a place.
> But to make *rage declaim*, and *grief discourse*,
> From lovers in despair *fine* things to *force*,
> Must needs succeed; for who can choose but pity
> A *dying* hero miserably *witty*?"

At this part of the epistle, Hurd begins to enter upon his particular theory, to which we have already alluded in the Introductory Remarks. "The poet," observes this critic, "had a farther view in choosing the instance of Dramatic Poetry. For he gets, by this means, into the main of his subject, which was Dramatic Poetry, and, by the most delicate transition imaginable, proceeds (from line 89 to 323.) to deliver a series of rules, interspersed with historical accounts, and enlivened by digressions, for the regulation of the *Roman stage*." We have already said that this theory has been superseded by Wieland's, and the following outline of the remainder of the present piece, though differing in its leading feature from the hypothesis of Hurd, will yet be found so far to agree with it, as to shew conclusively the *Order* and *Method* observed in this epistle, and that the series of rules is delivered with the utmost regularity, passing from one topic to another, by the most natural and easy transitions.

Horace's discrimination of the several styles that belong to the different species of poetry, leads him, as has before been remarked, to consider the *Diction* of the drama, and its accommodation to the *circumstances* and *character* of the speaker. A recapitulation of these circumstances carries him on to treat of the due management of *characters already known*, as well as of sustaining those that are entirely *original*. To the first of these the poet gives the preference, recommending *known characters*, as well as *known subjects*: and, on the mention of this joint preference, the author leaves farther consideration of the *Diction*, and glides into discourse upon the *Fable*, which he continues down to the 152d verse. Having despatched the *Fable*, the poet proceeds to the consideration of the *Characters*; not in regard to suitable *diction*, for of that he has already spoken, but with reference to the *manners*; and in this branch of his subject, he has as judiciously borrowed from the *Rhetoric* of Aristotle, as in other parts of his epistle from the *Poetics*. He then directs, in its due place, the proper conduct of particular *incidents of the fable*; after which he treats of the *Chorus*; from which he naturally passes to the *history* of theatrical *Music*; which is as naturally succeeded by an account of the *origin* of the *Drama* itself, commencing with the early dithyrambic song, and carried down to the establishment of the New Greek Comedy. From this he proceeds easily and gracefully to the *Roman Stage*, acknowledging the merits of the writers, but pointing out their defects, and assigning the causes. He then subjoins a few general observations, and concludes his long discourse on the drama, having extended it to 275 lines. This discourse, together with the result of all his reflections on poets and poetry, he then applies, in the most earnest and personal manner, to the elder Piso, and with a long peroration, to adopt an oratorical term, concludes the epistle. (*Colman, ad loc.*)

Pulchra. The following remarks on the peculiar meaning of the epithet *pulchrum*, are worthy of an insertion here. "There are a multitude of words in every language, which are sometimes used in a wider, sometimes in a more restrained, sense. Of this kind are the καλὸν of the Greeks, the *pulchrum* of the Romans, and the words by which they are translated in modern languages. To whatever subjects these epithets are applied, we always in-

tend to signify that they give us *pleasure:* and we seldom apply them to any subjects but those which please by means of impressions made on the fancy; *including* under this name the reception of images conveyed directly by the sight itself. As poetry, therefore, always addresses itself to the imagination, every species of *poetical excellence* obtains the name of *Beauty;* and, among the rest, the power of pleasing us by affecting the passions; an effect which entirely depends on the various images presented to our view. In this sense of the word *beautiful* it cannot be opposed to *pathetic.* But nothing, I think, can be plainer, than that this epithet is often used more *determinately.* For, as every representative art is capable of affording us pleasure, and this pleasure is occasioned by images impressed on the fancy; every pleasing production of art will, of course, obtain the name of beautiful. Yet this hinders us not from considering beauty as a *distinct* excellence in such productions. For we may distinguish, either in a picture or poem, between the pleasure we receive directly from the imitation of *visible forms,* and those which principally depend on *other* kinds of imitation: and we may consider visible forms themselves either as *occasions* of pleasure, in common with other objects; or as yielding us that *peculiar* delight, which they alone are capable of yielding. If we use the word *beautiful* in this *limited* sense, it is very intelligibly opposed to *pathetic.* Images of groves, rocks, fields, and water, afford us a pleasure extremely different from that which we find in the indulgence of our *tender affections:* nor can there be any danger of confounding the agreeable perception received from a masterly statue of an Apollo or a Venus, with that which arises from a representation of the *terrors* men feel under a storm or a plague." (*Hurd's Horace, vol.* 1. *p.* 90. *seqq.*)

102. *Si vis me flere,* &c. Cicero makes the same observation with regard to orators. "*Neque fieri potest ut doleat is, qui audit, ut oderit, ut invideat, ut pertimescat aliquid, ut ad fletum misericordiamque deducatur, nisi omnes iis motus, quos orator adhibere volet judici, in ipso oratore impressi esse atque inusti videbuntur.*" (*De Orat.* 2. 45.) Compare the words of Aristotle (*Rhet.* 2. 10.) *ἀνάγκη τοὺς συναπεργαζομένους σχήμασι καὶ φωναῖς καὶ ἐσθῆτι, καὶ ὅλως τῇ ὑποκρίσει, ἐλεεινοτέρους εἶη.*——103. *Laedent.* "Will affect." Compare the explanation of Döring: "*Perturbabunt, et in doloris societatem trahent.*"——104. *Male si mandata loqueris.* "If thou shalt speak the part assigned thee badly," i. e. if thou shalt not act up to thy true character. The reference, throughout the whole passage, is, as will be plainly perceived, to the actor on the stage. Hence the explanation given to *mandata* by Jason de Nores, "*tibi a scriptore tradita.*"——107. *Ludentem lasciva.* "Sportive expressions a playful look."——108. *Prius.* "From our very birth." Equivalent to *a primo ortu.*——109. *Juvat.* "She delights."——111. *Post.* "In process of time." i. e. as we advance towards maturer years. *Post* is here opposed to *prius* in verse 108.——112. *Si dicentis erunt fortunis absona dicta,* &c. "If the word of the speaker shall be unsuited to his station in life the Roman knights and commons will raise a loud laugh at his expense." The expression *equites peditesque* is meant to comprehend the whole audience, as well the educated and respectable, as the uneducated and common portion. In applying the term *pedites* to the common people, the poet adopts a playful form of speech, borrowed from military language, and marking a sportive opposition to the word *equites.*

114. *Divusne loquatur an heros.* Consult Various Readings.——115. *Maturusne senex.* Compare Ode 3. 15. 4. "*Maturo propior funeri.*"——117. *Mercatorne vagus, cultorne virentis agelli.* The *mercator vagus* is one who has travelled much, has become acquainted with the manners and customs of various nations, and who is not only, in consequence of this, become more refined in his own habits, but also more shrewd, astute, and discerning. The *cultor virentis agelli,* on the other hand, is a plain, honest, country-farmer; of rustic manners and simple mind.——118. *Colchus an Assyrius; Thebis nutritus an Argis.* The Colchians were savage and inhospitable, the Assyrians refined, crafty, and voluptuous. The Thebans laboured under the imputation of dullness (Epist. 2. 1. 244.), the Argives were high-spirited and proud.

119. *Aut famam sequere, aut sibi convenientia finge, scriptor.* "Thou that writest, either follow tradition, or invent such characters as are uniformly consistent with themselves." The connection, observes Hurd, lies thus: "Language must agree with *character*, *character* with *fame*, or at least with *itself*. Poets, therefore, have two kinds of characters to labour upon, either such as are already known, or such as are of their own invention. In the first they are not at liberty to change any thing; they must represent Achilles, Ajax, and Ulysses, in accordance with poetical tradition. And as to what they invent themselves, it must be uniform and of a piece." Thus much for the precept of Horace. Gibbon, however, (*Miscell. Works, 4to ed. Vol. 2. p.* 467.) indulges in the following train of remark on this subject. Le législateur de la critique a prononcé, que le poëte doit rendre les héros tels que l'histoire nous les fait connoitre: *aut famam*, &c. Réduirons-nous donc le poëte au rôle d'un froid annaliste? Lui ôterons-nous ce grand pouvoir de la fiction, ce contraste, ce choc des caractères, ces situations inattendues où l'on tremble pour l'homme, ou l'on admire le héros? Ou bien, plus amis des beautés que des régles, lui pardonnerons-nous plus aisément les anachronismes que l'ennui?" Shakspeare, as Du Bois remarks, is ably defended by the spirit of this remark.

120. *Honoratum si forte reponis Achillem.* "If haply thou dost represent anew the honoured Achilles," i. e. dost represent anew, after Homer, Achilles honoured in the verses of that ancient bard. Consult Various Readings, and mark the force of *reponis*, which is here equivalent to *de integro describis.*——121. *Impiger, iracundus, inexorabilis, acer.* "Let him be indefatigable, wrathful, inexorable, impetuous." Supply *sit*, and compare the description given of this warrior in the Iliad, (20. 401.)

Οὐ γάρ τι γλυκύθυμος ἀνὴρ ἦν, οὐδ' ἀγανόφρων,
Ἀλλὰ μάλ' ἐμμεμαώς. ————————

123. *Sit Medea ferox, invictaque.* Horace, observes Hurd, took this instance from Euripides, where the *unconquered fierceness* of this character is preserved in that due mediocrity which nature and just writing demand. The poet, in giving her character, is content to say of her,

Βαρεῖα γὰρ φρὴν, οὐδ' ἀνέξεται κακῶς
Πάσχουσ'————————————

and,

Δεινὴ γὰρ· οὔ τοι ῥᾳδίως γε συμβαλὼν
Ἐχθράν τις αὐτῇ καλλίνικον οἴσεται.

And she herself when opening to the chorus her last horrid purpose, says, fiercely indeed, but not frantically,

Μηδείς με φαύλην κἀσθενῆ νομιζέτω
Μηδ' ἡσυχαίαν.————————

And this is *nature*; which Seneca not perceiving, and yet willing to write up to the critic's rule, has outraged her character beyond all bounds, and, instead of a resolute, revengeful woman, has made of her a downright fury. Hence, her passion is wrought up to a greater height, in the very first scene of the Latin play, than it ever reaches in the Grecian poet.

Flebilis Ino, perfidus Ixion, &c. "Let Ino sink in tears, Ixion be perfidious, Io wander, and Orestes mourn." For an account of the different personages mentioned here, compare *Lempriere's Class. Dict. Anthon's ed.*

125. *Si quid inexpertum scenae committis.* Having explained the *famam sequere*, Horace

now proceeds to elucidate the latter part of the line, *aut sibi convenientia finge.*——126. *Servetur ad imum,* &c. Consult Various Readings.——128. *Difficile est proprie communia dicere.* "It is difficult to handle common topics in such a way as to make them appear our own property." Lambinus regards *communia,* in this passage, as equivalent to *ignota indictaque,* and indicating *new* subjects, such as have never been handled by any previous writer, and are therefore common to all. In this opinion Hurd and other subsequent commentators coincide. It is, however, decidedly erroneous. The meaning of this axiom of Horace should be explained according to its most obvious sense; which is, as we have rendered the passage above, that it is difficult to enter on subjects which every man can handle, in such a way as to make them appear our own property, from the manner in which we alone are able to treat them. Boileau used to say that he found this explanation in Hermogenes, (*de Gravit. apt. dicend.* § 30.) and he laboured strenuously to support its correctness. In the *British Critic, vol.* 5. *p.* 356. the opinion of Gaudius, to the same effect, is cited by Dr. Parr: "*Verbum* communia *significare,* jam occupata et nota, *docuerunt cum lingua Latina universim, tum maxime juris prudentia Romana. Inde didicimus et vocis* proprium *notionem, quae vox significat suum cujusque .... Difficile est ita tractare* communia, *seu publica, seu nota, ut tua propria seu privata seu nova fiant. Hunc tamen ego conatum tibi suadeo. Accipe igitur docilis, quae trado praecepta. Materia* communis *erit* propria, *sive materia publica erit privata, sive materia nota erit nova, si nimirum progredientes a notis, nova creemus; ut* proprie communia dicere, *idem valeat, atque* Inventio in imitatione. *Itaque nunc status totius controversiae huc redit;* utrum difficilius sit invenire imitando, quam simplex invenire. *Negant interpretes omnes; affirmat Horatius; hunc nos sequamur.*" (Vincentius Gaudius.)

129. *Rectius Iliacum carmen diducis in actus.* The poet has just stated how difficult it is to handle a common subject in such a way as to make it appear like a new one, and our own private property. But, though he acknowledges the difficulty of the undertaking, he by no means dissuades from it. On the contrary, he recommends it as the more correct and becoming course. Compare the remark of Gaudius, cited in a part of the preceding note. "*Difficile est ita tractare communia .... ut tua propria, seu privata, seu nova fiant.* Hunc tamen ego conatum tibi suadeo."——*Diducis.* The following remark on this reading, (*Obs. Miscell.* 5. 740.) may serve as a partial confirmation of Wieland's theory respecting the present epistle. "Plerique sic intelligi volunt, quasi scriptum *sit,* deduces, *et omnibus dictum poetis, qui operam locant theatro. At melius aliquid offerebat vetus scholiastes* (*Acron*) *in v.* 386. Scripsit enim *inquit* Piso tragoedias. *Eum opinor, cum hanc Horatius epistolam componeret, in Iliade tragoedia fuisse occupatum. Quin ratio apparet, cur de tragoedia longe plura hic sunt, quam de aliis operibus poeticis.*" Compare *Acta Erud.* 1770. p. 150.

131. *Publica materies privati juris erit.* "A common theme will become thy private property." The poet now proceeds to explain, in what way we must act if we wish "*proprie communia dicere.*" The expression *publica materies* serves directly to elucidate the true meaning of the term *communia* in the 128th verse.——*Si nec circa vilem patulumque moraberis orbem.* "If thou shalt neither dwell upon a round of particulars, trite in their nature and open unto all." The poet lays down three rules for attaining the object in view, of which this is the first: and the meaning is, that, in handling a common topic, we must not spend our time on the system or circle of fables, in vogue among all poets in relation to it, but must strike out something new for ourselves.——133. *Nec verbum verbo curabis reddere,* &c. The second rule: not to be translators instead of imitators.——134. *Nec desilies imitator in arctum,* &c. The third rule: not to be slavish in our imitation, or advance so far as to involve ourselves in circumstances whence we cannot retreat with honour, or without violating the very laws we have established for the conduct of the poem. Hence the passage may be rendered as follows: "Nor shalt leap, as an imitator, into such straits, whence either a sense of shame or the rules of thy work may forbid thee to retreat." i. e. nor, like a servile imitator, shalt fetter thyself by such narrow rules, as to be entangled beyond the

power of retreat, without violating what honour and the rules of our work demand.——*Arctum.* Understand *locum.* Some commentators suppose, that the reference is here to the fable of the goat in the well.

136. *Nec sic incipies,* &c. Most of the critics observe, remarks Colman, that all these documents, deduced from the *Epic,* are intended, like the reduction of the Iliad into acts, as directions and admonitions to the *dramatic writer.* Compare the words of Jason de Nores: "*Nam si in* Epopeia, *quae gravitate omnia poematum genera praecellit, ait principium lene esse debere: quanto magis in* Tragoedia *et* Comoedia *idem videri debet?*" So also Dacier: "Il faut se souvenir qu' Horace applique à la Tragedie les regles du Poeme Epique. Car si ces debuts eclatans sont ridicules dans la Poeme Epique, il le sont encore plus dans la Tragedie."——*Ut scriptor cyclicus olim.* "Like the cyclic bard of old." By the cyclic poets, are meant a class of bards, who selected, for the subjects of their productions, things transacted as well during the Trojan war, as before and after; and who, in treating these subjects, confined themselves within a certain round or cycle of fable. (Compare *Schoell, Hist. Lit. Gr. vol.* 1. *p.* 99.—*Heyne, Excurs.* 1. *ad Virg. Aen.* 2.) From the hackneyed nature of these themes, the term *cyclicus* came at length to denote a poet of inferior rank, and, indeed, of little or no merit. Who the cyclic poet here meant by Horace was, is not exactly known. Some have ascribed the character to Maevius, and Roscommon has adopted this idea in his *Essay on Translated verse.*

"Whoever vainly on his strength depends,
Begins like Virgil, but like Maevius ends:
That wretch, in spite of his forgotten rhymes,
Condemned to live to all succeeding times,
With pompous nonsense and a bellowing sound,
Sang lofty Ilium tumbling to the ground;
And, if my Muse can through past ages see,
That noisy, nauseous, gaping fool was he;
Exploded, when, with universal scorn,
The mountains laboured, and a mouse was born."

137. *Fortunam Priami cantabo et nobile bellum.* Ἀείσω Πριάμοιο τύχην πόλεμόν τε κλεεννόν.——139. *Parturiunt montes,* &c. Alluding to the well-known fable of the mountain and the mouse; and applied, as a proverbial expression, to all pompous and imposing beginnings which result in nothing; or, as Phaedrus (4. 22. 4.) has it, "*Qui magna quum minaris extricas nihil.* The Greek form is similar to the Latin, ὤδινεν ὄρος, εἶτα μῦν ἀπέτεκε. When Agesilaus came with aid to Tarches, king of Egypt, the latter is said to have been so struck by the diminutive stature of the Spartan monarch, as to have exclaimed ὤδινεν ὄρος, Ζεὺς δ' ἐφοβεῖτο, τὸ δ' ἔτικτεν μῦν. Compare *Flor. Christian. ad Aristoph. Pac.* 1067.——140 *Quanto rectius hic, qui nil molitur inepte.* "How much more correctly does he begin who attempts nothing injudiciously." The allusion is to Homer, and Horace opposes to the pompous and swelling exordium of the cyclic poet, the modesty and reserve of Homer in the beginning of the Odyssey. For nothing can be plainer or more simple than the opening of that poem, where he speaks of no great actions performed by his hero, but only of the dangers and constant fatigues of his voyages, and the loss of his companions.——141. *Dic mihi, Musa, virum,* &c. Horace here includes in two lines the three opening verses of the Odyssey:

Ἄνδρα μοὶ ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ
Πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε·
Πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα, καὶ νόον ἔγνω.

The Roman poet does not mean his lines as a translation of these, in the strict sense of the term, but merely wishes to convey, in his native tongue, some idea of the simplicity and modesty that mark the Homeric exordium. The rule, however, respecting a simple and unpre-

tending commencement of a poem, is perhaps no where so chastely observed, as in the *Paradise Lost.* Homer's Μῆνιν ἄειδε θεὰ! or his Ἄνδρα μοὶ ἔννεπε, Μοῦσα! or Virgil's *Arma virumque cano!* are all boisterous and vehement, in comparison with the calmness and modesty of Milton's meek approach: "Of man's first disobedience," &c.

143. *Non fumum ex fulgore*, &c. The meaning is, that Homer does not seek to begin with a flash and end in smoke, but out of smoke to bring glorious light, and surprise us with the brilliant and dazzling creations of his fancy.——144. *Speciosa miracula.* "His brilliant wonders."——145. *Antiphaten, Scyllamque*, &c. Compare *Lempriere's Class. Dict. Anthon's ed.*——*Cyclope.* Alluding to Polyphemus.——146. *Nec reditum Diomedis*, &c. Horace does not mean by the "Return of Diomede," any particular production of Homer's, but only wishes to give us a general idea of his manner of writing, and to show, that he does not, like some droning cyclic poet, begin with events which happened long before the main action of his poem, and have no immediate or necessary connection with it. Antimachus, a cyclic bard, had made a poem on the Return of Diomede, and commenced the adventures of that hero from the death of his uncle Meleager, by which means he gave a ridiculous beginning to the action that formed the subject of his work. So also, another cyclic poet, (supposed by some to have been Stasinus of Cyprus) began an account of the Trojan war with the nativity of Helen, or the story of Leda and the eggs.——148. *In medias res.* Horace means that Homer, at the outset of the Iliad, does not delay us by a previous explanation of the causes which brought on the angry strife between Achilles and Agamemnon, but commences at once with an allusion to the wrath of Pelides, (Μῆνιν ἄειδε θεά!), as if the causes that led to it were already known to his hearer.——150. *Tractata nitescere.* A metaphor taken from things polished by the force of handling. History, and a poet's imagination, may furnish him with a great variety of incidents, but his own judgment must direct him in the choice of them.——151. *Atque ita mentitur, sic vera falsis remiscet*, &c. "And moulds his fictions in such a way, so blends what is false with what is true," &c. The meaning is, that Homer so intermingles fiction with reality, throughout the whole of his poem, and so strictly connects all the parts, as to give the entire production an air of probability, and make the beginning, middle, and end exactly correspond.

153. *Fautoris.* Consult Various Readings.——*Aulaea manentis.* "Who will wait until the curtain rises," i. e. who will wait until the end of the play: who will listen with delight to the whole performance. Literally, "who waits for the curtain." We have rendered this phrase in accordance with Roman usage. If translated with reference to modern custom, it would be, "who will wait until the curtain falls." Compare Explanatory Notes, Epist. 2. 1. 189.——155. *Vos Plaudite.* All the old tragedies and comedies acted at Rome concluded in this manner. The phrase is equivalent to our modern expression, "Your plaudits," or, "clap your hands." Who the *cantor* was, that addressed these words to the audience, is a matter of dispute. Dacier thinks it was the whole chorus; others suppose it to have been a single actor; some, the prompter, and some, the composer. The second of these opinions is probably the more correct one.——156. *Aetatis cujusque notandi sunt tibi mores*, &c. The manners must be well distinguished and strongly marked, *designandi, exprimendi.* The connection in the train of ideas is given by Hurd, as follows: "But though the strict observance of these rules will enable the poet to conduct his *plot* to the best advantage, yet this is not all that is required in a perfect tragedy. If he would seize the attention, and secure the applause of the audience, something farther must be attempted. He must be particularly studious to express the *manners.* Besides the peculiarities of *office, temper, condition, country*, &c. before considered, all which require to be drawn with the utmost fidelity, a singular attention must be had to the characteristic differences of *age.*"——157. *Mobilibusque decor naturis dandus et annis.* "And a suitable character assigned to varying dispositions and years." i. e. a certain decorum or propriety must be observed in depicting the natures or dispositions of men, as they vary with years. Consult Various Readings.

158. *Reddere voces.* "To express himself in words." i. e. who has now learnt to speak. (*Qui ex infante jam factus est puer.*) The poet here begins with a beautiful description of the different ages of life, based, in a great degree, upon the description given by Aristotle in his Art of Rhetoric. Compare the well-known passage, on the same subject, in Shakspeare's "*As you like it,*" and also the following lines of Boileau:

"Le temps qui change tout change aussi nos humeurs.
Chaque âge a ses plaisirs, son esprit, et ses moeurs.
Un jeune homme, toujours bouillant dans ses caprices,
Est prompt à recevoir l'impression des vices;
Est vain dans ses discours, volage en ses desirs,
Rétif à la censure, et fou dans les plaisirs.
L'âge viril, plus mûr," &c.

159. *Gestit paribus colludere.* Compare Aristotle, *Rhet.* 2. 11. καὶ φιλόφιλοι, καὶ φιλέταιροι, μᾶλλον τῶν ἄλλων ἡλικιῶν.——*Et iram colligit et ponit temere.* "And is quick in contracting and in laying aside anger." Compare Aristotle, *ibid.* καὶ θυμικοὶ καὶ ὀξύθυμοι, καὶ οἷοι ἀκολουθεῖν τῇ ὁρμῇ.——160. *Et mutatur in horas.* Compare Aristotle, *ibid.* εὐμετάβολοι δὲ καὶ ἄψικοροι πρὸς τὰς ἐπιθυμίας.——161. *Tandem custode remoto.* The word *tandem* marks, in a very pleasing manner, the impatience of the young to be freed from restraint.——162. *Et aprici gramine campi.* Alluding to the gymnastic exercises wont to be performed in the Campus Martius. 163. *Cereus in vitium flecti.* "As pliable as wax in being bent towards vice." With *cereus* compare the Greek κήρινος.——164. *Utilium tardus provisor.* "A slow provider of useful things," i. e. slow in discerning his true interests, and in providing for the future. Compare Aristotle, *Rhet.* 2. 11. καὶ μᾶλλον αἱροῦνται πράττειν τὰ καλὰ τῶν συμφερόντων.——*Prodigus aeris.* Compare Aristotle, *ibid.* φιλοχρήματοι δὲ ἥκιστα, διὰ τὸ μή πω ἐνδεῖας πεπειρᾶσθαι.——165. *Sublimis.* "Presumptuous." Compare Aristotle, *ibid.* καὶ μεγαλόψυχοι.——*Cupidusque.* "And amorous." Compare Aristotle, *ibid.* καὶ τῶν περὶ τὸ σῶμα ἐπιθυμιῶν, μάλιστα ἀκολουθητικοὶ εἰσι ταῖς περὶ τὰ ἀφροδίσια, καὶ ἀκρατεῖς ταύτης.

166. *Conversis studiis.* "Our inclinations having undergone a change."——*Aetas animusque virilis.* "The age and spirit of manhood." Aristotle fixes the full vigour of the body, from thirty years to thirty-five, and of the mind until about forty-nine. Ἀκμάζει δὲ τὸ μὲν σῶμα, ἀπὸ τῶν τριάκοντα ἐτῶν, μέχρι τῶν πέντε καὶ τριάκοντα· ἡ δὲ ψυχὴ, περὶ τὰ ἑνὸς δεῖν πεντήκοντα. (*Rhet.* 2. 14.)——169. *Circumveniunt.* "Encompass."——170. *Quaerit, et inventis miser abstinet.* Compare Aristotle, *Rhet.* 2. 13. ὥστε οὔτε ἐπιθυμητικοὶ, οὔτε πρακτικοὶ κατὰ τὰς ἐπιθυμίας, ἀλλὰ κατὰ τὸ κέρδος· διὸ σωφρονικοὶ φαίνονται οἱ τηλικοῦτοι, αἵ τε γὰρ ἐπιθυμίαι ἀνείκασι, καὶ δουλεύουσι τῷ κέρδει.——171. *Vel quod res omnes timide gelideque,* &c. Compare Aristotle, *ibid.* καὶ δειλοὶ καὶ πάντα προφοβητικοί· ἐναντίως γὰρ διάκεινται τοῖς νέοις· κατεψυγμένοι γάρ εἰσιν· οἱ δὲ θερμοί· ὥστε προωδοπεποίηκε τὸ γῆρας τῇ δειλίᾳ· καὶ γὰρ ὁ φόβος κατάψυξίς τίς ἐστι.——172. *Spe longus.* "Ever hoping for a more prolonged existence." Compare the explanation of Döring: "*Qui longioris vitae spem alit,*" and the following remark of Cicero's (*de Senect.* 7.) "*Nemo enim tam senex, qui se annum non putet posse vivere.*"——*Avidusque futuri.* "Greedy of the future." Consult Various Readings.——173. *Difficilis.* "Morose." Compare the explanation of Döring: "*haud facilis se adeuntibus.*"——*Laudator temporis acti se puero.* Compare Aristotle, *Rhet, ibid.* διατελοῦσι γὰρ τὰ γένομενα λέγοντες· ἀναμιμνησκομένοι γὰρ ἥδονται.——175. *Anni venientes,* &c. Aristotle, as already remarked (note on verse 166), considers the powers of the body in a state of advancement till the 35th year, and the faculties of the mind as progressively improving till the 49th, from which periods they severally decline. This will serve to explain the *anni venientes,* and *recedentes,* of Horace. In allusion to this circumstance, Jason de Nores elegantly remarks, "*Vita enim nostra videtur ad virilitatem usque, qua in statu posita est, quendam quasi pontem aetatis ascendere, ab eaque inde descendere.*" Whether Addison ever met with the commentary of De Nores, observes Colman, it is perhaps impossible to discover. But this idea of the ascent and declivity of the bridge of human life, strongly reminds us of the delightful *Vision of Mirza.*——178. *Semper in adjunctis aevoque morabimur aptis.* "We

are always to dwell with particular attention upon those things that are joined to, and proper for, each individual age." i. e. we must always pay particular attention to whatever is characteristic and proper in each stage of life.

179. *Aut agitur res in scenis aut acta refertur.* "An action is either represented on the stage, or is there related as done elsewhere." Hurd gives the connection as follows: The misapplication, just now mentioned, (lines 176 and 177) destroys the credibility. This puts the poet in mind of another misconduct, which has the same effect, viz. *intus digna geri promere in scenam.* But, before he makes this remark, it was proper to premise a concession to prevent mistakes, viz. *Segnius irritant animos,* &c.——180. *Segnius irritant animos demissa per aurem,* &c. Compare *Plautus, Truc.* 2. 6. 8. *seqq.* "*Pluris est oculatus testis unus quam aurili decem. Qui audiunt, audita dicunt: qui vident, plané sciunt.*"——182. *Non tamen intus digna geri,* &c. The idea intended to be conveyed is this, that, though what we see done affects us more strongly than what we merely hear related, still (*tamen*) we must not let this principle carry us so far as to bring upon the stage things only fit to be done behind the scenes (*intus*). I know not, observes Hurd, a more striking example of the trangression of this rule, than in Seneca's Hippolytus; where Theseus is made to weep over the mangled members of his son, which he attempts to put together on the stage. This, which has so horrid an appearance in the *action*, might have been so contrived, as to have an infinite beauty in the *narration*; as may be seen from a similar instance in Xenophon's Cyropaedia, where Panthea is represented as uniting to the arm the severed hand of Abradates.

184. *Quae mox narret facundia praesens.* "Which the animated narrative of some actor, appearing on the stage, may presently relate." Some commentators make *praesens* refer to the circumstance of the actor's having been *present* at the scene which he describes. The acceptation in which we have taken it, however, is much more simple and obvious.——185. *Ne pueros coram populo Medea trucidet.* Seneca violates this rule also, and represents Medea butchering her children in the face of the spectators, and aggravates the cruelty of the execution with all the horrors of a lingering act.——186. *Aut humana palam coquat exta,* &c. An allusion to the *coena Thyestae,* mentioned at verse 91.——187. *In avem.* According to Anacreon, Virgil, Propertius, and others, she was changed into a nightingale; but, according to Ovid, into a swallow.——188. *Incredulus odi.* "I view with feelings of incredulity and disgust."

189. *Neve minor neu sit quinto productior actu fabula.* Whether there be any thing of reality and truth in this precept, observes Francis, may be disputed, but the best poets, ancient and modern, have held it inviolable. They have considered it a just medium between a length which might grow languishing and tedious; and a shortness too much crowded with incidents.——191. *Nec deus intersit, nisi dignus vindice nodus.* "Nor let any deity interfere, unless a difficulty present itself worthy a god's unravelling." As regards the peculiar force of the term *vindex,* compare the remark of Gesner: "Vindex *est, qui summo in periculo versantem subito liberat et eripit.*" Horace intends this precept as a censure upon a common fault among the ancient Tragic poets, that of having recourse to some deity for the unravelling of the plot, whenever they were at a loss in relation to it. He was made to descend in a species of machine; whence the expression, *deus ex machina.*——192. *Nec quarta loqui persona laboret.* Horace here enjoins on the Roman dramatist the practice so strictly observed among the Greeks, of confining the number of actors to three. In the origin of the drama the members of the chorus were the only performers. Thespis was his own actor, or, in other words, he first introduced an actor distinct from the chorus. Aeschylus added a second, and Sophocles a third; and this continued to be ever after the the legitimate number. Hence, when three characters happened to be already on the stage, and a fourth was to come on, one of the three was obliged to retire, change his dress, and so return as the fourth personage. The poet, however, might introduce any

number of *mutes*, as guards, attendants, &c. Compare *Theatre of the Greeks*, 2d ed. p. 221.

193. *Actoris partes Chorus officiumque virile defendat.* "Let the chorus supply the place of a performer, and sustain an active part in the representation." According to the rules of the ancient drama, the chorus was to be considered as one of the actors, and its corypha us, or head, spoke for the whole number composing it. Compare Aristotle (*Poet.* 18. 21.) καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μόριον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι.—As regards the expression *officium virile*, compare the explanatory comment of Hurd: "*Officium virile* means a strenuous, diligent office, such as becomes a person interested in the progress of the action. The precept is levelled against the practice of those poets, who, though they allot the part of a *persona dramatis* to the chorus, yet for the most part make it so idle and insignificant a one, as is of little consequence in the representation.—With respect to the main question relative to the propriety of the chorus appearing at all upon the stage, or being, in fact, at all employed, the following remarks of Schlegel well deserve a place here. "We must consider the chorus as a personified reflection on the action which is being represented, or the participation of the poet in the action, as the spokesman of humanity collectively, embodied and received into the representation. This is its universal meaning as current in poetry, and which is not prejudiced by the fact, that there was a local occasion for the chorus in the festival in honour of Bacchus, and that moreover among the Greeks it always had a particular and national meaning. This was, that, in their republican way of thinking, publicity was necessary to make an action perfect. Though their poetry went back to the heroic age, when a monarchical form of government prevailed, yet they gave a tinge of republicanism to those families of heroes, by making them allow either the oldest of the people, or other persons who might represent something similar, to be present at all their transactions. This publicity was, in fact, not in conformity with the manners of the heroes as we find them represented in Homer: but dramatic poetry treated with independent and conscious freedom as well costume in particular, as mythology in general. In this manner the introduction of the chorus was effected, which, in order that the whole might have the appearance of reality, was to accommodate itself to the temporary occasion of the story which was then represented. Whatever it might be or do in any particular piece, it represented throughout, and in the first place, the national public spirit, and in the second place the sympathy of mankind in general. In a word, the chorus is an ideal spectator. It softens the impression of an extremely terrific or touching representation, by re-echoing to the real spectator his own emotions lyrically, and therefore musically, and conducting him into the regions of contemplation. Modern critics have never known what to make of the chorus, and this is the less wonderful, since even Aristotle comes to no satisfactory conclusion on the point. Horace describes the office of the chorus much better, since he assigns to it the whole part of moral participation, instruction, and warning. Some of the moderns thought, that its principal use was, never to leave the stage empty, although, properly speaking, it was never on it; some blamed it as a superfluous and troublesome accompaniment, and took offence at the supposed impropriety of transacting so many secrets in the presence of a considerable body of men; they looked upon it as the chief reason that the unity of place is generally observed, since the poet cannot change it without first removing the chorus, for which he must have some pretext; lastly, they were of opinion, that the chorus was merely an accidental remnant of the infancy of tragedy; and since it is easy to perceive that in Euripides, the last tragic poet that we possess, the choruses frequently have very little connection with the subject of the piece, and become a mere episodical ornament, they are of opinion that the Greeks had but one step more to make in dramatic art to get rid of it altogether. The bare supposition, however, that Sophocles wrote a treatise in prose concerning the chorus, in opposition to the principles of some other poets, would be sufficient to refute these superficial opinions; and, therefore, far from blindly following usage, he knew how to give an account of his proceedings like a reflecting artist." (*Schlegel, ueber Dramatische Kunst und Litteratur, vol.* 1. *p.* 107. *seqq.*—*Theatre of the Greeks*, 2d *ed. p.* 272, *seqq.*)

194. *Neu Quid medios intercinat actus*, &c. "Nor let it sing any thing between the acts that does not in some way conduce to, and connect itself aptly with, the plot." How necessary this might be to the writers of the Augustan age, remarks Hurd, cannot certainly appear; but if the practice of Seneca may give room for any suspicion, it should seem to have been much wanted; in whom I scarcely believe there is a single instance of the chorus being employed in a manner consonant to its true end and character.——196. *Ille bonis faveatque et consilietur amice.* "Let it both take the side of the good, and give them friendly advice." Consult Various Readings.——197. *Et amet pacare tumentes.* Consult Various Readings.——198. *Mensae brevis.* "Of a frugal table." Compare Epist. 1. 14. 35. "*Coena brevis.*"——199. *Et apertis otia portis.* "And peace with open gates."——200. *Ille tegat commissa.* "Let it keep concealed whatever secrets are entrusted to it." The chorus being present throughout the whole representation, was often necessarily entrusted with the secrets of the persons of the drama.

202. *Tibia non, ut nunc*, &c. Tragedy having been originally nothing more than a chorus or song, set to music, from which practice the harmony of the regular chorus in after-times had its rise, the poet takes this occasion to pass to a history of theatrical music. The following account of the *tibia* (αὐλὸς) which we have abridged and translated from Böttiger's treatise, "*Die Erfindung der Flöte*," in Wieland's *Attisches Museum, vol.* 2. *p.* 330. *seqq.* may not prove uninteresting. "The heroic age of the Greeks, as Homer depicts it to us, was acquainted only with a very simple stringed-instrument, which, according to its different form, was called at one time *cithara* (κίθαρα), and at another *lyra* (λύρα), and the invention of which was at one time ascribed to Apollo, at another to the son of Maia. The flute itself remained for several centuries an instrument entirely unknown to the European and Ionic Greeks. In Boeotia and in the city of Thebes an acquaintance with the Phrygian flute was first introduced by the festivals and orgies of Bacchus, and from this time we must date, in all probability, that attachment to the flute which so strongly characterised the ancient Boeotians. In this its early state, the flute appears to have been nothing more than the simple shawm (*Schalmey*); or the pipe made of box-wood and sometimes of the bone of an animal, and pierced with only a few holes. The Lydians were the first who employed the double flute, and it was used by them in their armies, and on their warlike expeditions.—Not quite 50 years before the time of Simonides, the Amphyctions, in re-establishing the Pythian games at Delphi (*Ol.* 40. 3.), numbered contests on the flute among the subjects of prizes.—The introduction of the flute into dramatic performances, was owing to the circumstance of the tones of the lyre being found not sufficiently powerful for such exhibitions.—In the double flute, the one held in the left hand played the descant to the right. This right hand flute (*tibia dextra*) was also called the male, and the left-hand one (*tibia sinistra*) the female flute." Compare *Grüfenhahn, ad Aristot. Poet.* 1. *p.* 6.

Orichalco vincta. "Bound with orichalcum." i. e. brass-bound. The reference is either to rings of metal placed around the *tibia* by way of ornament, or to those which marked the joints of the instrument. The *orichalcum* of antiquity (called by the Greeks ὀρείχαλκος, i. e. mountain-brass) seems to have been a fictitious substance not a natural metal. They made it on the same basis that we make brass at present: but they had several ways of doing it, and distinguished it into several kinds. They had a whiter sort in frequent use and great esteem; and even the yellow they distinguished into two principal sorts under different names. The *orichalcum* and *aes flavum*, brass and yellow copper are with us synonymous terms; but with them they were used to express different combinations of the same ingredients. *Orichalcum album*, mentioned by Aristotle, Strabo, and others, under the name of κρᾶμα λευκὸν, was made by mixing an earth with copper, while in a state of fusion, but what that earth was we are not informed. None of our methods seem to be the same with this, since the metal is debased by all ours, and becomes brittle; whereas in their management, according to their own accounts, it seems not to have lost any of its ductility, though it acquired a peculiar brightness.

203. *Tenuis simplexque.* "Of slender note and simple form." *Tenuis* is here opposed to *tubae aemula*, and *simplex* to *orichalco vincta*.——204. *Adspirare et adesse Choris erat utilis.* "Was employed to accompany and aid the chorus." By the term *chorus*, in the present passage, all the actors are meant; for, in the origin of the drama, the members of the chorus were the only performers. Compare note on verse 220.——*Atque nondum spissa nimis complere sedilia flatu.* "And to fill with its tones the seats of the theatre, that were not as yet too crowded." i. e. and was loud enough to be heard all over the theatre as yet of moderate size:——206. *Numerabilis, utpote parvus.* "Easily counted, as being few in number." Not like the immense crowds that flocked to the public spectacles in the poet's own day.——207. *Frugi.* "Industrious." *Frugi* is generally rendered here by the term "*frugal;*" but improperly. It is equivalent, in the present instance, to *in rem suam attentus et diligens.* Compare *Forcellini, Lex. Tot. Lat. s. v.*——208. *Victor.* Referring to *populus* in the 206th verse.——209. *Latior murus.* "A wider circuit of wall."——*Vinoque placari Genius festis impune diebus.* "And the Genius to be soothed on festal occasions with wine drunk freely by day." i. e. and to indulge themselves freely in mirth and wine on festal days. The expressions *vino diurno* and *impune*, have an allusion to the early Roman custom which regarded it as improper to commence drinking, or entertainments, *de medio die*, (compare Explanatory Notes, Ode 1. 1. 20.), as well as to the introduction of a more social spirit by reason of the intercourse with other nations, and the increase of wealth that conquest produced. As regards the phrase *placari Genius*, compare Explanatory Notes, Ode 3. 17. 14.

212. *Indoctus quid enim saperet*, &c. "For what correct means of judging in such a case could an unlettered clown, and one just freed from labour, have, when mingled in motley groupe with the citizen, the base-born with him of honourable birth?" There is some difference of opinion with regard to the application of these lines. Many critics imagine, that the poet refers to the rude and simple character of the early theatrical music, as taking its tone from the unpolished nature of the audience to whom it was addressed. Others, however, with more propriety make the passage under consideration have allusion to what immediately precedes, and to be intended as a species of explanatory comment on the *licentia major*, spoken of by Horace. The following outline of the meaning of our author, (from 202 to 220) as given by Hurd, may throw some light upon the present point. "The *tibia*," says the poet, "was at first low and simple: the first, as best agreeing with the state of the stage, which required only a soft music to go along with, and assist, the chorus, there being no large and crowded theatres to fill in those days: and the latter, as suiting best the state of the times, when simplicity and frugal manners exacted the severest temperance, as in every thing else, so in their dramatic ornaments and decorations. But when conquest had enlarged the territory, and widened the walls of Rome; and, in consequence thereof, a social spirit had dispelled that severity of manners, by the introduction of frequent festival solemnities; then, as was natural to expect, a freer and more varied harmony took place. Nor let it be objected, that this freer harmony was itself an abuse, a corruption of the severe and moral music of ancient times. Alas! we were not as yet so *wise*, as to see the consequences of this improvement. And how should we, considering the nature and end of these theatrical entertainments, and the sort of men of whom our theatres were made up? But, leaving the philosopher to speculate at his ease on this matter, thus, in fact it was, that the *Tibicen*, the musician, who played to the declamation in the acts, instead of the rude and simpler strain of former days, gave a richness and variety of tone; and, instead of the inactive posture, added the grace of motion to his art. Just in the same manner, it happened to the lyre, i. e. the music in the chorus, which originally, as that of the *tibia*, was severe and simple; but by degrees acquired a quicker and more expressive modulation, such as corresponded to the more elevated and passionate turn of the poet's style, and the diviner enthusiasm of his sentiment."

214. *Sic priscae motumque et luxuriem*, &c. "Thus the musician added both a quicker

movement, and richer modulation to the ancient art." By *priscae arti* is meant the ancient music, the peculiar defects of which were, 1. That it moved too slowly, and 2. That it had no compass or variety of notes. It was the office of those who played on musical instruments in the performance both of tragedies and comedies, to give to the actors and audience the tone of feeling which the dramatic parts demanded. In tragedy the music invariably accompanied the chorus. It was not, however, confined to the chorus, but appears to have been also used in the dialogue, or at least the monologue of the scenes; for Cicero tells of Roscius, that he said he would make the music play slower when he grew older, that he might the more easily keep up with it. (*de Orat.* 1. 60.) It is not probable, however, as some think, that comedy was a musical performance throughout: Mr. Hawkins, after quoting a number of authorities to this purpose, concludes, that comedy had no music but between the acts, except, perhaps, occasionally in the case of marriages and sacrifices, if any such were represented on the stage. (*Hawkins' Enquiry into Greek and Latin Poetry*, § 13.—*Dunlop's Roman Literature, vol.* 1. *p.* 578.)

215. *Traxitque vagus per pulpita vestem.* "And passing up and down drew a lengthened train along the stage." The *pulpitum* was a wooden platform, raised on the proscenium to the height of five feet. This the actors ascended to perform their parts, and here all the dramatic representations of the Romans were exhibited, except the Mimes, which were acted on the lower floor of the proscenium. (Compare *Vitruvius*, 5. 6. *Montfaucon.* 2. 1.) ——*Vestem.* Alluding to the long theatrical robe, called σύρμα by the Greeks, from σύρω, "to drag" upon the ground. The present passage, observes Hurd, expresses not only the improvement arising from the ornament of proper dresses, but also that resulting from the grace of motion: not only the actor, whose peculiar office it was, but the musician himself, conforming his gestures in some sort to the music.

216. *Sic etiam fidibus voces crevere severis*, &c. "In this way, too, new notes were added to the severe lyre, and a vehemence and rapidity of language produced an unusual vehemence and rapidity of elocution in the declaimer." The poet is here speaking of the great improvement in the tragic chorus after the Roman conquests, when the Latin writers began to inquire *Quid Sophocles et Thespis et Aeschylus utile ferrent.* "This improvement consisted, 1 In a more instructive moral sentiment: 2. In a more sublime and animated expression, which, of course, produced, 3. A greater vehemence in the declamation: to which conformed, 4. A more numerous and rapid music, than that which had been produced by the severe and simple tones of the early lyre. All these particulars are here expressed, but, as the reason of the thing required, in an inverted order. The music of the lyre (that being his subject, and introducing the rest) being placed first; the declamation, as attending that, next; the language, *facundia*, that is, the subject of the declamation, next; and the sentiment, *sententia*, the ground and basis of the language, last." (*Hurd, ad loc.*)

218. *Utiliumque sagax rerum, et divina futuri*, &c. "While the sentiments expressed, displaying an accurate acquaintance with things of a useful character, and predicting the events of the future, differed not in value from the oracles delivered at Delphi." The poet here, with great exactness, declares the specific boast and excellence of the chorus; which lay, as Heinsius has well observed, 1. In inculcating moral lessons; and 2. In delivering useful presages and monitions concerning future conduct with an almost oracular prudence and authority.

220. *Carmine qui tragico vilem certavit ob hircum.* The following remarks may serve to convey some idea of the origin and developement of dramatic exhibitions among the Greeks. For the origin of the Grecian drama (*Casaubon, de Sat. Graec. Pros.* 1. 1.) we must go back to the annual festivals, which from very remote times, the village communities were wont to celebrate at the conclusion of harvest and vintage. (Compare *Aristotle, Eth. Nic.* 9. 9. and *Horace, Epist.* 1. 139. *seqq.*) On these occasions the peasantry enjoyed a

periodic relaxation from their labours, and offered grateful sacrifices to their gods. Among these gods Bacchus was a chief object of veneration, as the inventor of wine and the joint patron, with Ceres, of agriculture. He appears also to have been typical of the first generating principle. (*Museum Criticum, vol. 2. p. 70.*) At these meetings that fondness for poetry and poetic recitation, ever peculiarly strong among the Greeks, combined with their keen relish for joke and raillery, naturally introduced two kinds of extemporaneous effusions: the one, ὑψηλὸν καὶ ἐγκωμιαστικὸν, consisted of hymns addressed immediately to Bacchus: the other, γελοιότερον καὶ ἰαμβίζον, was the offspring of wit and wine, ludicrous and satirical, interspersed with mutual jest and sarcasm. (Compare *Epist. 2. 1. 146.*) The loftier and more poetical song was afterwards called διθύραμβος, (*Mus. Crit. vol. 2. p. 70. seqq.*) a term probably derived from some ancient title of Bacchus; as the Paean took its name from Παιὰν, an early appellation of Apollo. From these rude compositions sprang the splendid Drama of the Greeks: the Dithyramb gave birth to Tragedy, the other to Comedy. (Compare *Aristotle, Poet. 4. 14.*) In ascribing the origin of the Drama to these simple choruses, all scholars seem to agree. With respect to its subsequent progress and developement, down to the time of Aeschylus, considerable difference of opinion exists; as might reasonably be expected on a subject known only from a few obscure notices scattered throughout the extant works of the ancients, and those notices frequently varying and contradictory. After a careful collation of the several classic passages bearing on the question, and an examination of what has been advanced by modern critics, the following account seems to come nearest the truth, as being consistent and probable. (*Theatre of the Greeks, 2d ed. p. 101. seqq.*) In the first rise of the Bacchic festivals, the peasants themselves used promiscuously to pour forth their own unpolished and extemporaneous strains. Afterwards, the more skilful performers were selected and formed into a chorus, which, with the accompaniment of the pipe, sang verses pre-composed by the Dithyrambic poets. These poets at the outset were, like the chorus, simple peasants, distinguished above their fellow-labourers by their natural and uncultivated talent for versifying: who, against these festive occasions, used to provide the chorus with a hymn. They in time became a numerous and peculiar body. Emulation was excited, contests between the choruses of neighbouring districts speedily arose, and an ox was assigned as the prize of superior skill. (*Pindar, Ol. 13. 24. seqq.* Compare the scholiast, *ad loc.*) The dithyrambic chorus was also called Cyclian (Κύκλιος) from their dancing in a ring round the altar of Bacchus, whilst they sang the hymn. (*Bentley, Phal. p. 80.—Schol. Pindar, Ol. 13. 26.—Schol. Aeschin. vol. 3. p. 722. ed. Reiske.*) This exhibition never suffered any material change, but always formed an important part of the Dionysian festival, and was performed by a chorus of fifty men. (*Simonides, Epigr. 76.*) In later ages, when a regular theatre was erected, a portion of it, called the ὀρχήστρα, or dancing-space, was set apart for the performance of the song and dance, round the θυμέλη, or altar. (*Mus. Crit. vol. 2. p. 74.*)

The next advance in the developement of the Drama was the invention of the *Satyric* chorus. (*Schneider, de Orig. Trag. p. 7. seqq.*) At what period and by whom this chorus was introduced are points of utter uncertainty. Wine and merriment probably first suggested the idea of imitating, in frolic, the supposed appearance of the Satyrs, by fixing horns on the head, and covering the body with a goat's skin. The manners of these sportive beings would of course be adopted along with the guise, while jest and sarcasm were bandied about. Be this as it may, a chorus of Satyrs was by some means formed, and thenceforth became an established accompaniment of the Bacchic festival. It is now that we first discover something of a dramatic nature. The singers of the dithyramb were mere choristers; they assumed no character, and exhibited no imitation. The performers in the new chorus had a part to sustain: they were to appear as Satyrs, and represent the character of those gamesome deities. Hence the duties of this chorus were two-fold. As personating the attendants of Bacchus and in conformity with the custom at his festivals, they sang the praises of the god; and next they poured forth their ludicrous effusions, which, to a certain degree, were of a dramatic nature, but uttered without system or order, just as the ideas sug-

gested themselves to each performer. These *αὐτοσχεδιάσματα* were accompanied with dancing, gesticulation and grimace; and the whole bore a closer resemblance to a wild kind of ballet, than to any other modern performance. This rude species of Drama was afterwards called *τραγῳδία* (i. e. *τράγου ᾠδή*), either from the goat-skin dress of the performers; or, what is more probable, from the goat which was assigned as the prize to the cleverest wit and nimblest dancer in the chorus.

Thespis, a native of Icaria, an Athenian village, was the author of the third stage in the progress of the Drama, by adding an actor distinct from the chorus. When the performers, after singing the Bacchic hymn, were beginning to flag in the extemporal bursts of Satyric jest and gambol which succeeded, Thespis himself used to come forward, and from an elevated stand exhibit, in gesticulated narration, some mythological story. When this was ended, the chorus again commenced their performance. (*Diog. Laert. Vit. Plat.* 66.) These dramatic recitations encroached upon the extemporal exhibitions of the chorus, and finally occupied their place. Besides the addition of an actor, Thespis first gave the character of a distinct profession to this species of entertainment. He organised a regular chorus, which he assiduously trained in all the niceties of the art, but especially in dancing. (*Athenaeus*, 1. 22.—*Aristoph. Vesp.* 1470.) With this band of performers he is said to have strolled about from village to village, directing his route by the succession of the several local festivals, and exhibiting his novel invention upon the waggon, which conveyed the members and apparatus of his *corps dramatique.* Thespis is generally considered to have been the inventor of the Drama. Of Tragedy, however, properly so called, he does not appear to have had any idea. The dramatic recitations which he introduced, were probably confined to Bacchus and his adventures; and the whole performance was little elevated above the levity of the Satyric extemporalia, which these monologues had superseded

Up to this period, the performance called *τραγῳδία* had more the semblance of Comedy than of its own subsequent and perfect form. The honour of introducing Tragedy, in its later acceptation, was reserved for Phrynichus, a scholar of Thespis, who began to exhibit B. C. 511. the year before the expulsion of the Pisistratidae. Phrynichus dropped the light and ludicrous cast of the original Drama, and, dismissing Bacchus and the Satyrs, formed his plays from the more grave and elevated events recorded in the mythology and history of his country. (*Plutarch. Symp. Quaest.* 1. 1.) The change thus produced in the tone of the Drama constitutes its *fourth* form. Much, however, yet remained to be done. The choral odes, with the accompanying dances, still composed the principal part of the performance; and the loose, disjointed monologues of the single actor were far removed from that unity of plot and connection of dialogue which subsequent improvements produced.

The *fifth* form of Tragedy owed its origin to Aeschylus. He added a second actor to the locutor of Thespis and Phrynichus, and thus introduced the *dialogue.* He abridged the immoderate length of the choral odes, making them subservient to the main interest of the plot, and expanded the short episodes into scenes of competent extent. To these improvements in the economy of the Drama, he added the decorations of art in its exhibition. A regular stage (*Vitruv. praef. libr.* 7.), with appropriate scenery, was erected; the performers were furnished with becoming dresses, and raised to the stature of the heroes represented, by the thick-soled cothurnus; whilst the face was brought to the heroic cast by a mask of proportionate size, and strongly marked character, which was also so contrived as to give power and distinctness to the voice. He paid great attention to the choral dances, and invented several figure-dances himself. Among his other improvements is mentioned the introduction of a practice, which subsequently became established as a fixed and essential rule, the removal of all deeds of bloodshed and murder from public view. In short, so many and so important were the alterations and additions of Aeschylus, that he was considered by the Athenians as the Father of Tragedy. (*Philost. Vit. Apoll.* 6. 11.) To Aeschylus succeeded Sophocles, who put the finishing hand to the improvement of the Drama.

He shortened the choral songs in proportion to the dialogue, improved the rhythm, introduced a third actor (*Aristot Poet.* 4. 16.), a more laboured complication of the plot, a greater multiplicity of incidents, and a more complete unfolding of them, a more steady method of dwelling on all the points of an action and of bringing out the more decisive ones with greater stage-effect. To conclude with the words of Porson (*Praelect. p.* 8.) "*Sophocles, nullam scenam, nullam personam inducit, quae non ad dramatis oeconomiam pertineat. Chorus ejus nihil intercinit, quod non, secundum Horatii praeceptum, proposito conducat et apte cohaereat. Heroas suos, ut pietatis et justitiae amantes, imitando proponit, aut secus sentientes merito supplicio affecit.*"

221. *Agrestes Satyros nudavit.* "Brought the wild Satyrs naked on the stage." i. e. exhibited on the stage performers habited in skins, and resembling in appearance the Satyrs of fable. The allusion is, not to the Satyric chorus mentioned in the preceding note, but to what is styled the Satyric Drama, the history of which is briefly this. The innovations of Thespis and Phrynichus had banished the Satyric chorus with its wild pranks and merriment. The bulk of the people, however, still retained a liking for their old amusement amidst the new and more refined exhibitions. Pratinas, a native of Phlius, in accommodation to the popular feeling, invented a novel and mixed kind of play. The poet, borrowing from Tragedy its external form and mythological materials, added a chorus of Satyrs, with their lively songs, gestures and movements. This was called the *Satyric Drama.* It quickly attained great celebrity. The Tragic poets, in compliance with the humour of their auditors, deemed it adviseable to combine this ludicrous exhibition with their graver pieces. One Satyric Drama was added to each tragic trilogy, as long as the custom of contending with a series of plays, and not with single pieces, continued. Aeschylus, Sophocles, and Euripides, were all distinguished Satyric composers; and in the Cyclops of the latter we possess the only extant specimen of this singular exhibition. (*Theatre of the Greeks, 2d. ed. p.* 111, *seqq.*)——*Et asper incolumi gravitate jocum tentavit.* "And with rough sarcasm essayed the joke, though without abandoning the gravity of the subject." Hurd maintains that *incolumi gravitate* here means, "bidding farewell to all gravity," "rejecting every thing serious." In this the learned commentator errs; and his own words, when explaining, in another part of his remarks (*p.* 191), the nature of the Satyric Drama, are decidedly in favour of the interpretation which we have given. "The double character of the Satyric Drama," observes the critic, "fitted it, as well for a sensible entertainment to the wise, as for the sport and diversion of the vulgar. For while the grotesque appearance and jesting vein of these fantastic personages amused the one, the other saw much farther, and considered them, at the same time, as replete with science, and informed by a spirit of the most abstruse wisdom. Hence important lessons of civil prudence, interesting allusions to public affairs, or a high, refined, moral, might, with the greatest probability, be insinuated, under the slight cover of a rustic simplicity. And from this instructive cast, which from its nature must be very obscure, if not impenetrable, to us at this day, was, I doubt not, derived the principal pleasure which the ancients found in this species of the drama."

224. *Functusque sacris, et potus, et exlex.* "Just come from festal rites, full of the fumes of wine, wild and ungovernable." Compare the version of Colman:

> "For holiday-spectators, flush'd and wild,
> With new conceits and mummeries were beguil'd."

225. *Verum ita risores,* &c. "It will be expedient, however, in such a way to recommend the bantering, in such a way the rallying Satyrs, to the favour of the audience, in such a way to turn things of a serious nature into jest, that whatever god, whatever hero shall be introduced, conspicuous a moment ago in regal gold and purple, may not, by the vulgar language he employs, descend to the low level of obscure taverns, nor, on the other hand,

while he spurns the ground, grasp at clouds and empty space." As no specimen remains of the Roman Satyric Drama, I may be permitted, remarks Colman, to illustrate the rule of Horace by a brilliant example from the serio-comic histories of the sovereign of our drama. The example to which I point, is the character of the *Prince of Wales*, in the two parts of *Henry the Fourth*. Such a natural and beautiful decorum is maintained in the display of that character, that the *Prince* is as discoverable in the loose scenes with Falstaff and his associates, as in the Presence-Chamber or the Closet.——229. *Migret in obscuras*, &c. The former of these faults, observes Hurd, a low and vulgar expression in the comic parts, *humili sermone*, would almost naturally adhere to the first essays of the Roman satyric drama, from the buffoon-genius of the Atellanae: and the latter, a language too sublime in the tragic part, *nubes et inania captat*, would arise from not apprehending the true measure and degree of the tragic mixture. To correct both these, the poet gives the exactest idea of the Satyric Drama, in the image of a Roman matron sharing in the mirth of a religious festival. The occasion obliged to some freedoms, and yet the dignity of her character demanded a decent reserve.

231. *Indigna*. "Disdaining."——232. *Ut festis matrona moveri jussa diebus*. The verb *moveri* is here equivalent to *saltare*. Compare the scholiast: "Moveri, *saltare: Sunt enim quaedam sacra, in quibus saltant matronae, sicut in sacrificiis matris deûm.*"——233. *Intererit*. "Will mingle."——*Paulum pudibunda*. "With some degree of modest reserve."——234. *Non ego honorata et dominantia nomina solum*, &c. On this whole passage consult Various Readings.——235. *Satyrorum scriptor*. The term *satyri* is here taken, as in some of the preceding passages, for the Satyric drama itself.——236. *Tragico differre colori*. "To deviate from the tragic style." The dative is here used, by a Graecism, for the ablative with the preposition *a*.——237. *Ut nihil intersit, Davusne loquatur*, &c. It should seem from this, that the common characters of Comedy, as well as the gods and heroes of Tragedy, had a place in the Satyric Drama, as cultivated in the days of Horace. Davus is the name of a slave in Terence. Pythias is the name of a female slave in the Eunuchus of the same author, and also, as the scholiast informs us, in one of the comedies of Lucilius.——238. *Emuncto lucrata Simone talentum*. "Having gained a talent from Simo whom she has wiped." The poet purposely employs the low comic word *emuncto*, as suited to, and in keeping with, the subject of which he treats.——239. *Silenus*. The poets make him the governor and foster-father of Bacchus, and represent him as borne upon an ass.

240. *Ex noto fictum carmen, sequar*, &c. "From a well-known subject I will produce such a fiction, that," &c. *Sequar* is here equivalent to *exsequar*. This precept, observes Hurd, (from line 240 to 244.) is analogous to that before given (line 219) concerning tragedy. It directs to form the Satyric Dramas out of a known subject. The reasons are, in general, the same for both. Only one seems peculiar to the Satyric Drama. For the cast of it being necessarily romantic, and the persons, for the most part, those fantastic beings called satyrs, the τὸ ὅμοιον, or probable, will require the subject to have gained a popular belief, without which the representation must appear unnatural. Now these subjects, which have gained a popular belief, in consequence of old tradition, and their frequent celebration in the poets, are what Horace calls *nota*; just as newly-invented subjects, or, which comes to the same thing, such as had not been employed by other writers, *indicta*, he, on a like occasion, terms *ignota*. The connection therefore is as follows. Having mentioned Silenus in line 239, one of the commonest characters in this species of Drama, an objection immediately offers itself: "but what good poet will engage in subjects and characters so trite and hacknied?" the answer is, *ex noto fictum carmen sequar*, i. e. however trite and well known this and some other characters, essential to the Satyric Drama, are, and must be; yet will there be still room for fiction and genius to show themselves. The conduct and disposition of the play may be wholly new, and above the ability of common writers: *tantum series juncturaque pollet*.

242. *Tantum series junctura pollet.* "Such power do a proper arrangement and connection possess." *Series* denotes the train of incidents, which are mostly invented by the poet, but so blended with the known history, or with what tradition has already settled, as to make up the whole with every mark of probability by that happy connection which Horace here calls *junctura.*——243. *Tantum de medio sumtis accedit honoris.* "So much grace may be imparted to subjects taken from the common mass," i. e. so capable are the meanest and plainest things of ornament and grace.——244. *Silvis educti caveant, me judice, Fauni,* &c. "Fauns bred in the woods, should take care, in my opinion, never either to sport in too tender lays, like persons brought up within the precincts of the city, and almost as if accustomed to the harrangues of the Forum, nor, on the other hand, to express themselves in obscene and abusive language." The poet, having before (line 232.) settled the true idea of the satyric style in general, now treats, observes Hurd, of the peculiar language of the satyrs themselves. This common sense demands to be in conformity with their sylvan character, neither affectedly tender and gallant, on the one hand; nor grossly and offensively obscene on the other. The first of these cautions seems levelled at a false improvement, which, on the introduction of the Roman Satyric Drama, was probably attempted on the simple, rude plan of the Greek, without considering the rustic extraction and manners of the Fauns and Satyrs. The latter obliquely glances at the impurities of the Atellane pieces, whose licentious ribaldry would of course infect the first essays of Roman Satyric composition.

245. *Forenses.* The allusion appears to be to the forensic harrangues and declamations in which the young Romans were accustomed to exercise themselves, and to the choice expressions which they aimed at employing in such performances. Compare the explanation of Döring: "*Per* paene forenses *Horatius designasse videtur juvenes in foro declamatores, exquisitiores loquendi formulas, vel, ut Petronius loquitur, mellitos verborum globulos captantes.*"——246. *Juvencntur.* This is thought to be a word with which the poet himself enriched his native tongue, and is formed after the analogy of the Greek νεανιεύεσθαι.——248. *Offenduntur enim, quibus est equus,* &c. "For they are offended at this, who have a steed, a father, or an estate." The allusion is to the *Equites,* the *patricians,* and the wealthier portion of the people; in other words, to the more polite and educated classes. The poet, observes Hurd, in his endeavour to reclaim his countrymen from the taste obscene, very politely, by a common figure, represents that as being the fact, which he wished to be so.——249. *Fricti ciceris et nucis emtor.* "The purchasers of parched pease and nuts." Alluding to the lower orders, who purchased these articles for the purpose of consuming them during the representation of a piece. The pea-nut eaters of our own day form a similar fraternity.

251. *Syllaba longa brevi subjecta,* &c. The whole critique on the Satyric Drama here concludes with some directions about the Iambic verse. Not that this metre was common to tragedy and the Satyric Drama, for, accurately speaking, the proper measure of the latter was, as the grammarians teach, the Iambic enlivened with the tribrach. "*Gaudent trisyllabo, pede et maxime tribrache.*" (*Victor.* 2. c. *met. Iamb.*) Yet there was resemblance enough to consider this whole affair of the metre under the same head. (*Hurd, ad loc.*)——252. *Unde etiam Trimetris accrescere jussit,* &c. "Whence also it ordered the name Trimeters to be given to Iambics, when it yielded six beats, from first to last like itself." The meaning is, that though six beats were yielded, or, in other words, six *iambi* arranged in a verse, yet, owing to the rapidity of the foot, these six only formed three metres, i, e. a trimeter iambic line. Compare Remarks on the Iambic measure, page li. of this volume.——254. *Primus ad extremum similis sibi,* &c. The import of these words is, that the feet originally employed were all *iambi,* forming what is called a *pure* iambic line.——255. *Tardior ut paulo gravioque,* &c. The spondee was introduced to correct the swiftness of the iambic verse, and make it more consistent with the dignity and gravity of tragic composition. Compare page li. of this volume.——256. *Spondeos stabiles.* Spondees are here elegantly denominated

stabiles, from the circumstance of their not running on rapidly like the iambus, but moving along, by reason of their greater heaviness, at a slow and steady pace.——*In jura paterna.* "Into a participation of its hereditary rights." i. e. the right, hitherto exclusively its own, of appearing in iambic versification. Compare note on verse 254.——257. *Commodus et patiens.* "Obligingly and contentedly."——*Non ut de sede secunda*, &c. "Not, however, so as to retire from the second or the fourth place, after the manner of friends to whom all things are in common." The iambus yields only the odd places to the spondee, the first, third, and fifth; but preserves the second, fourth, and sixth for itself.——258. *Hic et in Accî nobilibus trimetris*, &c. "This iambus in the second and fourth places, rarely appears in the noble trimeters of Accius and Ennius." *Nobilibus trimetris* is ironical. Horace blames Accius and Ennius for not observing the strict rule respecting the position of the iambus in the even places of the trimeter, and for making their verses, in consequence, hard and heavy, by the presence of too many spondees ——260. *In scenam missus magno cum pondere versus*, &c. According to our poet, a verse sent upon the stage, labouring beneath a heavy load of spondees, reflects discredit upon its author, and either shows that he has been too hasty, and has not given himself time to fashion his poem, or else proves him to be ignorant of the rules of his own art.

263. *Non quivis videt immodulata poemata judex*, &c. "It is not every judge who can discern the want of harmony in poems, and an improper indulgence is therefore extended in this case to the Roman poets." Horace remarks, that it is not every one who is capable of marking the want of modulation and harmony in a poem, and that, by reason of this, an improper license has been extended to the Roman poets in matters of versification. He then asks whether, in consequence of such a privilege being allowed, he ought to fall in the common track and write in a careless, rambling manner? In other words, whether the negligence of other and earlier bards is deserving of imitation. The answer is concisely given, and amounts to this, that accuracy of versification can never be dispensed with, since it constitutes so small a portion of poetical merit, and if one be without it, he can hardly lay claim to the appellation of poet. For suppose I think all eyes will be turned to any faults that I may commit in the structure of my verses, and am therefore on my guard against errors of this kind; what have I gained by so doing? I have only avoided censure, not merited praise.——265. *Ut omnes visuros peccata putem mea.* "Suppose I think that every one will see whatever faults I may commit." *Ut putem* is equivalent here to *fac me putare.* ——268. *Exemplaria Graeca.* "The Grecian models."——269. *Nocturna versate manu versate diurna.* Compare the version of Colman:

> "Pisos! be Grecian models your delight!
> Night and day read them, read them day and night."

Pope has imitated and illustrated this same passage: (*Essay on Criticism.*)

> "Be Homer's works your study and delight,
> Read them by day, and meditate by night.
> Thence form your judgment, thence your maxims bring,
> And trace the Muses upward to their spring.
> Still with itself compared, his text peruse,
> And let your comment be the Mantuan Muse!"

270. *At vestri proavi Plautinos et numeros*, &c. Consult Various Readings.——271. *Ni-mium patienter utrumque*, &c. It has been thought strange, observes Hurd, that Horace should pass so severe a censure on the *wit* of Plautus, which yet appeared to Cicero so admirable, that he speaks of it (*de Off.* 1. 29.) as *elegans, urbanum, ingeniosum, facetum.* Nor can it be said, that this difference of judgment was owing to the improved delicacy of the taste

for wit in the Augustan age, since it does not appear that Horace's own jokes, when he attempts to divert us in this way, are at all better than Cicero's. The common answer, so far as it respects the poet, is, I believe, the true one: that, endeavouring to beat down the excessive veneration of the elder Roman poets, and, among the rest, of Plautus, he censures, without reserve, every the least defect in his writings; though in general he agreed with Cicero in admiring him. Compare Introductory Remarks to the first epistle of the second book, p. 534. at the foot of the page.

271. *Si modo ego et vos*, &c. "If you and I but know how to distinguish a coarse joke from a smart sally of wit, and understand the proper cadence of a verse by the aid of our fingers and ear." The allusion in *digitis* is to the use made of the fingers in measuring the quantity of the verse. As regards the spirit of the passage itself, the following remarks of Hurd are worthy of an insertion. "It was very late ere the ancients became acquainted with this distinction (i. e. *inurbanum lepido seponere dicto*.) Indeed, it does not appear, that they ever possessed it in that supreme degree, which might have been expected from their exquisite discernment in other cases. Even Horace himself, though his pictures of life are commonly the most delicate, and wrought up in the highest beauty of humour, yet, when he affects the *plaisant*, and purposely aims at the comic style and manner, is observed to sink beneath himself extremely. The truth is, there is something low, and what the French call *grossier*, in the whole cast of ancient wit; which is rather a kind of rude illiberal satire, than a just and temperate ridicule, restrained by the exact rules of civility and good sense. This rudeness appears in nothing more evident, than in their perpetual banter on corporeal infirmities, which runs through all the wits both of Greece and Rome. And, to show us that this was not a practice they indulged in against rule, Cicero mentions corporeal infirmities as one of the most legitimate sources of the *Ridiculous*. (*de Orat.* 2. 59. and 66.)

275. *Ignotum tragicae genus*, &c. "Thespis is said to have invented a species of tragedy before unknown to the Greeks." Horace does not mean to say, that Tragedy actually commenced with Thespis, but that he was the author of a new and important step in the progress of the Drama. Compare note on verse 220.——276. *Et plaustris vexisse poemata*, &c. The order of construction is, *et vexisse plaustris* histriones, *qui, peruncti ora faecibus, canerent agerentque poemata* ejus. Consult Various Readings. Schneider (*de Orig. Trag. p.* 54. *seqq.*) labours to prove that scholars have, in general, entertained too mean an opinion of the merits of Thespis. That his first essays were light and satyric he readily allows; but at the same time contends, that his later compositions were of a higher character. The critic's arguments, however, are far from satisfactory. Compare *Theatre of the Greeks*, 2*d ed. p.* 106. *in notis.*——277. *Peruncti faecibus ora.* In the earlier age of tragedy, observes Blomfield, the actors smeared their faces either with the lees of wine, or with a kind of paint called βαρβαχεῖον (*Schol. Aristoph. Eq.* 520.) Different actors invented different masks (*Tyrwhitt, in Aristot. p.* 139.) Who first introduced them into comedy is unknown. (*Aristot. Poet.* 11.) But Aeschylus first used them in tragedy. (*Mus. Crit. vol.* 2. *p.* 211.)——278. *Post hunc personae pallaeque repertor honestae Aeschylus*, &c. Compare, as regards the changes brought in by Aeschylus, the note on verse 220.——279. *Pulpita.* Compare note on verse 215.—With respect to this whole passage of Horace, on the subject of the early Drama, compare the following lines of Boileau:

"La Tragedie, informe et grossiere au naissant,
N' etoit qu'un simple Choeur, ou chacun en dansant,
Et du Dieu des Raisins entonnant les louanges,
S'efforçoit d'attirer de fertiles vendanges.
La le vin et la joie eveillant les esprits,
Du plus habile chantre un bouc étoit le prix.
Thespis fut le premier, qui barbouillé de lie
Promena par les bourgs cette heureuse folie;

Et d'acteurs mal ornés chargeant un tombereau,
Amusa les passans d'un spectacle nouveau.
Aeschyle dans le Choeur jetta des personages;
D'un masque plus honnéte habilla les visages;
Sur les ais d'un Theatre en public exhaussé
Fit paroitre l'acteur d'un brodequin chaussé."

281. *Successit vetus his Comoedia.* With regard to the several changes in the Greek Comedy, and its division into the *Old*, the *Middle*, and the *New*, compare Explanatory Notes, Serm. 1. 4. 2.——283 *Chorusque turpiter obticuit*, &c. Evidently, observes Hurd, (alluding to the words *turpiter obticuit*) because, though the *jus nocendi* was taken away, yet that was no good reason why the chorus should entirely cease. Dacier mistakes the matter. "Le choeur se tût ignominieusement, parce que la loi reprima sa license, et que ce fut, à proprement parler, la loi qui le bannit; ce qu' Horace regarde comme une espece de flêtrissure." *Properly speaking*, the law only abolished the *abuse* of the chorus. The ignominy lay in dropping the entire use of it, on account of this restraint. Horace was of opinion that the chorus ought to have been retained, though the state had abridged it of the license, it so much delighted in, of an illimited and intemperate satire. "*Sublatus chorus fuit*," says Scaliger, "*cujus illae videntur esse praecipuae partes, ut potissimum quos liberet, laederent.*"

287. *Nec minimum meruere decus*, &c. "This remark of the poet's, recommending domestic subjects as fittest for the stage, derives additional strength from various considerations. 1. The adoption of such subjects renders the drama infinitely more interesting: 2. It makes it more generally useful in its moral destination: for, being based upon domestic actions, the great instruction of the fable more sensibly affects us, and the characters represented, from the part we take in their good or bad qualities, will more probably influence our conduct: 3. It is in accordance with the practice of our great models, the Greek writers; in whose plays it is observable, that there is scarcely a single scene which lies out of the confines of Greece. (*Hurd, ad loc.*)——288. *Vel qui praetextas, vel qui docuere togatas.* "Whether they have composed tragedies or comedies for the stage." *Docere fabulam* is analogous to the Greek expression διδάσκειν δρᾶμα, and properly means, to "teach a play" (i. e. to the actors). Since, from the state of writing materials, the performers could not enjoy the convenience of frequent transcription of their parts, they studied them by the poet's repeatedly reading them out; and the chorus was exercised the same way. This was more particularly the case among the Greeks. (Compare *Schlegel Dram. Kunst und Litt. vol. 1. p. 90. Eng. transl.*) Hence we obtain the primitive meaning of διδάσκειν δρᾶμα, (*docere fabulam*), and from this others of a more general nature result, such as, "to give a play to be acted," "to exhibit a piece," or, as in the present case, simply to "compose" one.—— *Praetextas.* With this epithet, and also *togatas*, understand *fabulas.* The term *togatae* (scil. *fabulae*) was used to denote all plays in which the habits, manners, and arguments were Roman; and *palliatae*, those of which the customs and subjects were Grecian. When, however, *praetextae* is set in opposition to *togatae*, as in the present instance, the first means tragedies, and the second comedies; because the *praetexta* was a robe appropriated to the higher orders, whereas the *toga* was the common Roman habit.

291. *Limae labor et mora.* "The labour and delay of correction." Literally, "of the file."——292. *Pompilius sanguis.* "Descendants of Pompilius." Compare the version of Colman: "Bright heirs of the Pompilian blood." The family of the Pisos claimed descent from Numa Pompilius. Hence the remark of Porphyrion: *Calpus filius est Numae Pompilii, a quo Calpurnii Pisones traxerunt nomen.*"——*Carmen reprendite, quod non multa dies*, &c. "Condemn that poem which many a day and many a blot have not corrected, and castigated ten times to perfect accuracy." *Coercuit* is here equivalent to *emendando purgavit.*——294. *Praesectum ad unguem.* Literally, "to the pared nail." A metaphor taken

from workers in marble, who try the smoothness of the marble, and the exactness of the joinings, by drawing the nail over them. Compare Explanatory Notes, Serm. 1. 5. 32.

295. *Ingenium misera quia fortunatius arte*, &c. "Because Democritus believes genius more successful than wretched art, and therefore excludes sane poets from Helicon." Compare note on verse 296. The epithet *misera* is to be taken ironically: and by *arte* is meant, learning, study, application, &c. The connection in what here succeeds is given as follows by Hurd. From line 295 to 323, the poet ridicules the false notion into which the Romans had fallen, that *poetry* and *possession* were nearly the same thing: that nothing more was required in a poet, than some extravagant starts and sallies of thought; that coolness and reflection were inconsistent with his character, and that poetry was not to be scanned by the rules of sober sense. This they carried so far as to affect the outward port and air of madness, and, upon the strength of that appearance, to set up for wits and poets. In opposition to this mistake, which was one great hindrance to critical correctness, he asserts *wisdom and good sense to be the source and principle of good writing*: for the attainment of which he prescribes, 1. (from line 310 to 312), A careful study of the Socratic, that is, moral, wisdom: and 2. (from line 312 to 318), A thorough acquaintance with human nature, that great exemplar of manners, as he finely calls it, or, in other words, a wide, extensive view of real, practical life. The joint direction of these two, as means of acquiring moral knowledge, was perfectly necessary. Both together furnish a thorough and complete comprehension of human life; which, manifesting itself in the *just* and *affecting*, forms that exquisite degree of perfection in the character of the dramatic poet, the want of which no warmth of genius can atone for or excuse. Nay, such is the force of this nice adjustment of manners, (from line 319 to 323), that, where it has remarkably prevailed, the success of a play has sometimes been secured by it, without one single excellence or recommendation besides.

296. *Et excludit sanos Helicone poetas.* Compare Explanatory Notes, Epist. 1. 19. 3. and the following remark of the scholiast: "*Ingenium: ait enim Democritus, poëticam naturâ magis quam arte constare, et eos solos poëtas esse veros, qui insaniant; in qua persuasione Plato est.*" Compare also, *Cic. de Orat.* 2. 16. "*Saepe enim audivi, poetam bonum neminem (id quod a Democrito et Platone in scriptis relictum esse dicunt) sine inflammatione animorum existere posse, et sine quodam afflatu quasi furoris.*"——298. *Balnea.* There was always more or less of a crowd at the public baths.——299. *Nanciscetur enim pretium nomenque poetae*, &c. "For one will certainly obtain the recompense and the name of a poet, if he shall never submit to the barber Licinus a head not to be cured by the produce of three Anticyras." i. e. one will be a poet as long as he remains a madman, and allows no barber to meddle with his beard. *Enim*, like *scilicet*, *nimirum*, &c. on other occasions, is here made to answer the purposes of irony.——*Pretium.* Public applause, the *recompense* of a poet's exertions.——300. *Tribus Anticyris.* There were only two Anticyras in the ancient world, both famed for producing hellebore, the well-known remedy, in former days, for madness. (Compare Explanatory Notes, Serm. 2. 3. 83.) The poet, however, here speaks of a head so very insane as not be cured by the produce of *three* Anticyras, if there even were three places of the name, and not merely two.——301. *Tonsori Licino.* In making mention of a barber, Horace indulges in a passing hit at Licinus, an individual of this class in the days of Julius Caesar, by whom, according to the scholiast, he was made a senator for the hatred which he manifested towards Pompey. We are informed, by the same authority, that the following epitaph was written for him:

"*Marmoreo tumulo Licinus jacet, at Cato nullo,*
Pompeius parvo: quis putet esse deos?"

As regards the whole passage which we have just been considering, compare the version of Colman:

"For he, no doubt, must be a bard renown'd,
That head with deathless laurel must be crown'd,
Tho' past the power of Hellebore insane,
Which no vile Cutbeard's razor'd hands profane."

301. *O ego laevus, qui purgor bilem*, &c. "What an unlucky fellow am I, who am purged of bile at the approach of every Spring." If madness, pleasantly remarks Horace, is sufficient to make a man a poet, what an unlucky dog I am in purging away the bile every spring. For this might at last increase to the degree that would qualify me for making verses.——303. *Verum nil tanti est.* "However there is nothing in it of so much value as to be worth this price," i. e. the loss of my senses.——*Ergo fungar vice cotis*, &c. Compare *Plutarch, Isocr. vit.* (*Op. ed. Reiske, vol.* 9. *p.* 335.) *αἱ ἀκόναι αὐταὶ μὲν τεμεῖν οὐ δύνανται, τὸν δὲ σίδηρον τμητικὸν ποιοῦσιν*,——306. *Munus et officium, nil scribens ipse, docebo.* "Though I write nothing myself, I will notwithstanding teach the duty and office of one who does." By *nil scribens ipse* the poet refers to his not having composed any epic or dramatic poem.——307. *Opes.* "Proper materials." Compare the scholiast: "*Opes: materiae ad carmina scribenda.*"——308. *Quid deceat, quid non.* Compare *Cic. Orator.* 21. "*Nihil est difficilius quam, quid deceat, videre.* Πρέπον *appellant hoc Graeci: nos dicamus sane* decorum. *De quo praeclare et multa praecipiuntur, et res est cognitione dignissima. Hujus ignoratione non modo in vita sed saepissime in* poematis *et in oratione peccatur.*"——*Quo virtus, quo ferat error.* "Whither an accurate knowledge of his art, whither an ignorance of it, leads."

309. *Scribendi recte sapere est et principium et fons.* "Good sense is the first principle and the parent-source of good writing." Compare note on verse 295. and the following lines of Boileau:

"Aimez donc la raison: que toujours vos écrits
Empruntent d'elle seule et leur lustre et leur prix.
Tout doit tendre au bon sens; mais, pour y parvenir,
Le chemin est glissant et pénible à tenir.
Pour peu qu'on s'en écarte, aussitôt on se noie,
La raison, pour marcher, n'a souvent qu'une voie."

310. *Socraticae chartae.* "The precepts of Socratic wisdom." The poet sends us to the precepts of Socrates, as contained in the moral writings of Plato and others of his disciples; for Socrates wrote nothing himself. *Charta* is therefore taken here, as Döring well explains it, "*pro eo quod in charta scriptum est.*"——311. *Provisam rem.* "The subject, after having been previously and carefully reflected upon," i. e. examined in all its various details, so that we are become full masters of it.——314. *Quae partes in bellum missi ducis.* "What part a leader sent to war should act." With *partes* supply *sint.*

317. *Respicere exemplar vitae morumque jubebo*, &c. "I will direct the skilful imitator to attend to the great pattern of life and manners which nature unfolds to the view, and to derive from this source the lineaments of truth." Compare the version of Colman:

"On Natures pattern too I'll bid him look,
And copy manners from her living book."

This precept, observes Colman, seeming, at first sight, liable to be interpreted as recommending *personal imitations*, De Nores, Dacier and Hurd all concur to inculcate the principles of Plato, Aristotle, and Cicero, shewing that the truth of representation must be derived from an imitation of *general nature*, not from copying *individuals*. Mankind, however, being a mere collection of *individuals*, it is impossible for the poet not to found his observations on particular objects; and his chief skill seems to consist in the happy address with

which he is able to *generalize* his ideas, and to sink the likeness of the individual in the resemblance of universal nature. Compare the following lines of Boileau, in illustration of this point:

"Chacun peint avec art dans ce nouveau miroir,
S'y vit avec plaisir, ou crut ne s'y point voir.
L'Avare des premiers rit du tableau fidele
D'un Avare, souvent tracé sur son modéle;
Et mille fois un Fat, finement exprimé
Meconnut le portrait, sur lui-méme formé."

Compare also the following remarks of Sir Joshua Reynolds. (*Notes on Fresnoy.*) "Nothing in the art requires more attention and judgment, or more of that power of discrimination, which may not improperly be called Genius, than the steering between general ideas and individuality; for though the body of the whole must certainly be composed by the first, in order to communicate a character of grandeur to the whole, yet a dash of the latter is sometimes necessary to give an interest. An individual model, copied with scrupulous exactness, makes a mean style like the Dutch; and the neglect of an actual model, and the method of proceeding solely from idea, has a tendency to make the painter degenerate into a mannerist."

318. *Veras hinc ducere voces.* Truth, in poetry, means such an expression as conforms to the general nature of things; falsehood, that, which, however suitable to the particular instance in view, does yet not correspond to such general nature. To attain to this *truth* of expression in dramatic poetry, two things are prescribed: 1. A diligent study of the Socratic philosophy; and 2. A masterly knowledge and comprehension of human life. The first, because it is the peculiar distinction of this school, *ad veritatem vitae propius accedere.* (*Cic. de Or.* 1. 51.): and the latter, as rendering the imitation more universally striking. (*Hurd, ad loc.*)

319. *Speciosa locis morataque recte fabula.* "A play striking in its moral topics, and marked by a just expression of the manners." On this whole passage compare the explanatory comment of Hurd: "The poet is not comparing the respective importance of the *fable* and *manners*, but of the *manners* and *diction*, under this word including also *numbers*. He gives them the preference also, *not* to a *good plot*, nor even to fine sentiments, but to *versus inopes rerum nugaeque canorae.* The *art* he speaks of, is the art of expressing the thoughts properly, gracefully, and harmoniously: the *pondus* is the force and energy of good *versification.* *Venus* is a general term including both kinds of beauty. *Fabula* does not mean the *fable*, (in distinction from the rest), but simply a play."

323. *Graiis ingenium, Graiis dedit,* &c. The Greeks being eminent for philosophy, the last observation naturally gave rise to this. For the transition is easy from their superiority as philosophers, to their superiority as poets; and the more easy, as the latter is shown to be, in part the effect of the former. Now this superiority of the Greeks in genius and eloquence (which would immediately occur, on mentioning the *Socraticae chartae*) being seen and confessed, we are led to ask, whence this arises? The answer is, from their making *glory*, not *gain*, the object of their wishes. (*Hurd, ad loc.*)——*Ore rotundo.* The poet does not merely refer to rotundity of expression, as if he were only praising the language of the Greeks, but to a full and rich and finished diction, flowing at once from a liberal and cultivated mind. Compare the explanation of Nonnius: "Ore rotundo; *perfecto, absoluto. Inter omnes mathematicas figuras nihil absolutius circulo in plano et orbe sive sphaera. Omnia enim corpora coelestia rotunda sunt.*"——324. *Nullius.* "Of nothing else." Supply *alius rei.*

325. *Longis rationibus.* "By long computations."——326. *Dicas, filius Albini.* "Pray tell me, thou that art the son of Albinus." In illustration of what he has just asserted respecting the early studies of the Roman youth, the poet here gives us a short but amusing dialogue between an instructer and his pupil, in which the former examines the latter upon his proficiency in the art of calculation, and seeks to show him off to the by-standers. Albinus was a well-known usurer of the day, and the expression *filius Albini* (i. e. *tu qui es filius Albini*) implies that the son must keep up the reputation of the family in money-matters, and the mysteries of reckoning.—327. *Si de quincunce remota est uncia, quid superet?* "If an *uncia* be taken from a quincunx, what remains?" The Roman *As* was divided into twelve *unciae*, of which the third was termed *Triens*, and consisted of four *unciae;* the half was *Semis*, or six *unciae*; and the *Quincunx* was five *unciae*.——328. *Poteras dixisse: Triens.* "Thou surely canst tell: A third of a pound." According to the lection we have adopted in our text, these words are supposed, like those which have just gone before, to proceed from the instructer. He pauses, for a moment, after his first question, (*si de quincunce*, &c.) in expectation of an answer from his pupil. But the poor boy, bewildered, no doubt, by the *longae rationes* to which he has been closely confined, remains silent. Full of eagerness, the sage instructer, in a half-chiding, half encouraging tone, exclaims *poteras dixisse* ("why not answer? surely thou knowest it") and prompts him to the true reply. (*Triens.*)——*Eu! rem poteris servare tuam.* "Well done, my boy, thou wilt be able to take care of thy own." The cry of the pedagogue, after the scholar has given the answer to which the former prompted him.——329. *Redit uncia, quid fit?* "An uncia is added, what's the result?" The teacher pursues his examination, but takes care to put an easier question, to which the boy gives the true answer: *Semis;* "Half-a-pound."

330. *An, haec animos aerugo et cura peculi*, &c. This love of gain, observes Hurd, to which Horace imputes the imperfect state of the Roman poetry, has been uniformly assigned, by the wisdom of ancient times, as the specific bane of arts and letters. Longinus and Quintilian account, from hence, for the decay of eloquence, Galen of physic, Petronius of painting, and Pliny of the whole circle of the liberal arts.——332. *Linenda cedro, et levi servanda cupresso.* The ancients, for the better preservation of their manuscripts, rubbed them with oil of cedar, and kept them in cases of cypress. Compare the scholiast: "*Libri, qui aut cedro illinuntur, aut arca cupressina inclusi sunt, a tineis non vexantur.*"

333. *Aut prodesse volunt aut delectare poetae*, &c. Horace here turns to notice another obstacle which lay in the path of his countrymen, and impeded their success in poetry. This was their inattention to the *entire* scope and purpose of the poetic art, while they contented themselves with the attainment of only one of the two great ends which are proposed by it. For the double design of poetry being to *instruct* and *please*, the full aim and glory of the art cannot be attained without uniting them both: that is, instructing so as to please, and pleasing so as to instruct. Under either head of instruction and entertainment the poet, with great address, insinuates the main art of each kind of writing, which consists, 1. in *instructive* or *didactic poetry*, (from 335 to 338), in *conciseness of precept:* and 2. in works of *fancy and entertainment*, (line 338 to 341), in *probability of fiction.* But both these (line 341 to 347) must concur in a just piece.

334. *Idonea.* Equivalent to *Utilia.*——337. *Omne supervacuum*, &c. Consult Various Readings.——340. *Neu pransae Lamiae vivum puerum*, &c. Alluding probably to some drama of the time, exhibiting so monstrous and horrible an incident.——341. *Centuriae seniorum agitant expertia frugis.* "The centuries of the old drive off pieces that are devoid of instruction." By the "centuries of the old" are meant the old generally, *centuria* being frequently used for an indefinite number. *Agitant* is equivalent here to *abigunt, exsibilant.*——342. *Celsi Ramnes.* "The lofty Equites." The term *Ramnes* (or *Ramnenses*) denotes, strictly speaking, one of the three centuries into which the equites were divided by

Romulus. It is here, however, taken for the whole equestrian order. The three centuries just referred to, were the *Ramnenses* or *Ramnes*, so called from Romulus; the *Tatienses*, named from Titus Tatius; and the *Luceres*, the etymology of whose name is uncertain. The first were Romans; the second, Sabines; and the Luceres were other foreigners enrolled into the order. As regards the epithet *celsi*, which Horace applies to the knights, compare the explanation of Döring: "Celsi: *elati, erecto capite, incessu et toto corporis habitu superbiam sive confidentiam ostendentes.*"——343. *Omne tulit punctum.* "Gains universal applause." Literally, "carries off every point," i. e. vote. The allusion is to the mode of counting the votes at the Roman comitia, by means of dots or points, (*puncta.*) Compare Epist. 2. 2. 99.——345. *Hic liber.* "Such a work as this," i. e. in which the author *miscuit utile dulci.*——*Sosiis.* The Sosii were well-known Roman booksellers. Compare Epist. 1. 20. 2.——*Et longum noto scriptori prorogat aevum.* "And continues to the celebrated writer a long duration of fame." i. e. prolongs his fame to distant ages. Compare the version of Colman:

——————— "and on the wings of Fame
Carries from age to age the writer's deathless name."

347. *Sunt delicta tamen*, &c. The bad poet is supposed to object to the severity of the terms imposed by our author, and to urge, that if the critic looked for all these requisites, and exacted them with rigour, it would be impossible to satisfy him: at least, it was more likely to discourage, than animate, as he proposed, the diligence of writers. To this the reply is (from line 347 to 360.) that it was not intended to exact a faultless and perfect piece: that some inaccuracies and faults of less moment would escape the most cautious and guarded writer; and that as he, Horace, should condemn a piece that was generally bad, notwithstanding a few beauties, he could, on the other hand, admire a work, that was generally good, notwithstanding a few faults.——349. *Gravem.* "A flat."——*Acutum.* "A sharp."——352. *Fudit.* Equivalent to *adspersit.*——353. *Quid ergo est?* "What then is the conclusion that we are to draw?"——354. *Scriptor librarius.* "A transcriber."——357. *Cessat.* Equivalent to *peccat.*——*Choerilus ille.* "That well-known Choerilus." i. e. as stupid as another Choerilus. Compare Explanatory Notes, Epist. 2. 1 233.——358. *Quem bis terve bonum cum risu miror.* "Whom, when tolerable in two or three instances, I wonder at with laughter."——359. *Quandoque.* Put for *quandocunque.*——*Bonus dormitat Homerus.* Dr. Prescot, in his "Letters concerning Homer the Sleeper, in Horace," (Cambridge 1773.) attempts, with some argument, to prove that the Maeonian bard was not meant by our poet, but Ennius, the Homer of Latium. As regards the sentiment which Horace here expresses in relation to Homer, it may not be amiss to compare what two poets of later times have said on the subject. The first is Roscommon. (*Essay on Translated Verse.*)

——"foul descriptions are offensive still,
Either for being like, or being ill.
For who, without a qualm, hath ever look'd
On holy garbage, tho' by Homer cook'd?
Whose railing heroes, and whose wounded Gods,
Makes some suspect he snores, as well as nods.
But I offend—Virgil begins to frown,
And Horace looks with indignation down;
My blushing Muse with conscious fear retires
And whom they like implicity admires."

Pope is more favourable to the bard of Ionia. (*Essay on Criticism.*)

"A prudent chief not always must display
His powers in equal ranks and fair array;

But with the occasion and the place comply;
Conceal his force, nay, sometimes seem to fly.
Those oft are stratagems which errors seem,
Nor is it Homer nods but we that dream."

361. *Ut pictura, poësis,* &c. Horace here goes on (from line 360 to 366.) to observe, in favour of writers, against a too rigorous criticism of their productions, that what were often called faults, were not so in reality: that some parts of a poem ought to be less shining, or less finished, than others, according to the light they were placed in, or the distance from which they were viewed; and that, serving only to connect and lead to others of greater consequence, it was sufficient if they pleased once, or did not displease, provided that those others would please on every review. All this is said agreeably to *nature*, which does not allow every part of a subject to be equally susceptible of ornament; and to the *end of poetry*, which cannot so well be attained without an inequality. The allusions to painting, which the poet uses, give this truth the happiest illustration.——*Si propius stes.* Aristotle, observes Sir Philip Francis, observes some such distinction as this in a public speaker, with respect to his harranguing "the many," οἱ πολλοὶ, or addressing "the judicious few." (*Arist. Rhet. lib.* 3.—See the passage quoted, and commented on by Lambinus, in his edition of Horace, p. 406.) A σκιαγραφία, a rough outline, or loose sketch, suits the former; but a more finished picture, and one that will bear inspection, may be presented to the latter. I have heard Edmund Burke say, "that it was impossible the political orations of Demosthenes could have been intelligible to a popular assembly in their present close and compact form.——363. *Haec amat obscurum,* &c. Cicero has given a similar precept in relation to oratory: "*Habeat illa in dicendo admiratio ac summa laus umbram aliquam et recessum, quo magis id, quod erit illuminatum, extare atque eminere videatur.*"

366. *O major juvenum,* &c. Addressed to the *elder* of the young Pisos. With *major* supply *natu.* This is the passage, on which one of the main arguments in support of Wieland's and Colman's theory is made to depend. (Compare Introductory Remarks to the present epistle.) In addition to what has already been observed respecting it, we will give the version and comment of Colman:

"O thou, my Piso's *elder* hope and pride!
Tho' well a father's voice thy steps can guide;
Tho' inbred sense what's wise and right can tell,
Remember this from me, and weigh it well!"

We are now arrived, remarks the translator, at that portion of the epistle, which I must confess I am surprised that any commentator ever past without observing the peculiar language and conduct of the poet. There is a kind of awful affection in his manner, wonderfully calculated to move our feelings and excite our attention. The Didactic and the Epistolary style were never more happily blended. The poet assumes the air of a father advising his son, rather than of a teacher instructing his pupils. Many critics have thrown out a cursory observation or two, as it were extorted from them by the pointed expressions of the Poet: but none of them, that I have consulted, have attempted to assign any reason, why Horace, having closed his particular precepts, addresses all the remainder of his epistle, on the nature and expediency of poetical pursuits, to *the elder Piso* only. I have endeavoured to give the most natural reason for this conduct; a reason which, if I am not deceived, renders the whole of the epistle interesting, as well as clear and consistent.

367. *Et per te sapis.* "And art able of thyself to form correct judgments of things." Equivalent to *et per te sapienter judicas.*——*Hoc tibi dictum tolle memor.* "Yet receive the precept which I here give thee, and treasure it up in thy remembrance: that, in certain

things, mediocrity and a passable degree of eminence are rightly enough allowed." Compare the version of Colman:

"In certain things, things neither high nor proud,
Middling and passable may be allow'd."

370. *Abest virtute diserti Messalae*, &c. "Wants the talent of the eloquent Messala, and possesses not the legal erudition of Cascellius Aulus." The poet, with great delicacy, throws in a compliment to two distinguished individuals of the day. Compare, as regards the former, Introductory Remarks, Ode 3. 21. and, with respect to the latter, *Valerius Maximus*, 8. 12. 1.——372. *Mediocribus*. A Graecism for *mediocres* the accusative.——373. *Columnae*. "Bookseller's columns." Compare Explanatory Notes, Serm. 1. 4. 71. Every thing, according to Horace, declares against a mediocrity in poetry. Men reject it. The gods, Apollo, Bacchus, and the Muses, disavow it. And the pillars of the booksellers, that is, booksellers' shops, refuse to receive it. Compare the version of Colman:

"But middling poets, or degrees in wit,
Nor men, nor gods, nor *rubric-posts* admit."

The comment of Hurd is extremely apposite: "This judgment, however severe it may seem, is according to the practice of the best critics. We have a remarkable instance in the case of Apollonius Rhodius, who, though in the judgment of Quintilian, the author of no contemptible poem, yet, on account of that *equal mediocrity* which every where prevails in him, was struck out of the list of good writers by such sovereign judges of poetical merit as Aristophanes and Aristarchus (*Quinctil.* 10. 1.)

374. *Ut gratas inter mensas*, &c. The poet here assigns a very just and obvious reason for the decision which he has just made respecting mediocrity in the poetic art. As the main end of poetry is to *please*, if it does not reach that point (which it cannot do by stopping ever so little on this side of excellence), it is like indifferent music, indifferent perfumes, or any other indifferent thing, which we can do without, and whose end should be to please, namely, *offensive* and *disagreeable*, and, for want of being very good, absolutely and insufferably bad.——375. *Crassum*. Compare the explanation of Döring: "*Non liquidum, sed coagulatum et rancidum.*"——*Sardo cum melle papaver*. Sardinia was full of bitter herbs, (*Virg. Eclog.* 7. 441.) whence the honey of the island was bitter and in bad repute. The honey of Corsica was in equally low esteem, but whether it was owing to the yew-trees of the island, or to some other cause, has been made a matter of doubt. (Compare *Martyn, ad Virg. Eclog.* 9. 30.) White poppey-seed roasted was mingled with honey by the ancients. Compare *Plin. H. N.* 19. 8. "*Papaveris sativi tria genera. Candidum, cujus semen tostum in secunda mensa cum melle apud antiquos dabatur.*"——376. *Poterat duci*. "Could be prolonged."

379. *Ludere qui nescit, campestribus abstinet armis*, &c. The poet (from line 379 to 391) gives the general conclusion which he has had in view, namely, that as none but excellent poetry will be allowed, it should be a warning to writers how they engage in it without abilities; or publish without severe and frequent correction. But to stimulate, at the same time, the poet, who, notwithstanding the allowances already made, might be somewhat struck with this last reflection, he flings out (from line 391 to 408) a fine encomium on the dignity and excellence of the art itself, by recounting its ancient honours. This encomium, besides its great usefulness in invigorating the mind of the poet, has this farther view, to recommend and revive, together with its honours, the office of ancient poesy; which was employed about the noblest and most important subjects; the sacred source from which those honours were derived.

382. *Qui nescit, versus tamen audet fingere.* "He who knows not how, yet dares to compose verses."——*Quidni ? Liber et ingenuus*, &c. "And why not pray ? He is free, and of a good family, above all he is rated at an equestrian fortune, and is far removed from every vice." Horace is thought, as Sanadon remarks, to have had in view some particular knight, who fancied he could write verses because he was well-born and rich.——383. *Census equestrem summam nummorum.* The fortune necessary to become an *eques* was 400 *sestertia*, or about £3229 sterling. (over $14.000.) *Summam* is here put in the accusative by a Graecism: *secundum* or *quod ad* being understood.

385. *Invita Minerva.* "In opposition to the natural bent of thy genius." A proverbial form of expression. The mind can accomplish nothing, unless Minerva, the goddess of mind, lend her favouring aid.——386. *Olim.* "Ever."——387. *Macci.* The allusion is to Spurius Maecius (or Metius) Tarpa, a celebrated critic at Rome in the days of Augustus, who was accustomed to sit in judgment on the dramatic productions that were offered for the stage. Compare Explanatory Notes, Serm. 1. 10. 38. ——388. *Nonumque prematur in annum.* This precept, observes Colman, which, like many others in the present epistle, is rather retailed than invented by Horace, has been thought by some critics rather extravagant; but it acquires in this place, as addressed to the *elder Piso*, a concealed archness, very agreeable to the poet's style and manner. Pope has applied the precept with much humour, but with more open raillery than suited the writer's purpose in this epistle:

> "I drop at last, but in unwilling ears,
> This wholesome counsel—*Keep your piece nine years.*"

——389. *Intus.* Equivalent to *in scrinio.*——390. *Nescit vox missa reverti.* Compare Epist. 1. 18. 71. "*Et semel emissum volat irrevocabile verbum.*"

391. *Silvestres homines.* "The savage race of men."——*Sacer interpresque deorum.* "The priest and the interpreter of the gods." Compare the explanation given to *interpres* by Döring: "*Quasi a diis ipsis, quae caneret, accepisset, et sic sensu proprio dici poterat* vates divinus."——392. *Victu foedo.* The early race of men are fabled to have lived on acorns, roots, &c. Compare *Tibullus*, 2. 3. 71. "*Glans aluit veteres.*"——393. *Dictus ob hoc lenire tigres*, &c. Horace here gives the generally-received explanation of the fable of Orpheus. The wild animals, &c. whom he is said to have swayed by the music of his lyre, were savage men.——394. *Dictus et Amphion*, &c. Compare Explanatory Notes, Ode 3. 11. 2.——396. *Fuit haec sapientia quondam.* "For this, of old, was accounted wisdom."——398. *Maritis.* "To those in the married state." i. e. both to husbands and wives, who were equally obliged by the laws to preserve their chastity inviolable.——399. *Leges incidere ligno.* Laws were originally written in verse. Those of Solon were cut on tablets of wood. Brazen plates were afterwards employed both among the Greeks and Romans.

402. *Tyrtaeus.* Compare *Lempriere's Class. Dict. Anthon's ed.*——*Mares animos.* "Manly spirits."——403. *Dictae per carmina sortes.* The oracles here spoken of, remarks Hurd, are such as respect not *private persons* (whom a natural curiosity, quickened by anxious superstition, has ever prompted to pry into their future fortunes) but *entire communities*; and for these there was little place, till ambition had inspired great and eventful designs, and, by involving the fate of nations, had rendered the knowledge of futurity *important*. Hence in marking the progress of ancient poesy, Horace judiciously postpones *oracles*, to the *celebration* of martial *prowess*, as being that which gave the principal *eclat* to them. This species of poetry then is rightly placed; though it be true, as the commentators have objected, that oracles were much more ancient than Homer and the Trojan war.——404. *Et vitae monstrata via est.* Alluding to the productions of Hesiod, Theognis, and other poets, which, abounding in moral precepts, are elegantly said to lay open or discover the *road of life*. Dacier, without the least propriety, makes the poet mean *physics* by *via vitae*. "Il ne faut

pas," says he, " entendre ceci de la philosophie et des moeurs : car Horace se contrediroit, puisque il a dit que ce fut le premier soin de la poesie." The learned critic did not consider, observes Hurd, that the first care of poetry, as explained above, and as employed by Orpheus and Amphion, was to inculcate *policy*, not *morals*.——405. *Tentata.* " Was sought."——*Ludusque repertus, et longorum operum finis.* " Sports were also introduced, and festive relaxation after long-continued toil." Alluding particularly to exhibitions of a scenic nature, the rude commencement of the drama. These *ludi* were the *finis longorum operum*, and succeeded to the labours of harvest.——406. *Ne forte pudori sit tibi Musa*, &c. " Let not then the Muse, the mistress of the lyre, and Apollo, the god of song, haply bring the blush to thy cheeks." i. e. blush not therefore, Piso, to make court to Apollo and the Muse. Compare the version of Colman :

" Deem then with reverence of the glorious fire,
Breath'd by the Muse, the mistress of the lyre !
Blush not to own her power, her glorious flame ;
Nor think Apollo, Lord of Song, thy shame !"

The Muse and Apollo, observes the translator, were the avowed patrons and inspirers of poetry in general, whether Epic, Dramatic, Civil, Moral, or Religious ; all of which are enumerated by Horace in the course of his panegyric, and referred to in the conclusion of it, that Piso might not for a moment think himself degraded by his attention to poetry.

408. *Natura fieret laudabile carmen*, &c. In writing precepts for poetry to *young persons* this question could not be forgotten. Horace, therefore, to prevent the Pisos falling into a fatal error, by too much confidence in their genius, asserts most decidedly, that Nature and Art must both conspire to form a poet.——410. *Rude.* Equivalent to *incultum*.——411. *Et conjurat amice.* " And conspires amicably to the same end."——412. *Qui studet optatam*, &c. The connection in the train of ideas is as follows: As the athlete, who aims at the prize, is compelled to undergo a long and rigorous training ; and as the musician, who performs at the Pythian solemnities, has attained to excellence in his art by the strict discipline of instruction ; so must he, who seeks for the name and the honour of a poet, undergo a long and rigorous course of preparatory toil and exercise.——413. *Puer.* " From early life." The rigorous training of the ancient athletae is well known. Compare the language of the scholiast : " *Athletae, qui ad curule certamen instruebantur, non edebant carnes elixas, sed assas igni tantum . . . . . Abstinebant a Venere, et ne forte per somnium noctu ludificarentur, laminas plumbeas renibus appendebant.*"——414. *Pythia.* " The Pythian strains." Supply *cantica.* The allusion is to the musical contests which took place at the celebration of the Pythian games. Compare Robinson's Greek Antiquities, 2*d ed. p.* 328.——416. *Nec satis est dixisse*, &c. Consult Various Readings. Horace is thought to have here had in view some ridiculous pretender of the day, whose only claim to the title of poet rested upon his own commendations of himself.——417. *Occupet extremum scabies.* " Plague take the hindmost." A proverbial form of expression, borrowed from the sports of the young. Compare the explanation of the scholiast : " *Me extremum poetam esse, mihi turpe est. Est autem imprecatio tracta a ludo puerili. Qui enim praeest currentibus ad metam pueris, dicere solet :* ' Qui primus ad metam venerit, is vicerit eumque in ulnas meas accipiam ; qui vero erit ultimus, occupet eum scabies, eum respuam ut scabiosum.' "

419. *Ut praeco ad merces*, &c. The *praecones* were employed for various purposes, and, among others, for giving notice of sales by auction.—As regards the connection in the train of ideas, compare the remarks of Hurd. " But there is one thing still wanting. The poet may be excellently formed by nature, and accomplished by art : but will his own judgment be a sufficient guide, without assistance from others ? Will not the partiality of an author for his own works sometimes prevail over the united force of rules and genius, unless he

call in a fairer and less interested guide? Doubtless it will: and therefore the poet, with the utmost propriety, adds (from line 419 to 450) as a necessary part of his instructive monitions, some directions concerning the choice of a prudent and sincere friend, whose unbiassed sense might at all times correct the prejudices, indiscretions, and oversights, of the author. And to impress this necessary care with greater force, on the individual whom he addresses, he closes the whole with shewing the dreadful consequences of being imposed upon in so nice an affair; representing, in all the strength of colouring, the picture of a bad poet, infatuated, to a degree of madness, by a fond conceit of his own works, and exposed thereby (so important had been the service of timely advice) to the contempt and scorn of the public.

420. *Assentatores jubet ad lucrum ire poeta*, &c. Supply *sic*, or *ita*, before *assentatores*. Faithful friends, as has already been stated in the preceding note, are necessary in order to apprise poets of their errors. Such friends, however, are difficult to be obtained by rich and powerful bards. Horace very justly compares a wealthy poet to a public crier: the latter brings crowds together to buy up what is exposed for sale, the former is sure to collect around him a set of base and venal flatterers. And if he is one who gives good entertainments, and whose purse is open to the needy and unfortunate, then farewell to any means, on his part, of telling a true friend from a false one.——422. *Unctum qui recte ponere possit.* "Who can entertain a guest well," i. e. who can give a good entertainment. *Ponere* refers literally to the disposing of the guests on the couches in the banqueting-room. *Unctum* is equivalent here to *convivam*, and alludes to the custom of perfuming before lying down to an entertainment.——423. *Et spondere levi pro paupere.* "And become security for a poor man, who has little credit of his own." As regards the force of *levi*, compare the explanation of Döring: "Levi: *levioris fidei apud creditorem, quia pauper, quod pignori det, non habet.*" ——*Atris.* "Vexatious." Equivalent to *misere vexantibus*.——425. *Beatus.* "Our wealthy bard."

426. *Donaris.* For *donaveris*. The poet advises the elder Piso never to read his verses to a person on whom he has bestowed any present, or who expects to receive one from him. A venal friend cannot be a good critic; he will not speak his mind freely to his patron, but, like a corrupt judge, will betray truth and justice for the sake of interest.——429. *Super his.* Equivalent to *insuper*, or *praeterea*. Compare the Greek form of expression, πρὸς τούτοις.——*Etiam stillabit amicis ex oculis rorem.* "He will even cause the dew to fall drop by drop from his friendly eyes." *Rorem* is here put for *lacrymas* by a pleasing figure. Compare *Ovid, Met.* 14, 708, where the joint expression occurs, "*madidas lacrymarum rore coronas.*"——431. *Ut quae conductae plorant in funere.* "As the mourning-women, who, being hired, lament at funerals," i. e. who are hired to lament at funerals. These were the *praeficae*, who were hired to sing the funeral-song, or the praises of the deceased, and to lament his departure. (Compare *Kirchm. de Fun. Rom.* 2. 6.) The etymology of their name is given as follows by Festus: "*Praeficae dicuntur mulieres ad lamentandum mortuum conductae, quae dant caeteris medum plangendi quasi in hoc ipsum praefectae.*"——432. *Dolentibus ex animo.* "Than those who grieve from their hearts," i. e. who sincerely grieve.——*Sic derisor vero plus laudatore movetur.* "So the flatterer, who laughs at us in his sleeve, is to all appearance more wrought upon than he who praises in sincerity."

436. *Et torquere mero.* "And to put to the rack with wine." A bold and beautiful expression. Wine racks the heart and draws forth all its hidden feelings, as the torture racks the frame of the sufferer, and forces from him the secrets of his breast.——437. *Animi sub vulpe latentes.* "Minds lying hid beneath the fox's skin." Alluding to deceitful and crafty flatterers.——438. *Quintilio.* Quintilius Varus, to whom Horace addressed the 18th ode of the first book, and whose death he laments in the 24th ode of the same.——*Sodes.* Compare Explanatory Notes, Serm. 1. 9. 41.——439. *Negares.* Supply *si*.——441. *Male tornatos*

versus. "Thy badly-polished verses." We have already touched upon this point in the Various Readings. The matter in dispute is, whether the *tornus* was ever used in working on metals; since, if this be not so, *tornatos* will clash with *incudi.* Fea's authority, on this subject, is entitled to great attention, and in the following remarks he would seem to have come to a very positive conclusion in favour of the common reading. "*Gesnerus et Wetzel respondent* (*Bentleio*) *: etsi non constet, veteres torno metalla elaborasse ; id tamen omnino credendum, argumento ab aliis materiis ducto. Recte id quidem : at nos addimus, certo id Romae constare passim ex antiquis monumentis, quae e terra identidem profert in apricum aetas, sive in auro, sive in argento, sive in aere, orichalco, aut ferro, torno expolitis. Praeter caetera instrumenta, quae videmus passim, praecipue ex argento, et aere, anno praeterito* MDCCCX *prae manibus habui parvum craterem argenteum hujusmodi, forte aevi Horatiani, affabre elaboratum, ac paene recentem e manu artificis ; cum inscriptione inferne punctis eminentibus expressa :* M. NOVI. P. IIS :: S." &c. The critic then goes on to refer to *Vitruvius,* 10. 12. and *Symmachus* 1. *ep.* 4. in support of the position that the *tornus* was used in the case of metals.

444. *Sine rivali.* The man who does what others are not willing to imitate, may well be said to be without a rival.——445. *Vir bonus et prudens versus reprehendet inertes,* &c. It particularly suited Horace's purpose to paint the severe and rigid judge of composition. Pope's plan admitted softer colours in his draught of a true critic : (*Essay on Criticism*).

> "But where's the man who counsel can bestow,
> Still pleas'd to teach, and yet not proud to know ?
> Unbiass'd or by favour, or by spite,
> Not dully prepossess'd, nor blindly right ;
> Though learn'd, well-bred ; and though well-bred, sincere ;
> Modestly bold, and humanly severe ;
> Who to a friend his faults can freely show,
> And gladly praise the merit of a foe ?
> Blest with a taste exact, yet unconfin'd ;
> A knowledge both of books and human kind ;
> Gen'rous converse ; a soul exempt from pride ;
> And love to praise with reason on his side ?"

446. *Incomtis allinet atrum,* &c. "To those that are badly wrought he will affix a black mark, by drawing his pen across them."——447. *Calamo.* Compare Explanatory Notes, Serm. 2. 3. 7.——450. *Aristarchus.* A celebrated grammarian of antiquity, famed for his critical power, and for his impartiality as a judge of literary merit : Hence every severe critic was styled an Aristarchus. Compare *Lempriere's Class. Dict. Anthon's ed.*——451. *Hae nugae seria ducent in mala,* &c. "These trifles will involve in serious mischief the man who has once been made the sport of the flatterer, and has met with a cold reception from the world."

453. *Ut mala quem scabies,* &c. The order of construction is as follows : *Qui sapiunt* eum, *timent tetigisse fugiuntque vesanum poetam, ut* illum *quem mala scabies,* &c.——*Mala scabies.* "A leprosy."——*Morbus regius.* "The jaundice." So called because the patient must live delicately and like a king or wealthy person. Thus, Celsus, 3. 24. remarks : "*Per omne vero tempus utendum est exercitatione, frictione ; si hiems est, balneo ; si aestas, frigidis natationibus : lecto etiam, et conclavi cultiore, lusu, joco, ludis, lascivia, per quae mens exhilaretur : ob quae regius morbus dictus videtur.*" Varro, as cited by Pliny (*H. N.* 22. 24.), makes the name to have arisen from the circumstance of *mulsum,* or honied wine, forming a part of the patient's diet; this drink being confined to the tables of the rich.——456. *Agitant.* "Worry him."——457. *Sublimis.* "With head erect."——459. *Longum.* "In lengthened tone."——462. *Prudens.* "Of his own accord."——465. *Empedocles.* This story about Empedocles is rejected as fictitious by Strabo and other writers. For some account of the indi-

vidual himself, compare *Lempriere's Class. Dict. Anthon's ed.*——*Frigidus.* "In cold blood," i. e. deliberately. Horace, by playing on the words *ardentem frigidus*, would show, remarks Francis, that he did not believe the story, and told it as one of the traditions which poets may use without being obliged to vouch for the truth of them. The pleasantry continues when he says, it is murder to hinder a poet from killing himself.

467. *Idem facit occidenti.* "Does the same thing with one that kills him," i. e. does the same as kill him. *Occidenti* is put by a Graecism for *cum occidente*, or, more elegantly, *ac occidens*. Compare the Greek form of expression, τὸ αὐτὸ ποιεῖ τῷ κτείνοντι.——468. *Nec semel hoc fecit.* "Neither is it the first time that he has acted thus." i. e. he has done this before and will do it again."——469. *Homo.* "A reasonable being," i. e. a person of sane mind.——470. *Cur versus factitet.* "Why he is all the time making verses."——*Utrum minxerit in patrios cineres.* "Whether he has defiled his father's ashes." The dead and their graves were ever held sacred and inviolable among all nations; especially those of near relations. The meaning then of the whole clause will be this: Whether he has been visited with madness from heaven for some great enormity, or not, one thing at least is certain, that he is quite beside himself and perfectly insane.——471. *An triste bidental moverit incestus.* "Or with unhallowed hands has disturbed some sad bidental." The *bidental* was a place that had been struck with lightning, and afterwards expiated by the erection of an altar, and the sacrifice of sheep, *hostiis bidentibus;* from which last circumstance it took its name. The removal or disturbance of this sacred monument was deemed sacrilege, and the very attempt a supposed judgment from heaven, as a punishment for some heavy crime. ——472. *Certe furit, ac velut ursus,* &c. Compare the version of Colman:

> "Whate'er the cause, he raves; and like a bear,
> Burst from his cage, and loose in open air,
> Learn'd and unlearn'd the madman puts to flight
> They quick to fly, he bitter to recite!
> What hapless soul he seizes, he holds fast;
> Rants, and repeats, and reads him dead at last;
> Hangs on him, ne'er to quit, will ceaseless speech,
> Till gorg'd and full of blood, a very leech!"

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